

# Bidragydere/contributors

**LA VAUGHN BELLE** is a multidisciplinary artist from the Virgin Islands. For years, her work has responded to questions surrounding the coloniality of the Virgin Islands, both in its present relationship to the US and its past one to Denmark. On 31 March 2018 she unveiled the public sculpture project *I Am Queen Mary*, a work created in collaboration with Jeannette Ehlers.

**HELENE ENGNES BIRKELI** er ph.d.-studerende ved kunsthistorisk fakultet på University College London. Hun tog en Bachelor- og Mastergrad i kunsthistorie ved universitetet i Edinburgh og UCL. Hendes ph.d.-projekt, der vejledes af Mechthild Fend, ser på landskabsbilleder i Dansk Vestindien mellem 1780 og 1850 gennem tryk, malerier og kort.

**STEPHANIE CHALANA BROWN** is an ancestral Virgin Islander whose family lineage dates back to pre-1848 emancipation. Chalana's work primarily delves into the Virgin Islands' cultural identity through photography, fashion, history, and art. Chalana has been a staunch advocate of incorporating madras fabric in her work and promoting the fabric as a symbol of national pride. "Madras fabric tells a story of our colonial past and our determination as Virgin Islanders to narrate our own story from oppressed to courageous," says Chalana, who hopes her work propels the Virgin Islands' story internationally.

**JUPITER CHILD** is a Mozambican-born queer artist residing in Copenhagen, Denmark. They are a multifaceted performer and a visual artist, drawing inspiration from Black history, their Makonde ancestry and the Black arts movement. By combining theatre, dance, song, spoken word, creative writing and storytelling, Jupiter describes their art as an anti-colonial intervention, resistance, Black feminism, migration, queerness and empowerment.

**NINA CRAMER** is a cultural worker based in Copenhagen. Currently, she is a PhD student at the Department of Arts and Cultural Studies at the University of Copenhagen as part of the research group "The Art of Nordic Colonialism", which examines the intersections of art history and colonial histories in the Nordic region. She is also part of the collective Marronage.

**JEANNETTE EHLERS** er uddannet ved Det Kongelige Danske Kunstakademi i 2006. I en årrække har hun skabt værker, der går tæt på betragtninger om etnicitet og identitet inspireret af sin egen dansk/caribiske baggrund. Den 31. marts 2018 afslørede hun *I Am Queen Mary* – et offentligt skulpturprojekt i samarbejde med La Vaughn Belle. Ehlers er udvalgsleder for legatudvalget for billedkunst i Statens Kunstfond.

**SARAH SAMIRA EL-TAKI** is a PhD candidate in visual culture at the University of Copenhagen, Department of Arts and Cultural Studies. She graduated from Lund University with a master's thesis titled *Visualising Balance, Balancing Visualities: Race, Epistemology and Equality in Visual Culture*. Outside of academia, Sarah has worked for cultural institutions in the UK, including organising sessions at Sheffield Doc/Fest and working as a digital archivist and librarian for Vogue UK. Her main interests are topics on race, visibility and anti-racist imagery.

**EMIL ELG** er kunsthistoriker, musiker og kunstner. Han er lige nu ph.d.-studerende ved Institut for kunst og kulturvidenskab (KU), hvor han arbejder på et projekt omhandlende repræsentationer af afrikanere og personer af afrikansk herkomst i ældre dansk kunst, støttet af Novo Nordisk Fonden. Elg er desuden en del af det internationale forskningsprojekt "The Art of Nordic Colonialism", der har til formål at undersøge mødepunkterne mellem kunst og kolonihistorie i en nordisk kontekst.

**AYANA OMILADE FLEWELLEN** is a Black Feminist, an archaeologist, a storyteller, and an artist. She is the co-founder of the Society of Black Archaeologists and sits on the Board of Diving With A Purpose. Dr. Flewellen is an Assistant Professor in the Department of Anthropology at the University of California, Riverside. She currently is the Co-PI of the Estate Little Princess Archaeology Project, an award-winning collaborative, community-engaged archaeological project based on the island of St. Croix, USVI.

**ELIZABETH LÖWE HUNTER** er datter af to havne – Savannah, Georgia, og København. Gennem sit arbejde undersøger hun betingelser for selvforståelse, tilhørsforhold og materiel virkelighed blandt minoriserede, racegjorte mennesker i Vesten, specifikt Danmark og den vesteuropæiske kontekst. Hun belyser Modernitetens præmisser og paradokser gennem transnationale feministiske teorier, dekoloniale teorier og afrikanske diasporastudier. Hunter er ph.d.-kandidat ved University of California Berkeley, Department of African American Studies med tilvalg i Women, Gender and Sexuality Studies.

**ANNA VESTERGAARD JØRGENSEN** er ph.d.-studerende ved SMK, hvor hun har været med til at kuratere udstillingen "Kirchner og Nolde – til diskussion". Hun er desuden med i det internationale forskningsprojekt "The Art of Nordic Colonialism". I sit ph.d.-projekt, der er finansieret af Novo Nordisk Fonden, arbejder hun med kuratoriske og æstetiske praksisser i krydsfeltet mellem kunstmuseer og kolonialisme.

**LEA HEE JA KRAMHØFT** arbejder med dekolonisering og kolonialismens virkninger i kunst og kultur, hvidhed i vestlige kulturinstitutioner, repræsentation, kunst skabt af brune og sorte kunstnere, transnational adoption. Underviser, oversætter, skribent, redaktør, medlem af kollektivet Marronage. Cand.mag. i moderne kultur og kulturformidling.

**MIKAS LANG** er forfatter og oversætter. Han har udgivet digtsamlingerne *Melanin* (2019) og *Og spøgelse* (2021) samt oversat Frank B. Wilderson III's digte, *På tværs af historier* (2020). For tiden arbejder han på en roman. Derudover oversætter han Dionne Brand: *A Map to the Door of No Return*, Jesmyn Ward: *Men We Reaped* samt Frank Wilderson: *Afropessimism*.

**CAMILLA KLITGAARD LAURSEN** er mag.art. i kunsthistorie og museologi ved Aarhus Universitet og har siden 2017 været ansat som museumsinspektør ved Den Hirschsprungske Samling. Her har hun lavet udstillinger og forsket i dansk kunst fra hele 1800-tallet, heriblandt Vilhelm Hammershøi, P.S. Krøyer og Anton Melbye.

**MARRONAGE** is a Copenhagen-based decolonial feminist collective that emerged in 2016 to politicise the centennial of the sale of the former Danish West Indies to the United States. Together with other collectives and comrouges, they organise discursive events, workshops, demonstrations, actions, interventions, texts, video, audio, imagery, and financial support with the aim of working towards the abolition of a still-colonizing world.

**JAN-THERESE MENDES** holds a PhD in Social and Political Thought from York University, Canada (2019). Mendes is currently a postdoctoral fellow in studies of gender and race with the Centre for Gender Studies at the University of Stavanger and a 2020-2021 visiting scholar with the Amsterdam Research Centre for Gender and Sexuality at the University of Amsterdam. Invoking frames of analyses from Black feminist theory and Afro-pessimism, Mendes' research examines Northern welfare states' penal fixation on the Black womb, Black mournability, pedagogies of assimilation and humiliation, and the possibilities of willful strangeness in Black visual art.

**BART PUSHAW** is a Postdoctoral Fellow in the international project "The Art of Nordic Colonialism: Writing Transcultural Art Histories" at the University of Copenhagen. He received his PhD from the University of Maryland. His research examines issues of race, gender, and coloniality in global art histories between 1750 and 1950.

**DENISE FERREIRA DA SILVA** is Professor and Director of the Institute for Gender, Race, Sexuality, and Social Justice at the University of British Columbia, Vancouver. Da Silva's academic writings and artistic practice address the ethical questions of the global present and target the metaphysical and onto-epistemological dimensions of modern thought. She works within the research fields of Critical Racial and Ethnic Studies, Feminist Theory, Critical Legal Theory, Political Theory, Moral Philosophy, Postcolonial Studies, and Latin American & Caribbean Studies.

**CHRISTINE HORWITZ TOMMERUP** er inspektør for Fransk Kunst fra det 19. årh. på Ny Carlsberg Glyptotek og har blandt andet været ansvarlig for de seneste kurateringer af samlingen i 2019 og 2021. Hun har kurateret udstillingen “Auguste Rodin – Forskydninger” og arbejder på en ph.d. om Rodins private antiksamling i samarbejde med Aarhus Universitet. Projektet undersøger, hvordan samlingen kan ses som en arkæologisk metode, der aktivt genbesøger antikkens skulpturelle troper.

**SALL LAM TORO** is an interdisciplinary performance artist born in Braganza, Portugal, based in Copenhagen, Denmark. Sall’s praxis is informed by transcendental somatic practices, such as butoh avant-garde, afro-futurist and decolonial aesthetics, philosophies and politics. Queering is also integral to their work, finding its expression in mediums such as performance, sound, video and poetry. Sall often works with the intention to rupture notions of time and space. They are equally interested in engaging audiences as participants in order to achieve collective transformation and rendering the collective as kin.