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::::Artistic Inspirations::::

Koffi Kôkô - The Master and choreographer Koffi Kôkô has been known as one of the initiators and most prominent representatives of the modern African dance scene. Koffi Kôkô was born in Ouidah, Benin, West Africa, where he grew up in close contact with the animist religion of his home. From the outset this drew Kôkô's artistic interest to a dance form which in its initiation and ritual character was later to form the basis of his perception and recreation of contemporary dance and theatre culture. Ouidah is a city symbolic of slavery; a site of the diaspora. We can walk down the "Slavery Road" where millions of Africans, also from neighboring regions, were forced in the infamous "journey of no return". Every year delegations from the Americas arrive there to pay tribute to this town, considered the cradle of many other syncretic religions such as Brazilian Candomblé, Cuban Santería and Haitian Voodoo. Some of its monuments dedicated to the diaspora are Unesco World Heritage sites.

<https://www.youtube.com/watch?v=hzrIExb0PHU>

Relation: I have been attending Koffi's dance workshop in Europe and I also have been in Ouidah, in his artistic residence place "Village des Artistes". Koffi has been working as artistic guidance in my latest performance work: "Kalunga Extended". He's work has a deeply connection with my research looking into the roots, traces and legacy of the afro-diaspora resulted from the transatlantic slave trade as archives and materials to be explored in artistic language in contemporary art.

Ben LaMar Gay is a composer and cornetist who moves sound, color, and space through folkloric filters to produce electro-acoustic collages. His unification of various styles is always in service of the narrative and never solely a display of technique. A Chicago native, Ben's true technique is giving life to an idea while exploring and expanding on the term "Americana." Ben's musical influences derive from his collection of experiences in all of the Americas and the gathered data channeled by technology and its amplifying accessibility. The fact that the world is closer via technology and that everyone has access to the possibility of exploring different ideas makes his avant-garde

version of “Americana” very global. Embracing global vision while remaining true to his roots, Ben aligns his creative output with the honest notion that he only knows how to be a man from the South Side of Chicago. <https://3arts.org/artist/ben-lamar-gay/>

Relation: We have been in the residence: danceGATHERING - ANTIDISCIPLINARY PERFORMANCE LAB - Theme: "BODY and MEMORY" - Curated by Qudus Onikeku (Dancer, Choreographer and Artistic Director of Q-Dance Center Lagos) and Onye Ozuzu (Dean of the School of Fine and Performing Arts, Columbia College Chicago). Lagos, Nigeria. 2018. And since then we have been collaborating together.

Luciane Ramos PhD in Performing Arts from IA-UNICAMP

(2018). Graduated in Social Sciences from the University of São Paulo (2003) and Master in Social Anthropology from the State University of Campinas (2008). She is a member of the Interinstitutional Group Body and Ancestry; She is a project manager at Acervo África, a space for research and exhibition of African material culture, Co-director of OMeneclick2Ato Magazine (ISSN 2317-4706), an editorial project that addresses culture and society in the Afro diaspora. He was a professor at FACAMP in the area of African studies for international relations. He is part of the team at Sala Crisantempo, a space for dance education. Her transdisciplinary experience involves the following areas: performing arts, race relations, anthropology of the body, international relations, Afro-oriented epistemologies, dance curation, diaspora studies, African cinema. He has a specialization in African Diaspora from the David C. Driskell Center for the Study of the African Diaspora (Maryland/USA). Since 2009, she has carried out field research in West African countries: Burkina Faso, Guinea Conacry and Senegal - focusing on the latter, where she took courses and investigates the Ecole des Sables and the trajectory of choreographer Germaine Acogny. She was co-organizer of the Encruzilhadas network - poetics, contexts and performances of the body in diaspora. She was director of the Arts Collective Diasporos. She was a member of the Forum of Contemporary Dances and Plural Corporeality. He currently composes the Anikaya Dance Theater, based in Boston, USA. <https://enciclopedia.itaucultural.org.br/pessoa640296/luciane-ramos-silva>

Relation: I am interested in how she works with theory and practice in her work. And how she discusses decolonial perspectives in Afro - Diaspora artistic practices.

Jamie Philbert

Choreographer, Dance Artist, Educator, Designer, Curator, and Filmmaker, Jamie Philbert is a native of Trinidad and Tobago, brought up in Bed Stuy, Brooklyn . She is a dance graduate of Fiorello H. La Guardia High School for Music, Art and the Performing Arts. Upon graduating, she founded Echoes Dance Company. In 2019, she began an official rites of passage journey towards becoming a bois woman, a warrior woman of Kalinda. This journey inspired her to conceptualize and develop a dance and performance technique rooted in the tradition and culture of Trinidad and Tobago's martial art form, Kalinda. This initiative is supported by and co-created with Rondel Benjamin, Founder of Bois Academy of Trinidad and Tobago and the transitioned legendary bois man, King David Matthew Brown, also known as "Acid". Jamie also serves as the Director of Bois Academy of Trinidad and Tobago. Jamie believes in the power of art and its ability to heal and create dynamic change. She dedicates all her movement and magic to the legacy of her transitioned parents, Dennis and Veronica Philbert. <https://www.jamiephilbert.com/about>

Relation: She has been a guest teacher at NTA and her work resonates deeply with my research around the questions of ancestry, legacy, cosmologie and the traces of the Afro - Diaspora in our countries

Tiganá Santana is a Brazilian singer, composer, guitarist and poet. He graduated in Philosophy from the Federal University of Bahia (UFBA). He studied the linguistic structures of the Kimbundu and Kikongo languages, spoken in Angola and Congo. In 2010, he released his first CD Maçalê, which means "the power of orixá in me", containing 12 tracks of his own. In 2013, he released the second phonographic record, "The Invention of Color", which had, in its graphic project, watercolors and original drawings conceived by the artist-curator Emanuel Araújo. "Tempo & Magma", released in 2015. He directed the artistic-musical production of other projects, such as the last two albums by Brazilian singer Virgínia Rodrigues (the penultimate of these, "Mama Kalunga", from 2015, won her the for best singer at the Brazilian Music Award in 2016). In 2020, the albums "Vida-Código" — awarded by the Swedish Department of Culture's Music Publishing Notice — and "Milagres", from Europe, are released. The latest album by singer Virgínia Rodrigues is also released, based on compositions by women from countries that had contact with the Portuguese language, which Tiganá conceived and directed, artistically, under the title "Each voice is a woman". The artist also conceived and artistically directed a musical show — "Dorival Negro Caymmi" — which paid tribute to part of the work of Brazilian composer and painter Dorival Caymmi focused on black cultural roots. <https://tiganasantana.net/>

Relation: He has been my external tutor. He translated the work of Bunseki Fu-Kiau to Portuguese and is an expert in African Cosmologies and Africa Philosophy. He is also a musician who explores these aspects in his music.

Paulo Dias is pianist, organist, percussionist and ethnomusicologist.

He founded and directs the Associação Cultural Cachuera! whose objective is the research, recording and dissemination of Brazilian popular culture. The wide collection of this institution is available for public consultation.

Relation: He has been the mentor of the project: *"Creation in dance, in the Brazilian symbolic universe"*. And he was the person that introduced me to the *Bakongo Cosmogram* both theoretically and through Brazilian Folk Dances and Rituals. I began this research in 2006 with Núcleo Cachuera! De Artes in São Paulo, Brasil; who works to open a dialogue between contemporary dance, performance, theater and Afro – Brazilian traditions. Núcleo Cachuera! De Artes is a part of the Associação Cultural Cachuera! which works in the preservation and diffusion of Brazilian traditional cultural inheritance. http://www.animamusica.art.br/site/lang_pt/pages/musicos/paulo.html

Eleonora Fabiao is a performer and performance theorist. During the 1990s she performed as a member of two experimental theater companies in Rio de Janeiro – Ko Produções (directed by Ivana Leblon) and Centro de Demolição e Construção do Espetáculo (directed by Aderbal Freire-Filho). In 1999 she conceived and performed the solo "Alice" – an adaptation of Lewis Carroll's "Alice in Wonderland" and "Through the Looking Glass" – with the collaboration of musician Hermeto Pascoal and sculptor Waltércio Caldas. Since 2000 she has been researching and creating performance art pieces; she presented works in Brazil, USA, Mexico, Peru, France and Germany. She has a Master's Degree in Social History of Culture and is finishing her PhD Studies in Performance Studies at New York University, sponsored by Capes. Since 1997, she has been Assistant Professor of Acting and Performance Theory at the Federal University of Rio de Janeiro (UFRJ). In 2004 she became a Full Professor of the Theater Directing Course-UFRJ, where she teaches courses in Performance Studies.

Since 2008, the streets have been the primary space for Eleonora Fabião (1968, Rio de Janeiro, Brazil), being the place where her actions are born and to which they converge. She usually begins her actions after defining a set of notations – which she calls programs – for a determined territory. For example, in *Ação carioca #1: converso sobre qualquer assunto* [Carioca Action #1: I Talk About any Subject] (2008), she performed in the streets of Rio de Janeiro, oriented by the following lines: "Sit in a chair, barefoot, in front of another empty chair (chairs from my kitchen). Write on a large sheet of paper: 'I talk about any subject.' Show the announcement and wait."

Precisely for being clear, precise and simple, her programs can be faithfully followed, creating an opportunity for the intense happening of everything the artist cannot nor wishes to predetermine – the infinite variability of life and of encounters in the public space. In recent years, besides the unit consisting of the "artist" and the variable made

up by the “citizens,” Fabião’s actions have relied on the complicit cooperation of “collaborators” previously invited to take part in some stages of her actions. At the same time, her propositions have focused on possibilities of mediation and intercrossings between various public contexts. Fabião’s actions are thus experienced as collective exercises, through which visible and invisible properties of places, objects, people and paths are set into vibration.

<https://hemisphericinstitute.org/pt/hidvl-additional-performances/item/1909-enc02-eleono-ra-fabiao.html>

<http://34.bienal.org.br/en/artistas/7535>

Relation: She has been a guest teacher at NTA and the main mentor of the scrapbook concept. While I was in residence in Brazil I joined a performance with her at São Paulo Bienal “nós aqui, entre o céu e a terra [We here, between sky and earth] (2021)”.

Helio Oiticica - was a Brazilian visual artist, sculptor, painter, performance artist, and theorist, best known for his participation in the Neo-Concrete Movement, for his innovative use of color, and for what he later termed “environmental art”, which included Parangolés and Penetrables, like the famous Tropicália.^[1] Oiticica was also a filmmaker and writer.

Relation: I am very inspired about his work perspective in relation to space, use of colors, and the sensorial experience of his work. The Parangolés are the artworks which inspire me more; because of the use of fabrics as an entity itself. An entity which just has a life through the interaction of the body's audience or performer.

“Parangolé it is not an artistic piece, but a place where the artistic experience merge”

He explored a lot of the Parangolés in Samba schools in Brazil. Samba is a Brazilian rhythmic and dance tradition which involves roots in sacred afro-brazilian religions. The use of garment in those traditions has a specific magic ritualistic function. I see at Helio’s work a ritualistic proposition of experience while people are embodying the fabric and playing with it. “It is not, the body as a support of the piece; the opposite; it is the totally embodiment of the body in the piece and piece in the body”. *“Parangolé it is a manifestation, more than a communication”*.

Rosana Paulino (b. São Paulo, 1967) is a Brazilian visual artist, educator, and curator. She holds a doctorate in Visual Arts from the University of São Paulo, School of Communications and Arts and a specialization in printmaking from London Print Studio.^[1] Since the 1990s, Paulino has explored the historicity of images and the impact of memory on psychosocial constructions, introducing different references that intersect the artist’s personal history with the phenomenological history of Brazil, as it was constructed in the past and still persists today. Her research includes the construction of myths – not only as aesthetical pillars but also as psychic

influence-makers – from the perspective of a Black woman and beyond, from a place of non-existence of her own image.

Relation: I am very inspired by Rosana Palino's works inside of the perspective of addressing personal archives, collective archives, mythology and colonial archives in visual arts.

I met her in Texas at the Conference: "Black Women's Intellectual Contributions to the Americas" at University of Texas, Austin. I am planning to interview about her artistic practice as part of my Master Project. <https://www.youtube.com/watch?v=9-V3n1cPnII>

Temí Odumosu is a British art historian, curator, and creative educator at Malmö University in Sweden. She is the author of *Africans in English Caricature, 1769–1819: Black Jokes, White Humour* (2017). Her international research and curatorial practice is concerned with the visual and affective politics of slavery and colonialism, Afro-Diaspora aesthetics, decolonial praxis, archival re-enactment(s), critical strategies for digitisation, and more broadly exploring how art mediates social transformation and healing. <https://mau.se/en/persons/temi.odumosu/>

Relation: Temí Odumosu invited me to perform in the exhibition “Possession: Art, Power & Black Womanhood” @ New Shelter Plan, Copenhagen, June 2014. *“Possession showcases the work of 12 international Black women artists, whose work explores multiple concepts of being and belonging. Through deeply personal expressions these artists reflect on Black womanhood as a dynamic archive of knowledge, formed of flesh, spirit and memory”*. And since then we have been collaborating together. She was invited for me in my last performance “Kalunga Extended” using her colonial visual archive research as a visual installation in my piece.

Sasha Huber Sasha Huber (CH/FI) is a visual artist of Swiss-Haitian heritage, born in Zurich, Switzerland in 1975. She lives and works in Helsinki, Finland. Huber's work is primarily concerned with the politics of memory and belonging, particularly in relation to colonial residue left in the environment. Sensitive to the subtle threads connecting history and the present, she uses and responds to archival material within a layered creative practice that encompasses performance-based interventions, video, photography, and collaborations. <http://www.sashahuber.com/>

Relation: We participated together in the exhibition “Possession: Art, Power & Black Womanhood”.

Jeannette Ehlers (born 1973) is Danish-Trinidadian artist based in Copenhagen. Her work often addresses themes and questions around memory, race and colonialism. She is well-known for co-creating the public art project, a monumental public sculpture, I Am Queen Mary with La Vaugh Belle in 2018. It is the first public statue of a Black woman in Denmark and depicts Mary Thomas, leader of the 1878 St. Croix labor riot. <https://www.jeannetteehlers.dk/>

Relation: We participated together in the exhibition “Possession: Art, Power & Black Womanhood”.

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