

# TIDAL GATHERINGS

Chandra Frank with Paula Albuquerque, Sharelly Emanuelson, Desiree Mwahimu Banks, Toni Giselle Stuart, Lisandro Suriel, Geo M<sup>xx</sup>

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## SYMPOSIUM

4, 5, 6 October 2024  
If I Can't Dance & CBK Zuidoost,  
location SHEBANG, Amsterdam

This Fall, If I Can't Dance is thrilled to host *Tidal Gatherings*, a three-day symposium on the intersections between water, ecology, and Dutch colonialism curated by Chandra Frank.

Connecting different sites and modes of convening, *Tidal Gatherings* includes talks, film screenings, and a study group. Through these different facets, the programme invites to think with water alongside ideas of belonging, race, gender, and sexuality, as well as artistic production.

Emerging from Frank's research and experimental video work, the programme proposes to tune into inter-tidal zones and multi-species ecosystems to engage more deeply with queer and diasporic forms of knowledge in a country known for its control and mastery of water, as well as for its violent hydro-colonial histories. Within this scope, *Tidal Gatherings* draws broad connections between different indigenous water ecologies, linking the island landscapes of former Dutch colonies to other sites, especially within the framework of the African diaspora.

After two days in our space with contributions by Paula Albuquerque, Desiree Mwalimu Banks, Toni Giselle

Stuart, Lisandro Suriel, and Geo Wyex, the gathering moves to SHEBANG in Amsterdam Zuid-Oost for a special visit of Sharelly Emanuelson's exhibition *Between a Dance and Sitting in a Chair*, a solo show initiated and curated by CBK Zuidoost.

*Tidal Gatherings* is conceived as part of *Sound System Ecologies*, a broader collaborative project between Chandra Frank and DJ Lynnée Denise, an Amsterdam based writer and interdisciplinary artist from Los Angeles. *Sound System Ecologies* flows out of a mutual interest in the intersections between sound and sonic routes, the histories of slavery and Dutch colonialism, and the role of ecology and water. *Sound System Ecologies* brings together a series of conversations, listening sessions, film screenings, study and reading circles, and a commitment to unpacking how sound, culture and artistic production interrupts the colonial grammar of space.

## PROGRAMME

### FRIDAY 4 OCTOBER

If I Can't Dance, Amsterdam  
Ja Ja Ja Nee Nee Nee, online

14–17hr

Tidal Studies (study group)

During this time, we will share and collage sources and reflections surrounding the topics explored by the symposium.

Free attendance but space is limited.

If you would like to participate, send a short motivation to [ssg@ificantdance.org](mailto:ssg@ificantdance.org)

17–18.32hr

*A Letter to the Lemniscate:*

*Radio Frequencies From The Third Ear*

Radio transmission by

Desiree Mwalimu Banks

Broadcast by Ja Ja Ja Nee Nee Nee

### SATURDAY 5 OCTOBER

If I Can't Dance, Amsterdam

15–15.30hr

Walk in and coffee

15.30–16hr

Short welcome and introduction  
Sara Giannini (If I Can't Dance)  
and Chandra Frank

16–18hr

*Water Ecologies:*

*A Voyage Into the Water Mandala*

Performative lecture by Desiree Mwalimu  
Banks and aftertalk

18–19.30hr

Communal dinner at WG Café

20–22hr

Film programme with short films by  
Paula Albuquerque, Desiree Mwalimu  
Banks, Toni Giselle Stuart, Lisandro  
Suriel and Geo Wyex

Conversation with Paula Albuquerque  
and Lisandro Suriel moderated by Anik  
Fournier (If I Can't Dance)

Day ticket (dinner voucher not included):  
€7.50 & €5 (students)

Dinner voucher: €15 (please purchase  
your voucher before September 30)

SUNDAY 6 OCTOBER

CBK Zuidoost, location SHEBANG,  
Amsterdam

15.30–17hr

Visit to Sharelly Emanuelson's exhibition  
*Between a Dance and Sitting in a Chair*,  
and conversation between the artist and  
Chandra Frank

Free entry

Locations:

- If I Can't Dance,  
WG Plein 881, Amsterdam
- CBK Zuidoost, location SHEBANG  
Hettenheuwelweg 8, Amsterdam
- WG Café, Marius van Bouwdijk  
Bastiaansestraat 52, Amsterdam

Accessibility information:

- If I Can't Dance is on the second floor,  
with unfortunately no elevator
- SHEBANG is on the ground floor  
and is wheelchair accessible
- Seated events
- Gender neutral WC
- Language If I Can't Dance: English
- Language SHEBANG: English/Dutch

Dinner menu:

- Vegetarian lentil soup & bread with hummus and olive tapenade (gluten free bread is available)
- 1 drink (choice between pilsner beer, house wine and soft drink)
- Further drinks and food can be purchased at the bar

If you have any question concerning your visit or the dinner, please contact us via [office@ificantdance.org](mailto:office@ificantdance.org)

CONTRIBUTORS



CHANDRA FRANK

Chandra Frank, curator of *Tidal Gatherings*, is an Assistant Professor of Women's, Gender, and Sexuality Studies at the University of Cincinnati. She is the 2024–2027 Taft Professor of the Public Humanities and will be working on collaborative and multi-modal methodologies related to art, ecology, and public histories. Her interdisciplinary

research focuses on feminist and queer of colour movement work, possibilities of dissent, and the ways in which race and the environment work as terrains of power. She is completing her first monograph in progress, *Tidal Politics: Feminist Queer Diaspora & Refusal in the Netherlands*, which charts the creative and strategic interruption of feminist queer movement work in the 1980s alongside the literal and figurative sinking landscape and racial climate of the Netherlands. Over the last decade, she has been active as an independent curator working across continents and with various institutions such as the Bonnefanten Museum, Cincinnati Contemporary Art Center, 198 Contemporary Arts & Learning, and District Six Museum.

DESIREE  
MWALIMU-BANKS  
Desiree Mwalimu-Banks is a Zambian-born, East Coast-raised interdisciplinary artist and educator. Her work explores somatic relationships between indigenous identity, water ecologies, and apiary culture within the framework of the sacred feminine and the African diaspora. She creates sound and video installations which reimagine the frequencies and landscapes of the archetypal feminine and its relationship to self-actualization.

Desiree has partnered with individuals and communities in re-visioning embodied interdisciplinary collaborations with the natural world including Movement Research, Stanford University, Naropa University, Harvard University, CUNY, Wave Farm Radio, Manhattanville Purchase College Interfaith Studies Department, and The Caribbean Cultural Center African Diaspora Institute.

Her works live in digital and print publications, including Heart & Soul, Sensheant, and teenvogue.com. Her article: Nectar of the Divine Feminine: The Ancient Bee Mothers of the Anahata Chakra, is featured in Olivia Whitman's anthology, *Harmony In Chakras*.



*Water Ecologies:*  
*A Voyage Into the Water Mandala*  
Lecture performance

Over the course of the last four years, artist, scholar, and priestess Desiree Mwalimu-Banks has devoted herself to articulating a sequence of intelligent movements that enable water to conceive, nourish, purify and remember. She has called this cross-pollination of physical and metaphysical characteristics the *water mandala*. The *water mandala* operates as

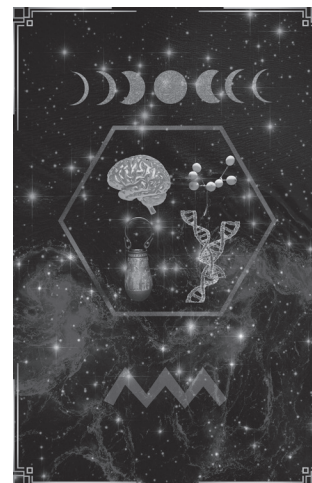
As an ordained reverend, and Priestess of Isis, Desiree offers ritual support through the archetypal journey into the Sacred Feminine.

When not hunting leylines, labyrinths, or deep space objects, Desiree can be found making miracles on a budget in her kitchen. She lives in Harlem, New York with her husband, sons, and Smith Corona Electric '76 typewriter.

the spine for her in-depth investigations into water-keeping, the sacred feminine, indigenous identity, apiary culture, and the poetics of eros and eroticism. Utilized as a tool for her research of human relationships to water, and service as both water keeper, and bee guardian, the *water mandala* functions as the homing device that has allowed Mwalimu-Banks to locate herself in space and place, as a daughter of the African Diaspora.

*Water Ecologies: A Voyage Into the Water Mandala*, offers an interdisciplinary glimpse into her journey, which aims to assemble memory and the piecing together of its fragments through the *water mandala* as psychic compass. Inspired by the constant circuit of unique communication that takes place between Earth's living organisms and the waters in which they are submerged, Desiree Mwalimu-Banks explores its movement and expression through various channels, including radio transmission arts, visual collage, written expositions, intuitive dance, and performance installation.

In parallel to the lecture performance, Amsterdam based web radio [Ja Ja Ja Nee Nee Nee](#) features Mwalimu Banks's radio



Desiree Mwalimu Banks,  
*A Voyage Into The Water  
Mandala*

transmission *A Letter to the Lemniscate: Radio Frequencies From The Third Ear*, a gathering of audio memoirs exploring the global anthologies of the divine feminine.

*Dusk for Room of Dissolution*  
Digital video, 8m 23s, 2021

A visual meditation on the nature of dissolution and its aftermath, this video collage weaves together selected global weather images taken from the NOAA satellite GOES-16 over a period of six months via R.A.M.M.B. (The Regional and Mesoscale Meteorology Branch). The chosen images show the progression of multiple wildfires, thunderstorms, tornadoes, dust plumes, volcanic eruptions, typhoons and tropical storms, from January to August 2021. The film makes connection to our individual and collective experiences of trauma, loss, and death through the lens of our planet. Featuring the song *Bye Bye Butterfly* by Pauline Oliveros, this work invites the viewer into a psychic sanctuary that honors and mourns that which has been dissolved.

SHARELLY  
EMANUELSON

Through filmmaking, video, installations, photography, and mixed media, Sharelly Emanuelson materializes her observations and research related to tradition, heritage, emotions, and practices within everyday Caribbean lives. As she contributes to broadening interdisciplinary research practices within the Dutch Caribbean, she also aims to foster experimentation and enhance one's imagination to creatively challenge the separation between Art and science. Sharelly Emanuelson earned a bachelor's degree in audiovisual media from the Utrecht University of the Arts and completed a master's in Artistic Research at the Royal Academy of Art in The Hague. She is currently pursuing a PhD in Visual Anthropology/Artistic Research at the University of Amsterdam as part of the Caribbean research program Island(er)s at the Helm. In 2020, Sharelly Emanuelson won both the Volkskrant Visual Arts Prize and the Charlotte Köhler Prize.



*Between a Dance and Sitting in a Chair*

*Between a Dance and Sitting in a Chair* (3 October–24 November 2024, CBK Zuidoost, location SHEBANG, Amsterdam) is Sharelly Emanuelson's first mid-career solo exhibition. *Between a Dance and Sitting in a Chair* is both the title of her latest work and an overview of her oeuvre. Through her work, she captures the essence of Caribbean life—the warmth and joyful island vibe—while simultaneously revealing the underlying impacts of colonialism on the islands, effects that persist to this day. The exhibition showcases Emanuelson's evolution from a documentary maker to a versatile and autonomous artist, and explores themes such as language, ecology, dance or movement, education, poverty, trade, and tourism.



PAULA  
ALBUQUERQUE  
Albuquerque is an Amsterdam-based Portuguese artist and scholar showing work in solo exhibitions at galleries Zone2Source (2024); Bradwolff Projects (2023, 2018, 2015), Looiersgracht 60 (2023) and Nieuw Dakota (2020); with films at International Film Festivals DocLisboa (2023), Sheffield DOC|Fest (2020) and Rotterdam (2016); and conferences EYE International; Media in Transition at MIT; NECS; and Visible Evidence. She published the books *Enter the Ghost—Haunted Media Ecologies* (2020) and *The Webcam as an Emerging Cinematic Medium* (2018). She is currently a Senior Researcher at Gerrit Rietveld Academie, an Assistant Research at the Universidade Nova de Lisboa, and a Supervisory Board member of the Framed Framed Contemporary Art Platform.

*Like the Glitch of a Ghost*  
Digital video, 21m, 2023

Researching at the Eye Film Museum archive, Paula Albuquerque found a piece of religious/medical propaganda from the 1950s. Shot in Suriname, the original footage was meant to show the supporting role that the Dutch settlers created for themselves, establishing a regime of indebtedness and justifying territorial dispossession and biopolitical power dynamics in former colonies.

*Like The Glitch of a Ghost* is a fake double, which introduces a glitch that actualizes the archive through a problem and affirms the vital sovereignty of those who were depicted as subaltern. It will haunt the Eye Film Museum archive, like ghosts haunt the images we are still learning to perceive.





TONI GISELLE STUART  
Toni Giselle Stuart is a Sacred Storykeeper of the Womb. She listens for the stories that heal our inherited and ancestral traumas, reclaim our ancestral wisdoms and gifts, so that we can remember who and what we truly are. Born and raised in Camissa, at the foot of Hoerikwaggo, she works as a writer, poet & creative writing teacher. Her work is guided and informed by this land where the Indian and Atlantic Ocean currents merge, and the mountain rises out of the sea.

(Photo: Dylan Valley)

## *Ocean Home* Digital video, 4m 23s, 2021

*Ocean Home* is a poetry film, commissioned by Tongue Fu and Liv Torc for the Hot Poets Project in 2021. It was created in collaboration with The Beach Co-op, Cape Town and tells the story of the work they do to preserve our coastal heritages. The Beach Co-op's community conservation projects, bring back communities who were forcibly removed from coastal areas during apartheid, through citizen science projects.

Hot Poets is a UK organisation co-founded and run by Liv Torc and Chris Redmond. Their aim is to use poetry to tell stories of people, communities and organisations around the world, who are making positive contributions towards restoring our right-ful relationship with the earth. They are partnering with poets, climate change organisations and the UN, using art as a tool for earth restoration; and to inspire communities to do what they can from where they are.

LISANDRO SURIEL  
Lisandro Suriel is a photographer of magic realism and artistic researcher from Soualiga, a Caribbean island now known as Saint Martin. As a child of the African diaspora, he found that Western institutions never introduced the idea that Black history and identity might extend beyond the narratives of slavery and coloniality. His pursuit of knowledge beyond Western institutions, lead him to Caribbean storytelling and the Black Atlantic imagination. In his work, Suriel seeks to revive stories from a forgotten past that has been shrouded by paradigms of violence and oppression. Through his lens of magic realism, Suriel captures ethereal portraits rooted in oral histories, pushing the uncanny to the fore while asking the viewer to reflect on their own presuppositions and beliefs. By using storytelling as a source of knowledge, Suriel emphasizes the importance of how to know of identity over what to know. Thus, he posits the Black Atlantic imagination as a device to reconfigure collective memory into meaningful cultural identities and reclaim forgotten decolonial histories beyond the narratives of slavery.

## *Ghost Island – A Documentary of Black Imagination* Digital video, 5m 52s, 2021



In this cinematic chapter of Suriel's long term project *Ghost Island*, we intuitively make first contact with the figures of liminal spaces; spaces that are in between our post-colonial reality and the deep-seeded ancestral intuition that there is more to our past than we have been taught to believe. *Ghost Island* is both an interpretation of- and an ode to the shadows that dwell around us. It envisions those figures we glimpse in the corners of our eyes but can never fully see. It paints a picture of an existence both parallel and inherent to ours that we have come to doubt: the Black subconscious. The presence of these ghosts in and of themselves evokes a belief in magic that reinforces the ties to ancestral memory and alternative historiography. To reclaim the fragments of a shattered memory is to reclaim a lost identity, and to rewrite the Black narrative: "Who am I? Where do I come from? Where does my story begin?"



*Muck Studies Dept Statement of Intent*  
Digital video, 8m 32s, 2020

*Muck Studies Dept Statement of Intent* (2018–2023) acts as a thesis for the figure of Muck Studies Dept, a “fake city agent” and investigative personality who wades through low-lying waterways, “touching the bottom” and “looking for stars, out of what stinks.” The project is part of an ongoing practice of sensorial forms of study through muck, as a composite, resonant material whose stinky engulfing slow-moving properties animate intimate dimensions of black and trans life, that may not be so easily represented. Through sound, video, performance and installation, Wyex employs strategies of word-play, interference, and absurdist theatre to interpolate processes of recognition, extraction, subject de-formation, and the fugitive. The figure is grounded by the legacy of investigative journalist and anti-lynching activist Ida B. Wells, and robot cartoon detective Inspector Gadget.

GEO WYEX  
Geo Wyex is an artist and educator working through music, performance, poetry and sound. Wyex has presented work at ICA Los Angeles, Buro Stedelijk, The Park Avenue Armory, New Museum, Western Front, MoMA PS1, The Studio Museum in Harlem, Dutch National Opera, L’Arsenic, Joe’s Pub, and many others. He was a resident at the Rijksakademie in 2015–2016, and is a recipient of Mondriaan Fund Basis Stipendium. Recent collaborators include S\*an D. Henry-Smith, Constantina Zavitsanos, Will Rawls, Every Ocean Hughes, Colin Self, and Tourmaline. He is currently based between Rotterdam, NL and New York City. Upcoming solo presentation at JOAN (Los Angeles), opening October 23rd, 2024.

(Photo: S\*an D. Henry Smith)

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Chandra Frank, Sara Giannini, S\*an D.  
Henry Smith, Lisandro Suriel

*Tidal Gatherings* reading table  
Chandra Frank with Anik Fournier  
(If I Can’t Dance Archive Curator)

*Tidal Gatherings* is part of *Sound System Ecologies: Music and Visual Cultures in the Dutch Kingdom & South Africa*, a collaborative project between DJ Lynnée Denise and Chandra Frank, and is funded by the Mondriaan Fund Open Call Slavery Memorial Year Grant (2023–2024).

The project is a continuation of If I Can’t Dance multi-year collaboration with CBK Zuidoost.

Sharelly Emanuelson’s exhibition *Between a Dance and Sitting in a Chair* is a project by CBK Zuidoost, realized in partnership with Ammodo, AFK (Amsterdam Fund for the Arts), Gemeente Amsterdam, afdeling Kunst en Cultuur, Mondriaan Fund, Monoma, Stichting Vrienden CBK Zuidoost, Thami Mnye Foundation, and WoodWorks, and will take place from 3 October to 24 November 2024 in SHEBANG.

Team CBK Zuidoost  
Renske de Jong and Annet Zondervan

Broadcast partner  
Ja Ja Ja Nee Nee Nee

If I Can’t Dance is structurally supported by the Mondriaan Fund and the AFK (Amsterdam Fund for the Arts).



Educational partners  
Rijksakademie  
Dutch Art Institute  
SNDO

Membership groups  
Europaplatform  
Moker  
De Zaak Nu

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