



THE BURDEN OF MEMORY

CONSIDERING GERMAN COLONIAL HISTORY IN AFRICA

YAOUNDE

09-16

NOVEMBER

2019

English

**GOETHE
INSTITUT**

Sprache. Kultur. Deutschland.

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GOETHE-INSTITUT

The Goethe-Institut is the Federal Republic of Germany's cultural institution, operational worldwide. We promote the study of German abroad and encourage international cultural exchange. We also foster knowledge about Germany by providing information on its culture, society, and politics. With our network of Goethe-Instituts, Goethe Centres, cultural societies, reading rooms and exam and language learning centres we have played a key role in the cultural and educational policies of Germany for over 60 years

INTRODUCTION

With a considerable delay, Germany finally increases its efforts to confront its role as a former colonial power. For a long time, it was as if a certain form of amnesia had come over the German society concerning the fact that Germany had ruled over several regions in Africa, Asia and the South Pacific more than six times the size of the motherland. It is only now, that the debates on how artefacts from colonial contexts can be restituted from German museums make it to the front pages of newspapers, artists reflect on German colonial history and the German public is being made aware of how deep the impact of the German colonial period is until today as well in Germany as in the formerly colonized countries.

The Goethe-Institut is part of this process of reflection and confrontation with this problematical past. With its 160 institutes all over the world, the German cultural institute is creating platforms of dialogue and cultural exchange. How does cultural exchange work between a former colonial power and a formerly colonized country? How to ensure that coproductions and partnerships between artists really happen on eye-level? With *The Burden of Memory: Considering*

German Colonial History in Africa the Goethe-Institut attempts to take artistic perspectives from Africa on German colonialism into focus. It is an attempt to create a platform on which artists and cultural practitioners from the six African countries that were affected by German colonial rule, get in contact, appreciate each other's works and develop new ideas for artistic positions beyond national borders.

From 9 to 16 November 2019, we invite everybody to appreciate artworks from Burundi, Cameroon, Namibia, Rwanda, Tanzania, Togo and from the African diaspora in Germany. It will show how varied the reflections of artists are on colonialism in general and on German colonialism in particular. With an ambitious programme of theatre, music, poetry, visual arts, performance, films and literature more than 100 artists from seven countries will remember, mourn, resist, reclaim and reinvent. *The Burden of Memory: Considering German Colonial History in Africa* has been curated by Princess Marilyn Douala Manga Bell from Cameroon, Rose Jepkorir Kiptum from Kenya and Nontobeko Ntombela from South Africa.

Fabian Mühlthaler
Director Goethe-Institut Kamerun

Daniel Stoevesandt
Director Goethe-Institut Namibia

CURATORIAL TEAM



**PRINCESS MARILYN DOUALA
MANGA BELL**
Cameroon



ROSE JEPKORIR KIPTUM
Kenya



NONTOBEKO NTOMBELA
South Africa

CURATORIAL CONCEPT

THE BURDEN OF MEMORY: CONSIDERING GERMAN COLONIAL HISTORY IN AFRICA

“memory obviously rejects amnesia...” (Soyinka 1999)

In his groundbreaking book titled *The Burden of Memory, the Muse of Forgiveness* (1999), Wole Soyinka questions the way devastating histories of oppression have been dealt with in the independence era. He asks; “Once oppression stops, is reconciliation between oppressor and victim possible? In the face of centuries long devastations wrought on the African continent and her Diaspora by slavery, colonialism, Apartheid and the manifold faces of racism what forms of recompense could possibly be adequate?” Writing about how different states have tried to address these atrocities through reconciliatory structures such as the Truth and Reconciliation Commission of South Africa, and its curative leaning towards curbing reoccurrences

of such histories from happening in the contemporary and, alongside this, to move towards a place of healing, Soyinka proposes a third way of dealing with these histories. He proposes art - poetry, music, theatre and visual arts - as the possible “seed of reconciliation”, arguing that “art (is) the generous vessel that can hold together the burden of memory and the hope of forgiveness”.

Thinking about Soyinka’s proposition in relation to the history of German Colonialism in Africa, this project considers a coming together of creative work produced in the last ten years and in the six African countries affected by German colonialism: Burundi, Rwanda, Tanzania, Namibia, Togo, Cameroon, and the African

diaspora communities in Germany. It considers a coming together that attempts to show the proximity and distance of this past and at the same time invites a weaving together of the different ways cultural practitioners have dealt with this history’s widespread impact across the African continent. Such a collation speaks to the effect of a history of entanglement between the imaginary and reality and presents the power and ability of artistic forms to look back with a critical eye. It is this critical eye that tells a history not only from the victors’ position but one that speaks to the power of resilience and resistance of Africa against colonisation. It is, what Soyinka describes as “*self-restora-*

tion through a humanistic ethos”, arguing that it enables a way to complicate memory that on the one hand burdens Africans to remember and not to forget, and on the other hand, speaks to the desire to move on from this past and to heal. Titling this work in reference to Soyinka’s work, we contemplate the doors that practitioners have opened in their reflections about the way African societies are rebuilding themselves in the contemporary from this colonial past.

Princesse Marilyn Douala Manga Bell
Rose Jepkorir Kiptum
Nontobeko Ntombela

THE BURDEN OF MEMORY: CONSIDERING GERMAN COLONIAL HISTORY IN AFRICA

What will happen this week?

The cultural week, *The Burden of Memory: Considering German Colonial History in Africa*, is the second step of a three-year-long project convened by the Goethe Institutes of Cameroon and Namibia, which started in 2018. The iteration took the form of research and the publication of a short survey of cultural work done by practitioners from the six African countries (seven, including Germany) affected by German colonial history. Titled *German Colonial Heritage - Artistic and Cultural Perspectives* - this first phase publication was launched at the beginning of 2019. Referencing this publication, a curatorial project, the cultural week, was formulated. This is the project being launched here. The third phase will be rolled out in 2020.

Curated by Princess Marilyn Douala Manga Bell, Rose Jepkorir and Nontobeko Ntombela, the Cultural Week (9 to 16 November 2019) is designed to give insight into a few projects encountered during the six-month site visits to the countries concerned.

Made in recent years, the selected productions are meant to be a coming together of artistic expressions that show the common and different concerns by cultural practitioners from those seven countries about this communal colonial past. The entire week is designed as a walk-through intersecting history(ies) and through different districts of Yaoundé where these artistic expressions are presented. In this walk, viewers are invited to meet the different narratives and sensitivities offered by the 34 artistic productions. Through music, theatre, visual arts, live performance, choreography and poetry, this walk is also meant to be an encounter with the six key themes: Burden, Memory, Mourning, Resistance, Reclaim and Reinvention.

To give a brief overview, some of the events are meant to be seen as a meeting of the contemporary and the ritual to help us mourn. At the same time, we are invited to acknowledge the resilience of Africans in having endured colonialism. This is seen and experienced through moments of live performances, films projections, the visual arts exhibitions, photo-

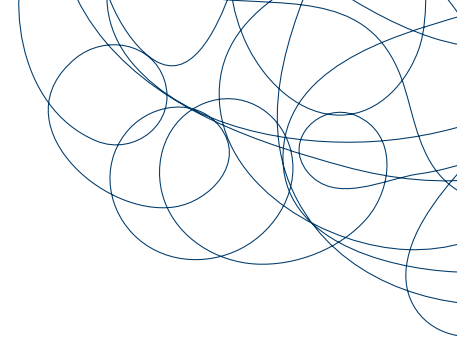
graphy and other mediums. In all these presentations, artists conjure up images that awaken the traces of colonial architecture, both in memory and in the physical presence of debris or even the pristinely maintained. The acoustic sound and electric music, poetry written or sung, drums and percussion, are meant to vibrate our sensibilities in trance, remembrance and in healing. Markings of old and new territories are also visualised through maps, photographs, and installations challenging the emptiness that is haunted by what is left behind and what was taken away. At the same time, this highlights characters from the past, in forging forms of reinvention of self, of heroes and a different future – and putting them in perspective to build new models.

All the events of the week are open to all and free of charge. A specific programme is available for students. This programme is designed around introductory workshops to artistic practices which will include exhibition walkabouts, film screenings and theatrical shows that will be in schools, at galleries and at La Villa

(the week's hub). The aim is to stir young people's interest and awareness on the contemporary history of German colonialism in Africa, and to interrogate the persistence of this history through artistic and cultural expressions.

Other special programmes include talks, debates and readings – starting each day with a series of conversations/readings in *Dialogues Beyond Colonialism* and is later punctuated by *Panel Discussions* which touch on the intersecting themes of this event. In addition, there will be a library of books and a selected archive on this history which will be accessible. Some of the books on show are available for purchase.

The curatorial team hopes that this variety of cultural offerings will enrich each and every audience member about the history of our past, in order for us to understand, imagine and be part of the making of the future.





PROGRAMME

SATURDAY | SAMEDI 09.11.19

17:00 Opening Ceremony	National Museum
19:00 Music Club Intwari Burundi	

SUNDAY | DIMANCHE 10.11.19

17:00 Performance The Mourning Citizen Trixie Munyama Namibia	National Museum
18.30 Keynote Speaker Dr. Assumpta Mugiraneza Rwanda	
19:00 Performance After Tears Christian Etongo Cameroon	

MONDAY | LUNDI 11.11.19

11:00 Books & Talks* Dialogues Beyond Colonialism	The Villa
14:00 Film The Colonial Misunderstanding Jean-Marie Teno Cameroon	Sita Bella
15:30 Panel Discussion on Burden	
17:00 Performance The Dance of the Rubber Tree Nashilongweshipwe Mushaandja Namibia	Goethe-Institut
19:00 Performance Sā Nelago Shilongoh Namibia	

*The detailed programme of «Books & Talks» and guided tours to the exhibitions will be communicated at the VILLA, on Facebook and on www.theburdenofmemory.com

The programme may be subject to change.

TUESDAY | MARDI 12.11.19

11:00 Books & Talks* Dialogues Beyond Colonialism	The Villa
14:00 Film The German King Adetokumboh M'Cormack USA / Cameroon / Sierra Leone	GACY
14:30 Performance Remember me; Namibia Veronique Mensah Namibia	
15:30 Panel Discussion On Memory	
17:00 Music Club Intwari Burundi	
17:30 Exhibition Opening*	Goethe-Institut
19:00 Theatre Regard sur le Togo ancien Koku Nonoo Togo	

THE VILLA is the heart of the cultural week. It is a place for mingling, networking, relaxing, using the library and participating in book readings, performances and other events from 10:00 to 22:00.

WEDNESDAY | MERCREDI 13.11.19

11:00 Books & Talks* Dialogues Beyond Colonialism	The Villa
14:00 Film Cuisine Mondiale Steve Kamdeu Cameroon	Sita Bella
14:30 Film The Twist of Return Ngonnso Sylvie Njobati Cameroon	
15:00 Film Café Togo Musquiqui Chihying Germany	
15:30 Panel Discussion On Mourning	Goethe-Gallery
17:30 Performance Remember me; Namibia Veronique Mensah Namibia	
17:30 Exhibition opening*	Goethe-Institut
19:00 Theatre Nkhomanile Vicencia Shule Tanzania	
20:30 Slam Poetry Night Lion King. Rwanda 1Key. Rwanda Lydol. Cameroon	

THURSDAY | JEUDI 14.11.19

11:00 Books & Talks* Dialogues Beyond Colonialism	The Villa
14:00 Film Waterberg to Waterberg Andrew Botelle Namibia	Sita Bella
15:00 Panel Discussion on Resistance	CIPCA
17:30 Performance The Dance of the Rubber Tree Nashilongweshipwe Mushaandja Namibia	
19:00 Exhibition opening*	

FRIDAY | VENDREDI 15.11.19

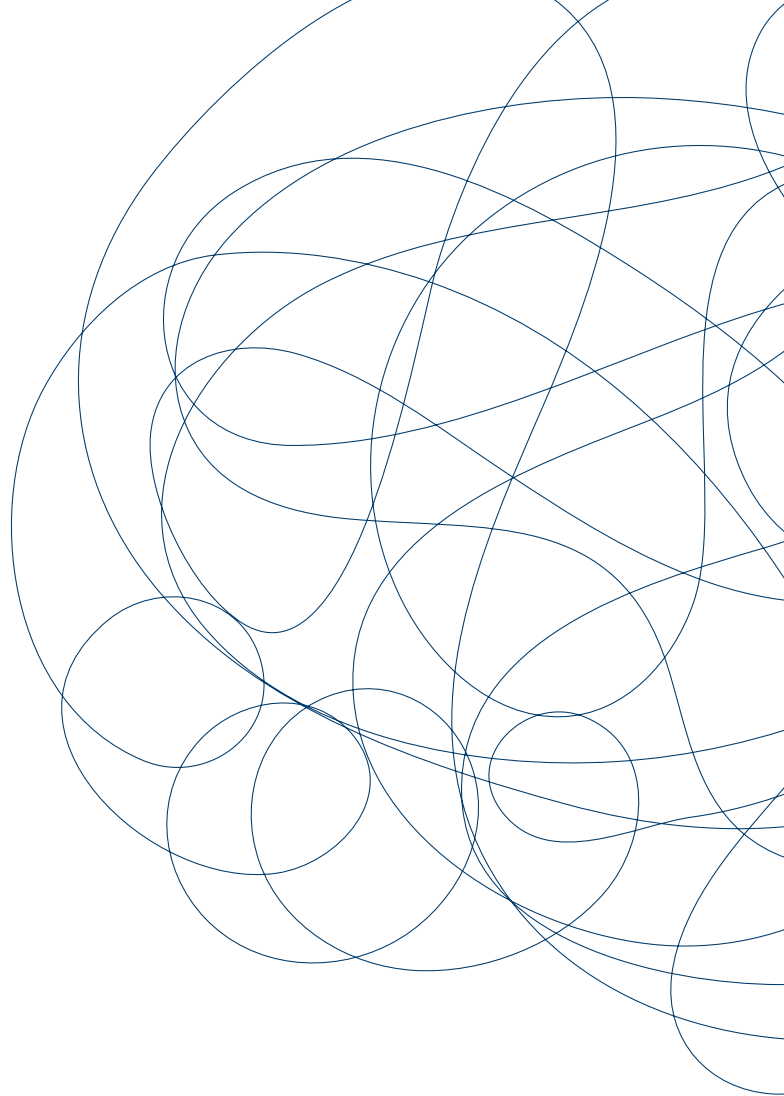
11:00 Books & Talks* Dialogues Beyond Colonialism	The Villa
14:00 Film Café Togo Musquiqui Chihying Germany	Sita Bella
14:45 Panel discussion: On Reclaim	TBA *
16:30 Experimental Performance Crafting Tomorrow 1Key Rwanda	
18:00 Performance After Tears Christian Etongo Cameroon	Goethe-Institut
19:30 Theatre Bloody Niggers Dorcy Rugamba Rwanda	

SATURDAY | SAMEDI 16.11.19

10:00 Films The Twist of Return Ngonnso Sylvie Njobati Cameroon	Sita Bella
The German King Adetokumboh M'Cormack Cameroon / Sierra Leone / USA	
Waterberg to Waterberg Andrew Botelle Namibia	
Cuisine Mondiale Steve Kamdeu Cameroon	
The Colonial Misunderstanding Jean-Marie Teno Cameroon	CCC
14:00 Panel Discussion On Reinvention	
15:30 A Conversation with Johannes Ebert Germany	
17:00 Theatre Sā Nelago Shilongoh Namibia	The Villa
18:30 Talking Gig Blick Bassy Cameroon	
19:30 Closing Concert 1Key, Lion King and other guests	

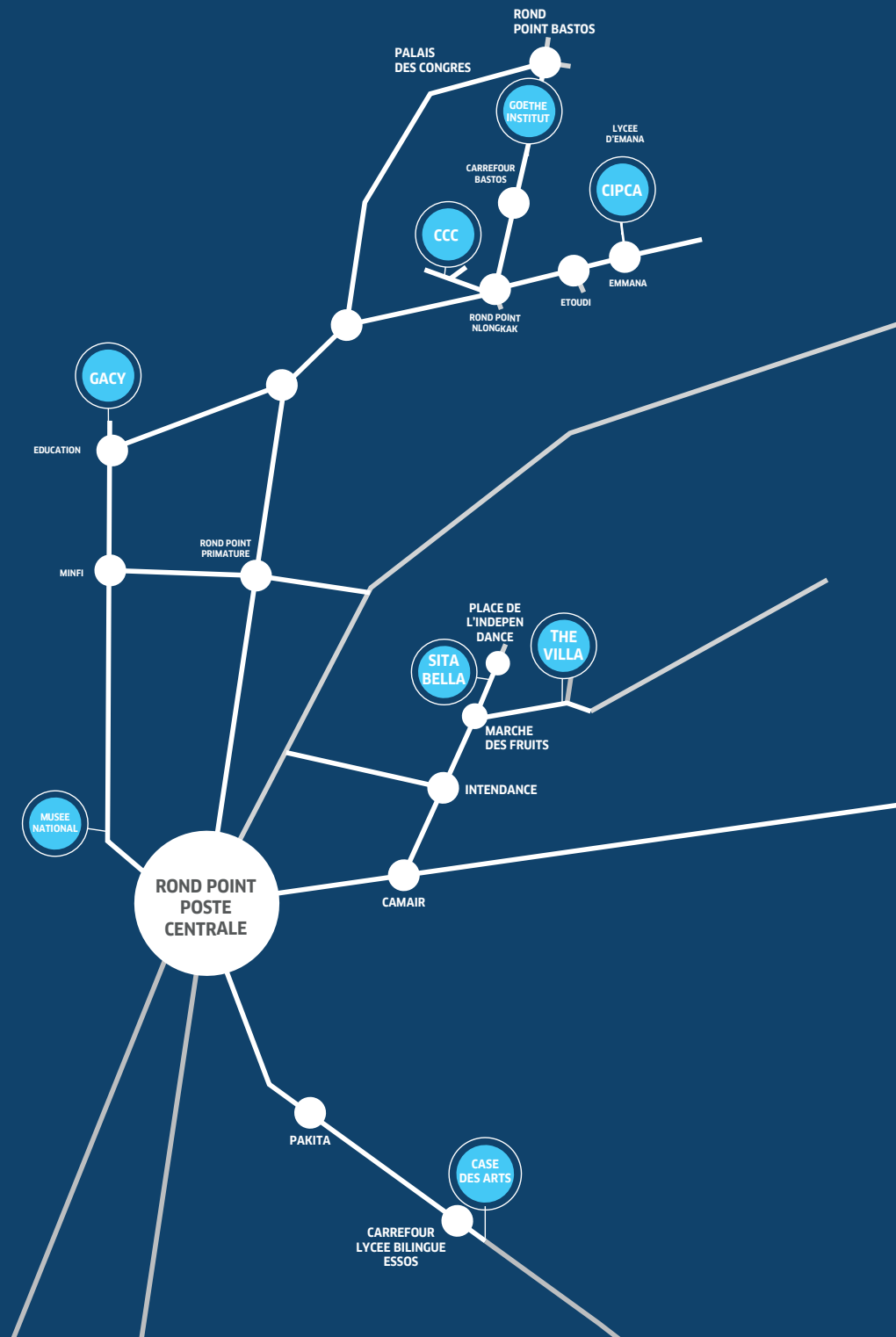


VENUES



MAP OF THE CULTURAL WEEK

The Burden of Memory
Considering German Colonial History in Africa



THE VILLA

The heart of the cultural week.

It is a place for mingling, networking, relaxing, using the library and participating in book readings, performances and other events from 10:00 to 22:00.

ADDRESS: Hippodrome, 100 from OAPI

NATIONAL MUSEUM



The National Museum occupies the premises of the former presidential palace. Renovated a few years ago, it is now one of the main cultural attractions of the city of Yaoundé.

Address : **Administrative center, Yaoundé**

GOETHE-INSTITUT



While the Villa is the heart of the cultural week, the Goethe-Institut with its project offices is its brain. The stage of the Institut has been a hotspot for young artistic expression from Cameroon and abroad for many years. In the cultural week it will host theatre and performances.

Address : **Rue Mballa Eloumden**

GACY



The Contemporary Art Gallery of Yaoundé is a structure set up by the Ministry of Arts and Culture of Cameroon whose objective is to participate in contemporary creativity in visual and applied arts.

Address: **Boulevard Rudolph Manga Bell, Face Pharmacie du Lac**

SITA BELLA



The Sita Bella cinema screening room is located within the Ministry of Communication. It is a place for lovers of Cinema, but also a tribute to the first woman Cameroonian filmmaker of the same name.

Address: **Hippodrome, Yaoundé**



GOETHE-GALLERY

The Goethe-Gallery is an artistic expression space of the Goethe-Institut Kamerun. Its ambition is to provide an eloquent showcase for artists from here and abroad.

Address : **Rue Mballa Eloumden, Opposite Goethe-Institut**



CASE DES ARTS

This cultural complex has set itself the mission of promoting African culture in general and Cameroonian culture in particular. La Case des arts opens its stage to many well-known artists, as well emerging artists.

Address : **Essos, Yaoundé**



CIPCA

The International Centre for African Cultural Heritage is a Cameroonian government association that works to carry out cultural projects originating from Yaoundé, the capital of Cameroon. It brings together Cameroonian cultural actors and international members who share the passion for culture and the arts.

Address : **Emana, Yaoundé**



CENTRE CULTUREL CAMEROUNAIS

The Cameroon Cultural Centre is a space for the promotion and diffusion of Cameroonian culture in its diversity. It has a performance hall with a seating capacity of 200 people.

Adress : **Rue Fouda Ngonu, Nlongkak**



PRODUCTIONS

REGARD SUR LE TOGO ANCIEN (2011)

A LOOK AT FORMER TOGO

Koku Nonoa

Togo

1h 20 min

The play *Regard sur le Togo ancien* written by Francis Amegan, professor and specialist of German history in Togo, is directed by Koku Nonoa. In five scenes, this theatre production deals with the history, economy and daily life of Togo between 1884 and 1885 during the period of German colonial rule. How did the first encounters and interactions between Germans and Africans occur? What was the social status and

identity of German and African women? Did these two sets of peoples know each other romantically? For example, how was a mixed couple experienced and perceived in that historical context? These questions are addressed and contextualised in this intermediate and interdisciplinary staging.

French



NKHOMANILE (2016)

Original director: AmandinaLihamba (2016)

Current director: Vicensia Shule (2019)

Vicensia Shule

Tanzania

55 min

When people could not stand German colonial rule in the then Tanganyika (now Tanzania), which began after the Berlin Conference of 1884-1885, they rebelled. People's struggle against the German authorities picked up momentum when a seer in Kilwa known as Kinjekitile Ngwale propagated the use of maji (water) as a spiritual weapon against German war machinery. The war, which was later known as the Maji Maji War was fought from 1905 to 1907, in many parts of the

current coastal and southern Tanzania. Nkhomanile brings to the stage and centralises the instrumental female figure, which many HISTORIES have sidelined and/or ignored. The production, Nkhomanile is to honor Nduna Nkhomanile, the only woman leader out of 67 hung by Germans in February 1906. It is to show the role African women played in the fight for freedom, with some aspects of Nkhomanile's life depicted through an artistic lens.

English



BLOODY NIGGERS (2007)

Dorcy Rugamba

Rwanda

1h 20 min

On an open stage, three actors occupy the political terrain as they engage in a tussle. They take stances. They size each other up. They throw punches!

In the ongoing quarrels over the positive role of colonisation, “bastards” born of forced marriage between the former colonists and those they formerly oppressed, want their loud and uncompromising voices to be heard. On what grounds do a people own another? By the way, what have Africans done with forty years of independence?

With humour and poetry, anger and lucidity, we navigate the history

and major debates of our time from the point of view of serfs, workers, slaves, moujiks, metics, immigrants, aborigines, American Indians, “Negroes” from Africa and elsewhere, “youpins”, “bougnoles”... in fact of all those who, in the course of history, had to pay for the workings of the world with their blood and often with their existence.

The term “*bloody niggers*” is not used here to refer to a particular “race” but a community of destinies. It is in reference to all those who, at one time or another, were considered a minor humanity and treated as such.

French

The Burden of Memory

Considering German Colonial History in Africa



THE MOURNING CITIZEN: A PERFORMANCE OF REMEMBRANCE AND HEALING (2019)

Trixie Munyama

Namibia

1h 30 min

The cross-disciplinary, site-specific work, *The Mourning Citizen*, opened in Windhoek on the 25th of March 2016, 4 days after Namibia celebrated its 29th Independence Day at the 'Alte Feste' – the old German colonial fort. This fort is where the relic of the Reiterdenkmal statue and spectres of trauma still haunts the landscape and its citizens. In its vicinity is the government's 'New Museum of Independence', constructed by a North Korean Company under the special guidance of Kim Jong Il, 'the leader'. *The Mourning Citizen* is an expansion and deeper reflection

of Trixie Munyama's *The Mourning* (2016), staged at the same neglected site. It builds on a new era of counter-memorial and embodied practices of recognition, mourning, and constructive gestures towards healing and reconciliation. *The Mourning Citizen* was staged earlier this year as part of the international symposium on *Colonial Injustice: Addressing Past Wrongs*, hosted by the ECCHR – European Center for Constitutional and Human Rights, and Akademie der Künste at the Goethe-Institut Namibia in March 2019.

English



AFTER TEARS (2015/2018)

Christian Etongo

Cameroon

45 min

After Tears is a work that is based on the Tsô rite of passage which is a purification ritual that is practiced when there has been a crime, an accident, and or an incest, particularly among the Beti people. It is practiced to 'purify' the blood spilled. It is also a ritual for purifying a person of a bad deed that he has committed. When related to the German-Cameroonian period, particularly coloniser's abuse of power, *After Tears* acts as a call for a move towards reconciliation. For Etongo, it is impossible to be reconciled without this ritual. In this performance he uses elements of the ritual to gesture a washing

away of the blood of colonial killings in order to forgive. *After Tears* thus calls for the necessity for Germany to redefine its relationship with Africa. For him, this can be done through cultural and artistic dialogues. More broadly, Etongo's performance carries a universal message of reconciliation and peace.

After Tears was perviously presented in Berlin in 2015 at the 130th anniversary celebration of the Berlin Conference, at the Goethe Institut Kamerun and at the University of Cape Town in South Africa in 2018.

French



Performance

11.11.19
17:00
Sita Bella

15.11.19
18:00
Goethe-Institut

THE DANCE OF THE RUBBER TREE (2019)

(Odalate naitekepokengekuyeshigongoti)

Nashilongweshipwe Mushaandja

Namibia

1h 20 min

The Dance of the Rubber Tree is a ritual of movement between embodied, spatial and institutional archives. It is devised as an intimate and immersive queer dance imagined as a Rubber Tree but performed in a concrete archive, the museum theatre. In this performance Mushaandja plays a sonic repertoire of silence, noise, love and struggle songs from Southern Africa. These songs function as a form of resistance of the systemic erasure/exclusion/othering of knowledges that is present on the margins and

in the cracks of colonial-nationalist archives. Omudhime (Rubber Tree) is indigenously used in cleansing and memorial moments of border crossing. Mushaandja engages Odalate Naiteke! (the fence must break), a slogan used by Namibian protesting contract laborers nationwide in 1971. Fire, salt, spears and marula-seed stones are used to reflect on land dispossession and returning the land to itself. To Mushaandja 'there cannot be peace, healing and reconciliation if there is no redistribution and restorative justice'.

English

The Burden of Memory

Considering German Colonial History in Africa



Performance

11.11.19
19:00
Goethe-Institut

16.11.19
17:00
CCC

Sâ (2019)

(Rest) – in KhoeKhoegowab

Nelago Shilongoh

Namibia

1h 55 min

A performance art showcase by Namibian artist Nelago Shilongoh, engages the history of Namibian women 'domestic workers' from as early as the 1910's, and the imprint of these women as part of continued heritage. The artist interrogates how to acknowledge the 'work' of women today. She further seeks to interrogate what it means to dress, undress, protect, break, honor and dishonor all at the same time. She places these

contemporary questions in relation to the lineage and its inheritances onto identities today. As an extension, Nelago further looks at how religion, as opium, played a role in the continued social stratification of classes on labourers then and now. Along with the techniques of movement, this interdisciplinary performance features historical archives that form part of the conversation on women 'domestic workers'.

English

The Burden of Memory

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REMEMBER ME; NAMIBIA (2019)

A Co-Narrative Call for Identity Restitution, through Body-Space Impact Literacy

Veronique Mensah

Namibia

45 min

Veronique Bernardine Mensah uses the Namibian folk tale, *Human Bones* to take the engaging participant through co-narrative impact-literacy, devising and mapping themes that are affecting present day care workers and storytellers. Veronique collaborates with Namibian, Zimbabwean and Cameroonian artists in archiving African colonial genealogies to integrate the Body-Space narratives. The collaboration educates service to African colonial time-lines by giving the citizen the ability to own their identity and to take part in the freedom of site-specific values. This impact-literacy exercise supplants colonial ignorance that birthed Red-Tape Traumas such as genocide, slavery, poverty and displacement. Presented under the tit-

le *Remember me; Namibia*, this body of work serves as a Co-Narrative platform for transparent intercultural diplomacy. It is multi lingual and interdisciplinary illustration that is significantly designed to draw intersectional focus towards inclusive participation. This form of storytelling uses illustrations and audible motion visuals to map the desires of the cultural citizen within collaboration. The Namibian folk tale, *Human Bones* becomes a tool to the engaged audience who are meant to own their actions in an impact literate economy. In addition, the devised collaboration presents de-colonial standards that allow the engaging cultural citizen to measure the value of impact, privilege and service in the realms of knowing and being.

English



Film

11.11.19

14:00

16.11.19

10:00

SITA BELLA

THE COLONIAL MISUNDERSTANDING (2004)

Jean-Marie Teno

Cameroon

1h 18 min

“When the missionaries arrived, the Africans had the land and the missionaries had the Bible. They taught us to pray with our eyes closed. When we opened our eyes, they had the land and we had the Bible.”

Jomo Kenyatta, Kenya's first elected Prime Minister and President

In *The Colonial Misunderstanding*, Jean-Marie Teno sheds light on the complex and problematic relationship between colonisation and European missionaries on the African continent.

Through an examination of the work of German missionary societies in Africa whose vocation was to bring Christianity – and by extension, Eu-

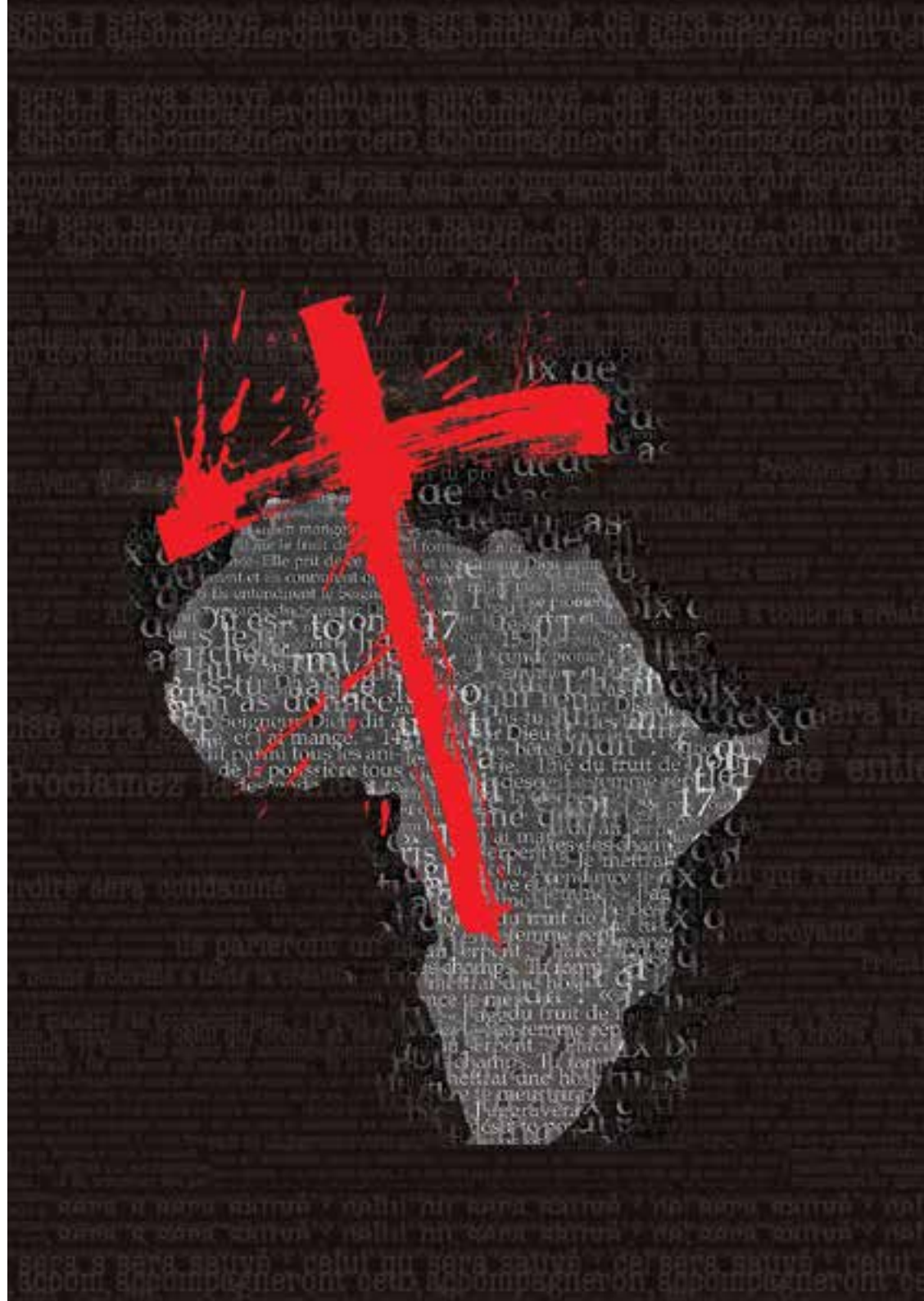
ropean culture and European rule – to the heathens, Jean Marie Teno reveals *The Colonial Misunderstanding*.

The film looks at Christian evangelism as the forerunner of European colonialism in Africa, indeed, as the ideological model for the relationship between North and South even today. In particular, it looks at the role of missionaries in Namibia on this, the centenary of the 1904 German genocide of the Herero people there. It reveals how colonialism destroyed African beliefs and social systems and replaced them with European ones as if they were the only acceptable routes to modernity.

French / English / German with English ST

The Burden of Memory

Considering German Colonial History in Africa



Film

14.11.19

14:00

16.11.19

10:00

SITA BELLA

WATERBERG TO WATERBERG (2014)

Andrew Botelle

Namibia

61 min

What happened to Namibian hero Samuel Maharero after the battle of the Waterberg in 1904? One minute he was the most influential leader in Namibia, the next he was running for his life with a bounty on his head.

Relentlessly pursued by the invading German army, his people were scattered and hunted down. Samuel and a small band of loyal followers somehow managed to escape into the waterless sands of the Kalahari Desert.

Following in this remarkable man's footsteps, *Waterberg to Waterberg* tells the history of the Herero migrations across Southern Africa more than 100 years ago. A journey of a thousand miles, on horseback and by foot, from the Waterberg mountain in Namibia to the Waterberg mountain in South Africa. A journey to find a place they could call home.

Through interviews with Herero el-

ders living in Namibia, Botswana and South Africa today, we piece together this true story. Through colonial reports, archive films and original photos, we bring to life the old world of Samuel Maharero and his nation in exile between 1904 and 1923.

They may have lost most of their possessions in the war, but the Herero carried their culture inside of them and refused to let it die. This is their story - and the story of the hero who led them.

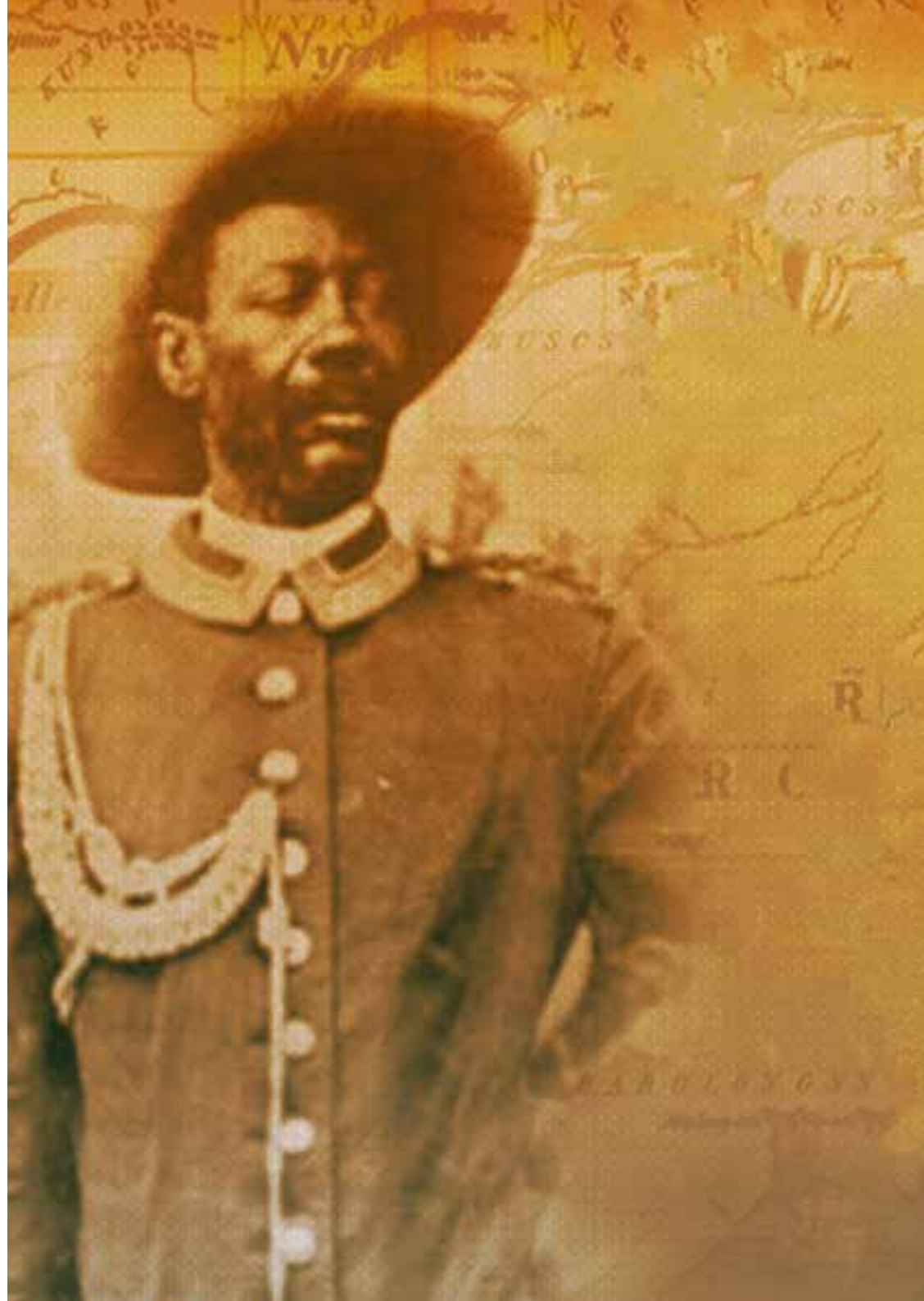
"It is everyone's quest to find out who they really are. But the only way to find out who we really are, is to know about what happened in the past. So, I am following in your footsteps. I am following the road of bones."

(Esi-Schimming-chase, from *Waterberg to Waterberg* film)

English / Otjiherero with English ST

The Burden of Memory

Considering German Colonial History in Africa



Film

12.11.19

14:00

GACY

16.11.19

10:00

Sita Bella

THE GERMAN KING (2019)

Adetokunboh M'Cormark

Cameroon | Sierra Leone | USA

20 min

Set in 1914 at the start of World War I, *The German King* is the unbelievable true story of King Rudolf Douala Manga Bell, a German-raised African prince who becomes king after his father's death. Upon returning home to Cameroon, he sees

his people being subjugated and enslaved under Kaiser Wilhelms II oppressive colonial rule. He realises that the only way to put an end to his peoples suffering is to lead a rebellion against the man he once considered his brother.

English / German with French ST

The Burden of Memory

Considering German Colonial History in Africa



Film

13.11.19

14:00

16.11.19

10:00

Sita Bella

THE TWIST OF RETURN NGONNSO (2018)

Njobati Sylvie Vernyuy

Cameroon

19 min

Njobati Sylvie, a 'hybrid' Nso child goes back to her roots to connect with her history and origin that has been torn apart by the dilemma between Christianity and tradition. In her quest to fully reconnect, she takes a deeper look at the History of the Nso clan which is deeply rooted in Colonialism. She takes interest in

Ngonnso, the founder of the Nso clan whose effigy was looted during the colonial wars to Germany. With the current trendy politics of the return, this film examines the significance of this effigy to the Nso people, the possibilities of return and how ready the people are for the return.

English



Film

13.11.19

15:00

15.11.19

14:00

Sita Bella

CAFE TOGO (2018)

(3-Channel Video Installation, 27 minutes in Loop)

Musiquiqui Chihying, Gregor Kasper

Germany

27 min

Café Togo looks at the efforts to change street names with colonial connotations in the so-called Afrikanisches Viertel (African Quarter) in Berlin-Wedding. According to Berlin's street law, every street named after a person honours that person. Petersallee, Lüderitzstraße, and Nachtigalplatz bear the names of persons whose biographies are tainted by the blood of the victims of German colonialism. According to the law, streets that do not correspond to today's understanding of democracy and human rights should be renamed. *Café Togo* follows the visions of the Black activist Abdel

Amine Mohammed, who is working for a paradigm shift in the politics of state symbols: away from honouring colonial criminals, toward commemorating the victims and the resistance and freedom fighters of the German colonial regime. His goal: a multidimensional politics of memory within postcolonial perspectives. Abdel Amine Mohammed therefore wrote the story *With Colonial Love*. It is this story, along with a reference to the NS propaganda film Carl Peters (1941), which narrates the founding of German East Africa that forms the basis for *Café Togo*.

French / English

The Burden of Memory

Considering German Colonial History in Africa



Film

13.11.19

14:00

16.11.19

10:00

Sita Bella

CUISINE MONDIALE (2018)

WORLD CUISINE

Steve Kamdeu

Cameroon

14 min

Under the impulse of the grunts of her hungry stomach, a young sub-Saharan woman enters a restaurant and meets a mysterious woman who serves food. But, as soon as the mysterious woman leaves, an individual, a sort of parody of Tarzan and a cowboy, appears and steals her meal which he eats before her own eyes. When the mysterious woman notices this, she drives out the cowboy and gives a new meal to the young sub-Saharan lady. But as soon as the mysterious woman has her back turned, this time, an

encyclopedic clergyman comes back and takes the young woman's meal again. Alerted, the mysterious woman comes back and chases the religious encyclopaedist away. She then gives a third meal to the young woman. Unfortunately, the same phenomenon is repeated. This time it is a trader who steals her meal. After chasing him, the mysterious woman refuses to bring a new dish of food. The sub-Saharan young woman, unhappy, understands that she must react by taking control of her destiny and will fight for her food.

No Language

The Burden of Memory

Considering German Colonial History in Africa



CLUB INTWARI (ESTABLISHED SINCE 2015)

Burundi

45 min

From the outset, the Burundian drum was an instrument for early warnings or invitations to community meetings disseminating information from the royal court. During the colonial period it was used in several circumstances:

- It served as a guarantor and protector of tradition when Christianity was being introduced in Burundi by the missionary fathers (a form of resistance of traditional spirituality to Christianity). Before colonisation, Burundians prayed to God through Kiranga, who represented a divine and spiritual institution with a stake in the enthronement of kings. The white missionary fathers came to baptise the King Mwezi Gisabo who categorically denied this act and faced several colonial invasions. Thanks to the sound of the drums which warned of possible attacks, the king won many wars.

- The Burundian drum was used as an instrument of the king's power and authority during the sowing festival (Umuganuro), during which the

king blessed the planting (the month of December). It is a ritual that intrigued the colonisers because they saw no way to erase this tradition that was rooted in the minds of Burundians. It is through the church that the Burundians lost their way of worship and the colonisers adopted the catechist method to privilege some local natives to divulge the secrets of the community.

The Burundian drum is an instrument that has known all the historical epochs (the monarchy and the republic). It is played by several persons. With his elegance, aesthetics and strength, the drummer combines singing, dancing and beatings to express himself and flaunt his body. By singing the folk songs of the country based on good social coexistence, the education of children, the Burundian spirituality that is African, hope for the next day, the drummer awakens the spirits of the ancestors and arouses the passion of youth and the confirmation of Burundian cultural identity in particular and African culture more broadly.



CYACYANA (2017)

LION KING

Rwanda

30 min

Cyacyana is a poem written by Kivumbi King when he was 18 years old. It's a story portraying a society outcast, which is the meaning of the word 'cyacyana'. In this song, King shines a light on how we are judged by how we look or how we dress; he looks at it as hypocrisy. For Kivumbi, in a society where everyone is pretending to be nice, upright and flawless, it's hard to tell who is evil or holy.

Kivumbi King is a 20-year-old poet born in Kigali, Rwanda. He spent most of his childhood in Burundi and studied in Kampala, Uganda. He won an award at the age of 18 for *Kigali Vibrates with Poetry* (KVP) competition and has, since then, been performing poetry for a living. Kivumbi is also a hip hop, afro beats and slam poetry performer/ recording artist.

English



EMPREINTES (2019)

PRINTS

LYDOL

Cameroon

30 min

We cried so much that our eyes ended up drying out

We were so sad that the flowers of our smiles finally faded

We tried to escape but by pointing the way our fingers were bearing their prints

Today they show us the sky but they forget that many stars are already extinct

When we know that yesterday's pains are found in today's tears...

Because time leaves its traces and everybody bears its marks, Empreintes expresses in Slam and Poetry some sequences of the past. Focusing on the history of Cameroon and its inhabitants, Lydol's texts relate the various changes that took

place during the German colonial period - the first annexation - but seen from the eyes of a child. See what is happening without necessarily understanding, listen without hearing but suffer and cope. Witness scenes and events that remain engraved and whose marks are deep. Inspired by documentaries and interviews on this period, one question remains: The merchant first, the soldier second and the men then? Footprints also refers to identity, which makes each entity unique. When we know that in Africa Germany has colonized several countries, some texts mention some specificities of the Cameroon case. The texts are presented with a musical background for some and monopolized for others, in French, English and Camfranglais.

French / English / Camfranglais



1958 (2019)

BLICK BASSY

Cameroon

60 min

With his haunting, soulful voice, Blick Bassy has become one of Africa's most inventive and distinctive singer-songwriters. Originally from the Bassa area in central Cameroon he co-founded the music collective Macase in Yaounde and took off from there to an international career. In his latest album *1958* Blick Bassy created an extraordinary homage to one of Cameroon's most prominent figures in the anti-colonial struggle, Ruben Um Nyobe. Ruben Um Nyobe addressed the United Nations arguing for Cameroonian independence and was killed in 1958 by French military. Blick Bassy dedicates his album to Um Nyobe in his mother tongue Bassa. The sadness about the violent disappearance of his hero and the anger about the lacking recognition

among young Cameroonians today are reflected in his lyrics and subtly contrasted by the calm and relaxed soundtrack, for which Bassy used instruments not usually found on albums of an African pop star. Blick Bassy has also worked on a book, in which he tells Um Nyobe's story from a very personal point of view. The reflection on a figure like Um Nyobe reveals how deeply the process of nation-building in Cameroon is linked with the colonial history, even 40 or 100 years after. For the first time Blick Bassy will present his work on Ruben Um Nyobe in his home country, first, during a book presentation and second, in an artist talk, in which he will also present some of his songs from the *1958* album with an acoustic guitar.

French with English translation



MANGI MELI REMAINS (2018)

Animation: Flinn works production

Storyboard artists: Amani Abeid and Cloudy Chatanda

Tanzania

In Old Moshi, Tanzania, a head is missing. The head is of Chief Meli who fought the German colonial occupation of territory in Kilimanjaro and was executed as a result in 1900. His head is said to have been shipped to Germany at the request of the Ethnological Museum director Felix von Luschan. Von Luschan collected thousands of skulls from all over the world for scientific testing based on racial ideology. Many of the skulls, including those from

Old Moshi, are still stored in Berlin. The search for the head of Chief Meli has been ongoing for over 50 years, led by Meli's grandson but until now without success. Yet, traces of Chief Meli can still be found in songs, stories and archives. This has formed the basis for a Tanzanian-German collaboration where a video installation depicts the life story of Meli: as a freedom fighter, his violent death and the possible journey of his head.

English



NOW AND THEN! (2014)

Charles Koyoka

Tanzania

Now and Then! is a photographic installation that represent colonial German historical monuments built over a hundred years ago in the then Tanganyika (now Mainland Tanzania). It was one of the constituencies of the Greater Deutsch Ostafrika, which comprised of Tanganyika, Burundi and Rwanda. In the footsteps of Walther Dobberty (1883-1960), the then Deutsch Ostafrika's official photographer who lived in DOA between 1906 and 1919, we have re-photographed the same sites he photographed, from the same viewpoint, to see what remains of them now. The presentation covers themes such as architecture, administration, hygiene and health services, infrastructure and education, among others. In this show we also have additional images

displaying what the DOA government had managed to do by the time they made their forced exit at the end of the WW1. Many of the German built monuments are still standing. DOA administrative buildings, including the current state house, are still in use to date. This exhibition was first done in 2014, in Dar-es-Salaam, Tanzania, at the Goethe Institut premises followed by another one at the University of Dar-es-Salaam, Department of the Creative Arts.



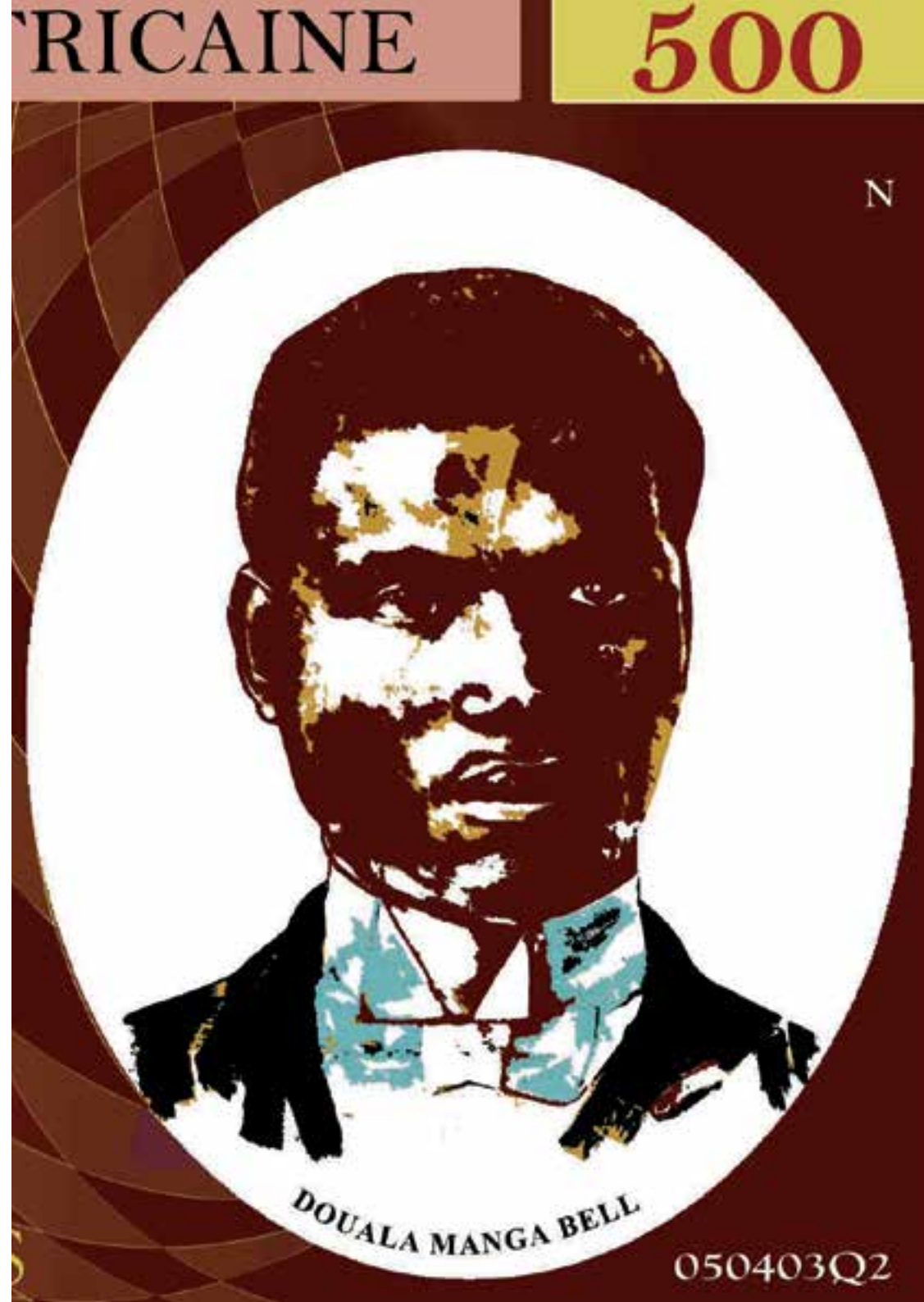
AFRIS BANK NOTES (2014)

Hervé Youmbi

Cameroon

The signing of the Germano-Douala treaty which bound Germany and Cameroon on July 12, 1884 had a distinct economic impact on the country. This treaty served as a pretext for the German party which administered Cameroon as a colony. In an effort to permanently muzzle some Cameroonian resistance to German colonial policy, executions by hanging and shooting on August 8, 1914, made these resistance fighters the first recognised Cameroonian martyrs of the period of German colonisation. *08/08 / 1914-2014 Banknotes*, portrays the victims of the serial executions of August 08, 1914 by the German colonial army in Cameroon. This work projects us into the future and is an emancipated vision/imagination of the legacy of German colonisation in Africa. It is in the form of a series of single African currency

denominations issued by the African Union Bank. Called «AFRIS», the first four letters of the word «Africa» punctuated by an «S» which affirms its invariable character. Each post is enriched with symbolic values that illustrate the dream of the emancipation of Africa in the face of colonisation: portraits of some martyrs of August 08, 1914, patterned loincloths of African classical art, illustration of emblematic monuments of African cities, representation of Africa in the face of scientific and technological development (the race towards the moon, artificial intelligence by robotics, satellites...). *Afris Bank Notes* is not limited to sketching the burden of the memory of German colonial history in Africa, it also invites us to work for the effective economic independence of the continent.



THEY TRIED TO BURY US (2018-2019)

MULTIMEDIA INSTALLATION

Isabel Tueumuna Katjavivi

Namibia

When Namibian communities rose up against German colonial rule in 1904-1908, the Imperial forces responded with decrees of extermination: 80% of the OvaHerero and 50% of the Nama people were killed. Another decree encouraged the shooting of the San. This reign of terror lingers in the psyche of the nation. In Namibia today, the land holds unresolved trauma. Each grain of soil holds memory and is a witness to the past. The wells that were poisoned to

kill fleeing people, remain as gaping holes. The hanging trees still whisper, and the bones lie abandoned in the ground. *They tried to bury us* is a scene of remembrance. The faces represent the multitudes that were never laid to rest. They serve as a metaphor for history, representing a past that is unresolved and unfinished – both emerging from, and disintegrating into, the tainted earth in which they lie.



L'ARCHITECTURE ALLEMANDE AU TOGO (2012)

GERMAN ARCHITECTURE IN TOGO

Jacques Do Kokou

Togo

My intention is to offer a visual memory of the Togolese capital. This constructed visual assemblage has been put together with an awareness of a collective and affective appropriation of Togolese cultural heritage. All the photos encompass elements of historical expressiveness and aesthetic beauty, and these are also intended as guides through the work. Through close consideration of the infrastructure created and left by the German colonial period in Togo (1884 - 1914), we notice an architectural appearance comprised of constructions often reinforced by masonry walls, as well as prestigious, symbolic and emblematic edifices filled with originality, charm, pace, presence and majesty.

What many eyes don't see, a wiser look discovers a world of wonder through: the governors' palace in Lomé, the church of the Catholic mission of Adjido in Aného, the Lomé wharf, the Lomé School, Kpalime Hospital, Lomé Cathedral of Jesus Christ, the monument of Adjido's physician August Wicke in Aného, Lomé's Christ Temple, the residence of Zoe's imperial commissioner Jesko Von Puttkamer in Aného, the transmitter centre of Kamina, the Catholic handicraft school of Lomé, the Lomé post office, as well as many administrative and technical buildings. They are majestic buildings, some of which are, more or less recognisable, and many still in use.



MEMORIAL DES MARTYRS (2014)

MEMORIAL OF THE MARTYRS

Jean David Nkot

Cameroon

Memorial of the Martyrs is a participatory multimedia installation by the artist Jean-David Nkot. As its name suggests, the work is a temporary monument, a symbolic space in honour of people who have died or endured torments in the name of freedom and in the struggle for independence in Cameroon. It gives every visitor the opportunity to offer a moment to the memory of not only these known people but also to those that written history has never recognised. Conceived of as a vault, the work has a pentagonal structure. From the outside, it reveals, on three different facades, three large stamps of the German period. The stamps are portraits of Douala Manga Bell, Ngonso Din and Martin Paul Samba, all known figures in the History of Independence of Cameroon. The two other facades, covered with a transparent fabric, allow one to create a link between the interior and exte-

rior space by disrupting the rigidity of the architectural structure of the monument. An entrance with the dimensions of a door on one of the facades invites the visitor to discover the inner part of the work by bringing flowers and candles to participate in this process of honouring the dead. Inside, there are nine columns on a sand-covered floor, which are arranged in rows of three and on which morbid-looking heads carved in wood and covered with sawdust rest. Each of these heads carries a red light bulb that symbolises the bloodshed and the suffering endured by the martyrs. Each of the heads also bears identification numbers consisting of their dates of birth, dates of death, and numbers assigned by the artist. These different sculptures represent the martyrs who have remained in the shadows, forgotten or neglected by history.



STATION DE LA MEMOIRE (2017)

STATION OF MEMORY

(SUD2017)

Justin Ebanda
Cameroon

The interest in valuing and transmitting the historical heritage of the pre-and post-independence colonial period has given rise to another curiosity: scrutinising the nature of the struggle of African leaders under the Universal Charter of Human Rights. *Station of Memory* is a public work of art which was initially done during the Douala Urban Show of 2017. It challenges the collective memory on the nature of the action of certain heroes written into the history of Cameroon. It is an interrogation and a call for the redefinition of the educational stakes of Cameroonian society with specific reference to its economic, political and cultural past and developments. In other words, this work creates a dialogue between human rights heroes and the viewers who learn to perceive of

these heroes and collective histories in particular ways.

Station of Memory undertakes a collection of information on memory from a corpus of actors in the history of Cameroon (Douala Manga Bell, Ruben Um Nyobe and many others). The floor was given to the patriarchs of today who were the youth of yesterday, as well as to historians, to testify to the scope of the actions of these heroes in the history of the nascent Cameroon. I cited Anani Rabier Bindzi (Journalist), Henriette Ekwé (Politician), Pr. Daniel Abwa (Lecturer at the University of Yaounde I), Barrister Alice Kom (Lawyer), David Ekambi (Politician) and Dr. Atangana Etienne (Lecturer at the University of Douala).



WHAT HAPPENED HERE (2017)

Kathleen Bomani

Tanzania

What Happened Here is a mixed-media installation that examines the history and effects of German colonialism and WWI in Northern Tanzania as documented by the Sukuma people. It includes a three-channel video, sound art, and translated text. Bomani juxtaposes Sukuma labour songs, passed down through oral traditions for a hundred years, with moving images of the waters of Lake Victoria and distinctive rock formations from the Mwanza region of Northern Tanzania. This specific geography is referenced as a metaphor in the labour songs and remains a

symbol for the longevity of colonial trauma through the ripples of moving time. *What Happened Here* is both a question and a statement—of a war that happened, the silenced histories around it, the unknown extent to which it ravaged the continent, and the questions we don't even know to ask about the things we weren't told happened. With this project, Bomani is engaging with Sukuma archives to extract social history and make it a part of our contemporary imaginations.

English



CARTOGRAPHIER LE CAMEROUN EN GENÈSE : RÉALITÉS ET IMAGINAIRES COLONIAUX (2019)

MAPPING CAMEROON DURING ITS GENESIS: REALITIES AND
IMAGINARY COLONIAL

Muriel Same Ekoba
Cameroon

Between the end of the Nineteenth Century and the beginning of the Twentieth Century, a series of German explorers surveyed Central Africa to assess the territory soon to be named Cameroon. Collecting, selecting, representing, popularising data is more than a scientific approach. By drawing topographical, climatic, or botanical surveys, with the tools and means of the time, they made technical and aesthetic choices that went on to precede, support and even surpass the colonial conquest. What does the success and durability of this German cartography reflect today?

Maps question the making of territories and, through close consideration we are able to question what is/ was authentic or fantasy and how much manipulation goes into the construction of cartographies. We might ask: Were indigenous people often abused? Have they always been ostracised? Were they able to convey sincere information about their environment? How did they invest in this demarcation enterprise? Were they able to share their own spatial representations? Do the published maps testify to crossings, exchanges, crossbreeding? Finally, what did these divided maps leave behind in terms of the self and otherness?

French / English

The Burden of Memory

Considering German Colonial History in Africa



MA NDILI (2018)

Nelago Shilongoh and Ndeenda Shivute
Namibia

Two young Namibian artists have collaborated to produce a multimedia exhibition that explores the denial of the ambiguousness of monuments in 'postcolonial' Windhoek, and addresses the political complexities and patriarchal significances of the sites. Nelago Shilongo and Shomwatale Ndeenda Shivute conducted a performative-photographic research at the Rider Memorial (Reiterdenk-

mal) located in Alte Feste, Curt von François monument in front of the City of Windhoek headquarters and the War Memorial to the fallen Schutztruppe in Zoo Park. There, the performer and photographer seek to express the legitimacy of the black 'womxn', whose narrative is a heroic one of survival and questioning.



INDIFFERENCE (2014)

HD Triptych Video Installation, 14 minutes 09 seconds, continuous loop

Nicola Brandt

Namibia

The video *Indifference* features in the larger body of photographic and installation work titled *The Earth Inside* (2014). As a Namibian-born artist of German descendant, Nicola Brandt (1983) reflects on the painful legacy of Namibia's colonisation by German forces in the late 19th and early 20th centuries. The artist sets out to understand how Namibian terrains were transformed into landscapes of fiction and power for colonisers and how these perceptions continue into the present day.

After being invited to wear the Herero dress, Brandt shared many hours of discussions over three years with the protagonist in her film, Uakondjisa Kakuekuee Mbari. The dress was originally introduced by missionaries and later appropriated and transformed by Herero women who still wear it today for special occasions. Brandt explores how identity, time and landscape are mutually constituted and cannot be separated from each other. The dress is a symbol of power, beauty and embodiment. It also demonstrates the complex relationship between German and Namibian colonial histories. Through performance interventions, the artist creates momentary fictions in key historical locations in order to critique legacies of whiteness and white (colonial) womanhood.

Indifference foregrounds involuntary memory and the way that unresolved traumas of colonial violence and denial break out in everyday engagements. The multiscreen video work explores moments in the lives of two women through fragments of their lived experiences. They reside in the small coastal town Swakopmund in Namibia. A Herero woman makes her living from tourists taking photos of her in traditional dress. On her way to work, she walks past Ovaherero and Nama mass graves. A German-Namibian woman in her nineties tries to maintain her illusions about the Second World War and the events leading up to it, and recalls a romantic encounter in the cemetery near her home, adjacent to the unmarked graves.

The stories are accompanied by large-scale triptychs of the Namibian desert coastline and its hinterland. These deceitfully beautiful, derelict landscapes contain places of historical violence. The sites are largely unmarked and their identity has been preserved primarily through personal memories and oral histories. *Indifference* shows the extent to which the guilt of those who have inherited the German colonial legacy has not been adequately addressed.



English

The Burden of Memory

Considering German Colonial History in Africa

Nkondi, The Fetish Wall (2019) and Kolmanskop Dream Chapter 2 (2017)

Pascale Marthine Tayou
Cameroon

And you,
What do you think?
Tell me all please,
Tell me all that you know about this
colonial history, about this Damocles' sword which is more alive than
a shadow

I'd love to know what you think as
soon as possible because I'll leave
tomorrow,
Because tomorrow I have a pressing
appointment with the street,
Because tomorrow I have a mission
on the Independence boulevard.

I'll leave tomorrow at dawn to whisper
my last love stories into the ears
of wayfarers,
I'll leave tomorrow at dusk to pose
my artistic problem to these strangers
I come across every day,

I'll go vomit on them this hell which
haunts my being since the advent of
civilization.

(...)
(..)

Tomorrow I'll make the muezzin call
again,
I know the journey will be long and
tough,
I'll take the first morning train,
I'll follow the itinerary of the moving
sand.

Tomorrow evening,
When the train must have whistled
thrice,
There will be quiet and my shadow
will meander in the darkness of the



Exhibition

night.
Tomorrow I'll be at the terminal of
my great journey,
I'll talk to you about it as soon as the
sun goes down,
You'll get news about me tomorrow
evening,
When my soul touches the sands of
the Namib Desert.

(...)

I'd love to go to Kolmanskop on the
heels of the other colonial history of
Germany my country, your country,
I'll go in search of the lost diamond
and,
Search the deepest recesses of the
sandy chambers of the desert for
lost treasures,
I invite you to join my adventures,
I'll need your help, you see,
I need you like I do my shadow.
(...)

I'd love to murmur my story of the
old colonial ghost which haunts night
and day in our and your collective
memory,

I would talk without fear of the in-
justice that hides certain symbols of
our history,
I would talk of the best simply by
passing through Kolmannskuppe,
With you, I'll love to face the moun-
tain of great ill always,
Fixed on the map of our unique wor-
ld.
(...)
(...)

My work will be like a melody of
good fortune in high definition
played nonstop,
Calabashes laden with treasures
dotted sequins in the enclave of a
thorny soft forest
My dream will be made with you so
that our love will not be mere words
to numb our pains.
I will go back home lighthearted if all
goes well and with a heart in flames
if the contrary happens but,
I will go back all the same with the
sincere resolve that I gave the best
of myself.



THE INVISIBLE HEROES (2014)

Philip Kojo Metz zur deutsch- afrikanischen Geschichte, 2014

Philip Kojo Metz

Germany

The invisible Heroes, “Der unsichtbare Held” ist der Titel der Skulptur des deutsch-ghanaischen Künstlers Philip Kojo Metz. Sie erinnert an die kamerunischen Soldaten, die für das Deutsche Reich während des 1. Weltkrieges – in dem die europäischen Kolonialnationen auch Kriege für ihre Interessen in Afrika führten – ihr Leben lassen mussten. Zwar gibt es beispielsweise in Douala, Kamerun, ein Soldatendenkmal, das gefallene französische Soldaten ehrt; ein Andenken an die indigenen Opfer in der ehemaligen Deutschen Kolonie, fehlte jedoch. Das Denkmal wird an verschiedenen Orten installiert.

In Douala, Cameroon, there is a memorial that remembers the French soldiers that died in WWI but fails to acknowledge and commemorate the African soldiers who also fought for the same cause. The fact is that, in neither Germany nor France, have the African soldiers that died been made visible. The sculpture, *The invisible Heroes*, is made in direct reference to this matter. For this reason, the measures and the appearance match to the sculpture at the Douala Place Du Government, and is dedicated to Rudolf Douala Manga Bell, who played a key role in the confrontations between the native Cameroonian people and the Germans back in the beginning of the 20th Century.



THIS LAND (2017)

Prince Kamaazengi
Namibia

Prince Kamaazengi Marenga I is a fierce Pan-Afrikan Poet, a former “prisoner” of the European classroom system who escaped the “school dungeons” to learn how to “read, write and think” without restrictions, following his own curricula. “A person without a consciousness of his being in the world...is lost and can easily be guided by another to wherever the guide wants to take him, even to his own extinction”. These words by Ngugi Wa Thiongo, have strengthened his quest for knowledge and self-graduation. Prince Marenga I is the co-author of the book *Peri Nawa Uriri* (Chief Keharanjo II's Poetry Factory), a collection of poems in loving memory of Chief Keharanjo Nguvau-

va II, a young Herero chief who committed suicide back in 2011. Prince Marenga I worked on a documentary film sponsored by the Namibian Film Commission titled ‘*Waterberg to Waterberg*’, as a researcher and a translator. He performs bi-monthly at the Goethe Institut under Township Production, a company that works with young people in both theater production and poetry for stage. He also worked at the Pan Afrikan Centre of Namibia as a media consultant and for The Southern Times as a freelance journalist. He lives in Windhoek, Namibia.

English



L'ARCHITECTURE ALLEMANDE AU CAMEROUN (2013 - 2019)

GERMAN ARCHITECTURE IN CAMEROON

Roger Mboupda
Cameroon

Cameroon is marked by architectural traces testifying to the different European settlements, namely Germany, France and Great Britain. The territory is marked by buildings with shapes that express their decorative and majestic architectural beauty. By considering the geological and climatic realities of the country, these buildings were able to withstand various weather conditions over the years. However, these masterpieces are currently in danger because of the indifference of the authorities that do not maintain these buildings as well as the general disinterest of Cameroonians in these old, seemingly old-fashioned structures. Being able to photograph these buildings and structures is thus crucial to the preservation of memory of the places formerly of residence, work and

administration. Many of these buildings completely changed the way of life of the actors who frequented them. This visual documentation is made for those who do research on the past, on construction techniques, on the history of our forefathers and for those who are also aware that these tangible landmarks can help to understand the present, and perhaps even the future, inviting us not to forget, not to sink into amnesia. Finally, by entering into the historical, cultural and tourist heritage of our country, this photographic archive can help us to advocate for the restoration of the buildings alongside the rewriting of our histories as personal and collective undertakings.



CRAFTING TOMORROW (2019)

1Key

Rwanda

The irony of being African and knowing more about American pop culture than my culture, knowing more about European history than that of my own family, country, and continent has been the question at the core of my work from the jump. Aware that the Who-Am-I question is not the type that is answered with a theory, it must come from a place of knowledge, feeling and experience of self, I challenged myself to travel across Rwanda to collect stories of/about my ancestors. I sold my car to sponsor my journey and for more than a year, I interviewed old people aged between 70 and 106 years

old about their stories. In the end, I learned the hard way that memory, just like a muscle, can expand or shrink depending on its use. Coming from a society that has experienced all kinds of traumas since the first colonial occupation more than a century ago, I understood that when the memory muscle isn't broken, it is not put to use deliberately. When past events aren't summarised into a cliché, glamorised or vilified, they are doctored, if not omitted at all. To avoid falling in the trap of stories told by others, I decided to author my story as it unfolds.

English / French



COMICS, ILLUSTRATION WORKSHOP

SI LE TOGO M'ETAIT DESSINÉ: PREMIERS CONTACTS

1880-1900 (2018)

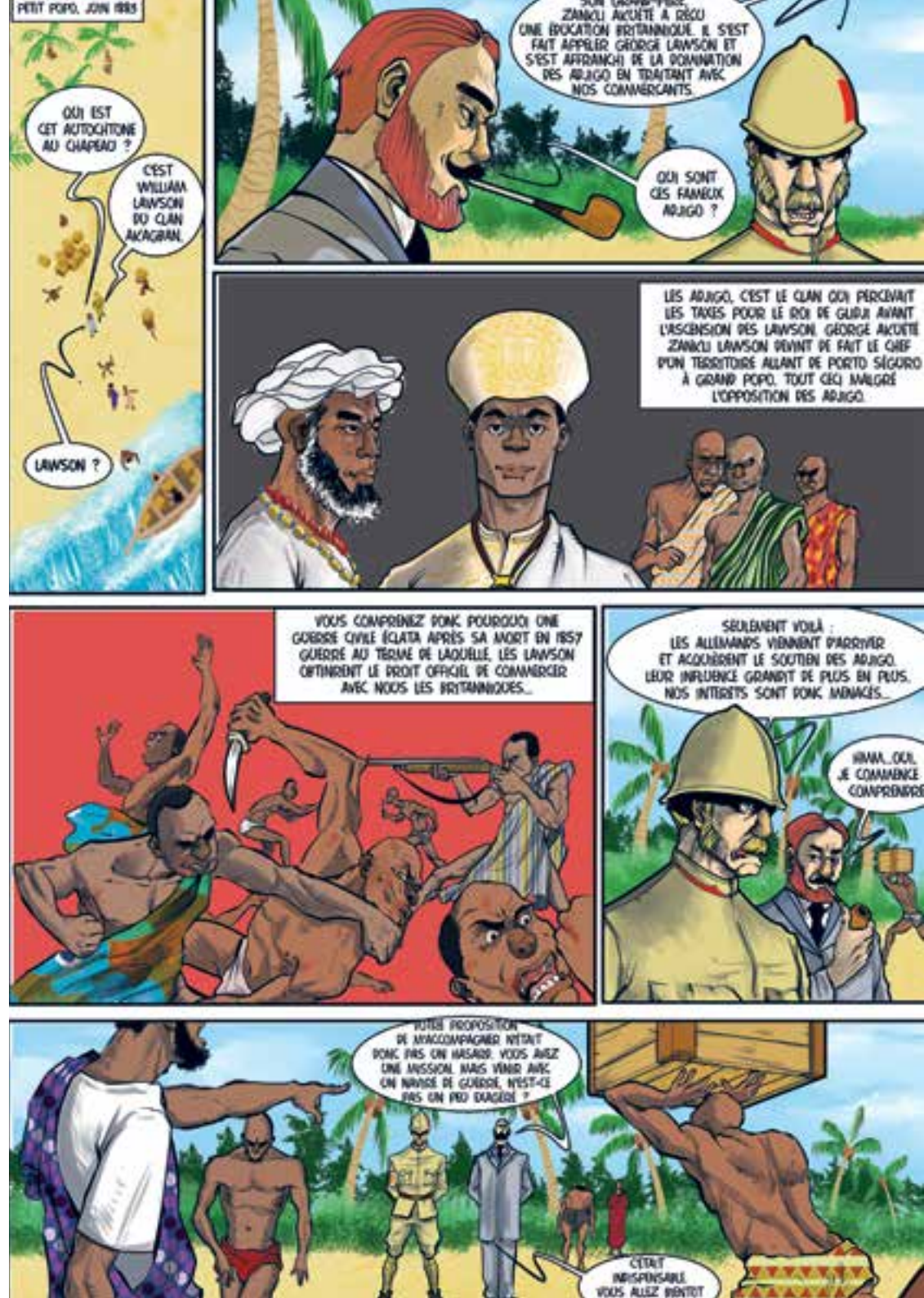
IF TOGO WAS DRAWN TO ME: FIRST CONTACTS, 1880-1900

Paulin Koffivi Assem
Togo

Si le Togo m'était dessiné: Premiers contacts 1880-1900 offers an alternative way of presenting facts about Togolese life from its origin to present day, 1880 - 1900. The comic book is a practical and didactic way to learn about history and to bring the youth close to bearers of traditional values. The initiative to «draw» the history of Togo has pedagogical, recreational and cultural advantages. Just as historical images serve as didactic tools for teaching aspects of history in schools, so a comic book can contribute to the information and disclosure of the social and political facts of society. It is for this reason that the initiative to present the history of Togo as a whole, in comic strip form, is commendable.

It must be recognised that the colonial periods in the history of Togo are little known by the Togolese as a whole. It is a fitting time to provide information and lessons on these times to spark popular debate. This presentation is inspired by written and oral histories, using some historically known facts and including some characters less well known. Without being an exact source of history, it nevertheless has the merit of constituting a tool of information and promotion of Togolese art, to pose historical and socio-political problems. This is how popular debates can be stirred up to look more easily at key events that have until now remained unclear.

French



WORKSHOP ON FILM MAKING

Njobati Sylvie Vernyuy
Cameroon

Sylvie Njobat will be running a film making workshop which she bases on her film *The Twist of Return Ngonso*. The film is a 'hybrid' about a Nso child who goes back to her roots to connect with her history and questions of her origin, torn apart by the dilemma between Christianity and tradition. In her quest to fully reconnect, she takes a deeper look at the History of the Nso clan which is deeply rooted in colonialism. She takes interest in Ngonso, the founder of the Nso clan whose effigy was looted during the colonial wars

to German. With the current trendy politics of the return, this film examines the significance of the effigy to the Nso people, the possibility of the return and how ready the people are for the return.

The aim of the workshop is:

- To include the perspective of young people in the on-going conversation of colonialism through film making
- To introduce basic film making as a concept to young people

English / French



SI LE TOGO M'ÉTAIT DESSINÉ: PREMIERS CONTACTS 1880-1900 (2018)

IF TOGO WAS DRAWN TO ME: FIRST CONTACTS, 1880-1900

Paulin Koffivi Assem

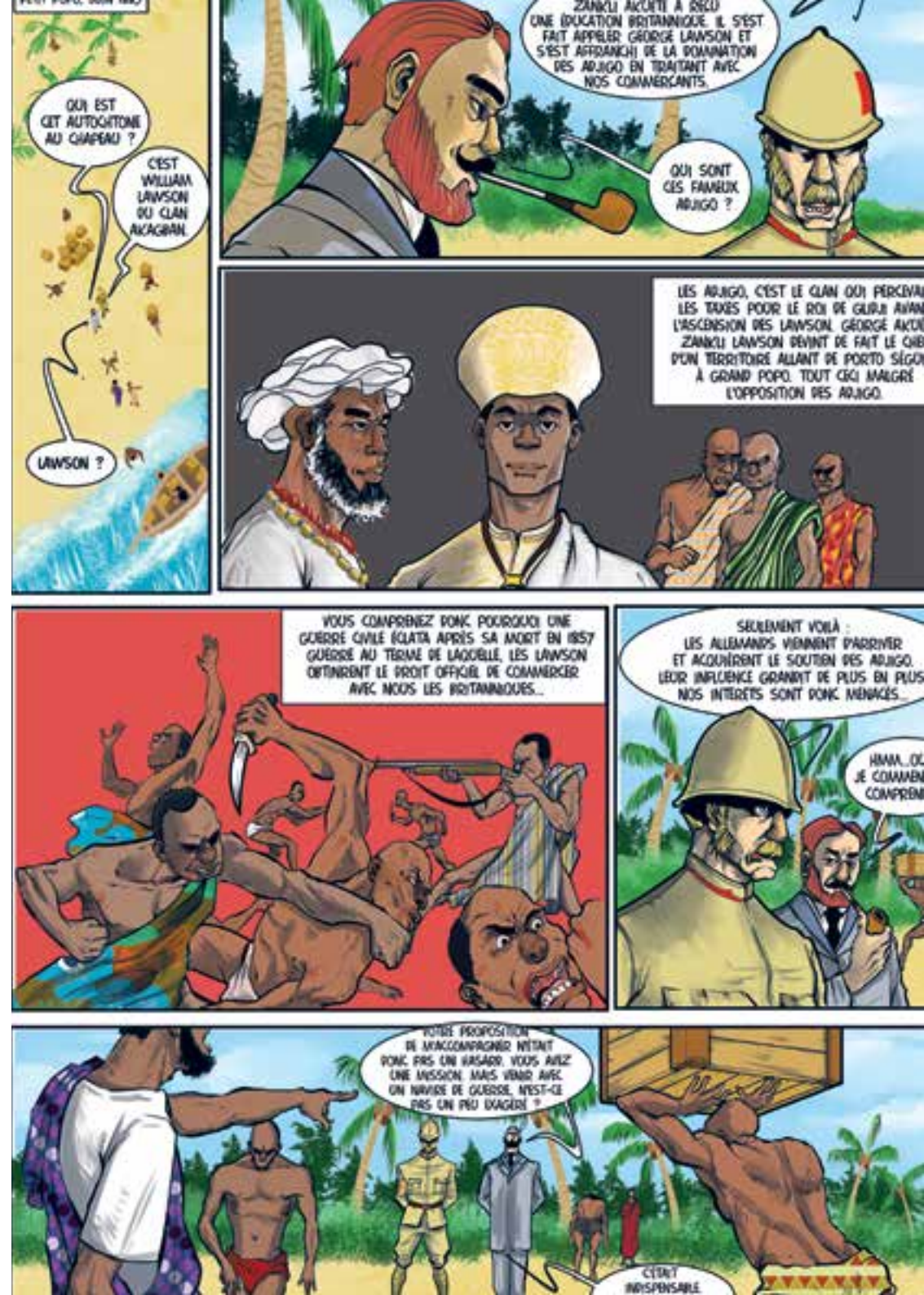
Togo

Anani ACCOH / Joël ADOTEVI / Koffi-
vi ASSEM/ Gilka / Kanad

Togo is a small country on the West African coast. The history of this country is a wonderful summary of the changes that have taken place on the African continent, as Togo has become an integral part of the international trade.

In the first volume of the comic strip, you will discover the rivalries that existed on the Slave coast, the underpinnings of the protectorate treaty and the complex relations that existed between the natives and the Europeans

French



AFRICA VENIR (established since 2015)

Prince Kum'A Ndumbe III

Cameroon

How do we write the history of a people using only the sources provided by its oppressor? These tools and sources relate to unidimensional sources that present the version of the strongest (the oppression), in his language, and according to his interests. This is unfortunately the tragedy of many African countries, victims of colonisation, particularly during the German period. The international scientific project, Africa's Collective Memory, proposes a new approach for the rewriting of the Western colonial epic in Africa using this time's endogenous sources. What do Africans themselves say about what happened to them? What did they see? What did they experience? What did they suffer? And finally, what did they do to resist the German invader? These are some of the questions that the Cameroonian Historian, Political scientist and specialist of German studies Prince Kum'a Ndumbe III and a team of multidisciplinary researchers from the University of Yaoundé I posed

to the survivors of the German colonial era in Cameroon. Traveling the entire country, from North to South, from East to West, the team was able to collect testimonies from 176 elders (aged between 90 and 110 years old) between the years 1981 to 1986. They were eyewitnesses to atrocities and humiliations of the German colonial Empire in Cameroon. After more than 30 years of hibernation, this precious information finally appears in the collection *Quand les Anciens parlent...* (2015) published by Editions AfricAvenir. Led by Foundation AfricAvenir International and supported by its German partner, the Gerda Henkel Stiftung, the project brings the victims' version to the fore in their native languages. Books of the collection *Quand les Anciens parlent ...*, transcribed interviews about the German colonial period, given by old Cameroonians, in twenty Cameroonian languages, translated into French, German and English, published by Editions AfricAvenir, Douala, Cameroun, 2015 - 2020.

French



THEME: **BURDEN****MODERATOR**

Dr. Assumpta Mugiraneza
Rwanda

PANELISTS

Dorcy Rugamba, Jean-Marie Teno

Although many people would much prefer to forget the history of colonialisation, there are however, too many reminders of the past. These reminders are not just about a re-telling of this story through history books but also about exploring the ways in which African countries are governed, and the remnants of this history through city architecture that still shows visible traces of colonialism. All these things form part of the burden of the past, psychologically affecting the African from being able

to think of him/herself outside of a monolithic history. This section invites a conversation about the different ways in which this historical burden (of colonialism) is visualised in artistic practices and to talk about its different manifestations in the public as well as its memorialisation. Other concepts considered related to Burden are: violence, forced labour, genocide, territorialisation, misunderstanding, betrayal, trickery, gendered erasure, misrepresentation.

English / French

THEME: **MEMORY****MODERATOR**

Dr. Bernard Akoi-Jackson
Ghana

PANELISTS

Natacha Muziramakengi, Kathleen Bomani, Isabel Katjavivi, Fabian Lehmann

Over the years, as more artists have engaged with the colonial history, they have revealed the complexity of our identities which are marked by historical ruptures and discontinuities. At the same time, they have provided us with few keys to understanding the difficulties of our collective construction. Currently, only diffused and fragmented memories remain. The memory of this past is actually disappearing, making way for amnesia and indifference. Artists have invented ways to stimulate collective memory and knowledge of this past, and have also paid attention to how disremembering occurs

in history. These artistic projects are aimed at the greatest number of people, but more specifically the younger generations, who are growing up disconnected from this past.

Other concepts related to Memory are: Personal memories, memorialization, residue, fragment, amnesia, colonial traces and indifference.

English / French

THEME: **MOURNING****MODERATOR**

Rehema Chachage
Tanzania | Tanzanie

PANELISTS

Trixie Munyama, Jean-David Nkot,
Christian Etongo

What are the political and ethical stakes in mourning histories of loss as well as what remains of lost histories? Can those who cause us to mourn, mourn with us? Whose loss gets mourned? How do we mourn as individuals, societies, and nations? The loss of lives, land, sovereignty, reference points, rupture of beliefs, misrepresentation of ourselves, and shame are among the many ways in which the contemporary African societies continue to contend with grief and loss wrought by colonisation. Losses remain largely unacknowledged, unmarked and unmemorialised. To mourn the loss and

the remains of the past is to establish an active and open relationship with it, not only towards cementing a history of being remembered but also towards healing, reconciliation and purification. We consider how artists through creative processes, have animated and mourned this grief and loss in history for future significations as well as towards alternate empathies.

Other concepts considered related to mourning are: recollection, healing, reconnection, returning to ancestors.

English / French

THEME: **RESISTANCE****MODERATOR**

Dr. Sylvie-Laure Andela
Cameroon | Cameroun

PANELISTS

Koku Nonoa, Vicensia Shule,
Nelago Shilongoh, Prof Kum'a Ndumbe

Throughout the week, we consider the proximities and distance from which German colonial history stands in relation to contemporary Africa. Colonisation was met with various forms of liberation struggles and from different fronts. One of the positions we come across in the colonial struggle is the role played by women, which has been obliterated and made invisible. It is those women that led groups of people, those on the front lines of war or those that were allies/mistresses of the Germans as an attempt to subvert from 'the inside'. Even though these historical narratives remain

mostly invisible and forgotten, we can see that a lot of the artistic productions critique this gap and reflect back on this history. Historical narratives provide clues to who speaks to power and who speaks on behalf of others. Those that wield power in a given time or place could simultaneously incite the erasure of others. Revealing the gendered and ethnicised nature of history, particularly the relationship between memory and how the narratives are organized and displayed, constitutes a politic of representation. In this case, it is the politics of those that 'spoke' to history. Who speaks now?

English / French

THEME: **RECLAIM****MODERATOR**

Stéphane Akoa
Cameroon

PANELISTS

Freddy Sabimbona, Dr Jean Baptiste
Nzogue, Phillip Kojo, Sylvie Njobati

In one way or another, everyone feels concerned by the issue of restitution, reclamation, reparation, repatriation, reposition of power and re/deteritorialisation. Of course, the return of African art objects obtained irregularly as part of the colonial conquests as well as land redistribution is brought out loudly on the public stage. But it is important to hear these claims in relation to the

call for the recompositing of identities that have been violated in their own territorial spaces, divided and shaped according to extraterritorial logic, because of a power struggle in favour of the colonising country.

English / French

THEME: **REINVENTION****MODERATOR**

Molemo Moiloa
South Africa

PANELISTS

Nashilongweshipwe Mushaandja,
Eric Ngangare, Veronique Mensah,
Hervé Youmbi

This panel considers the many ways artists employ forms of emancipation that are meant to enable them to imagine a future unhindered by the past. 'Reinvention' and its intertextual terms, is one that speaks to the possibility of Africans seeing themselves at the centre of their own advancements, outside of and beyond the Western script or conditioning. Like the dictionary states, reinvention is "the action or process through which something is changed so much that it appears to be entirely new". Although the notion of newness can be contested for being

utopian and elitist, our preoccupation with the notion of reinvention is one that is about rethinking ways of being in contemporary Africa. It is a way of being that positions African perspectives that are not focused on the victimisation but rather the possibility of a different future for Africans (and not just imaginatively). In thinking about reinvention, other concepts considered are: imaginaries, ruptures, identity, reinvent, repair, demythologising, heroisation, fictionalisation, iconography.

English / French



BIOGRAPHIES

Stéphane Akoa

Born February 03, 1965 in Yaounde. Since November 2014 he has been teaching at the Special Higher School of Architecture of Cameroon - ESSA-CA in Yaounde. His course on *Mutations and Strategies of Territories; Urban and Regional Analysis*, deals with the processes of Urban development, the urban morphology, social dynamics in the city, public space, imaginary and emerging practices, cities in developing countries to question ingenuity and alternative ways of being in the city. He has collaborated in several activities on the analysis of structures and reconfigurations of the contemporary city as well as various initiatives on the development of the role of civil society organisations [in conflict transformation and strengthening of citizenship]. Before the 2004 elections, he proposed a project titled, *Words of Cameroonians, an inventory of Cameroon*. The inventory comprised of ten questions which sought to capture the desires, aspirations and practical suggestions and intentions that local Cameroonians wished for their country. The project sought to give

a voice to Cameroonians about their past, present and the future of the country. He is currently reading *Sapiens: A brief history of humanity* by Yuval Noah Harari, who mixes History and Science to discuss how we came to create the concepts of religion, nation, human rights, money, books and laws.

Dr Bernard Akoi-Jackson

Bernard Akoi-Jackson (PhD) is a Ghanaian artist who lives and works from Tema/Accra/Kumasi. His multi-disciplinary, audience implicating installations and performative “pseudo-rituals”, have featured in exhibitions like *An Age of Our Own Making* (Reflection II), in Museet for Samtidskunst, Roskilde, Denmark, (June 2016); *Silence Between The Lines* in Kumasi (2015), *Material Effects*, Eli and Edythe Broad Museum, MSU, East Lansing, USA (November 2015), WATA don PASS: Looking WestCCA, Lagos and Lillith Performance Studio, Malmö, Sweden (May 2015) and Time, Trade and Travel, Stedelijk Museum Bureau Amsterdam and Nu-

buke Foundation, East Legon, Accra, Ghana (August – October 2012 and November 2012 – February 2013). He has curated exhibitions with blaxTARLINES KUMASI and KNUST, with the most prominent being *Cornfields in Accra*, (2016) and *Orderly Disorderly*, (2017). Akoi-Jackson holds a PhD in Painting and Sculpture from the College of Art and Built Environment, Kwame Nkrumah University of Science and Technology (KNUST), Kumasi where he lectures in contemporary art practice, with particular interest in disruption and the revolutionary potential. He curated the inaugural exhibition: “*Galle Winston Kofi Dawson: In Pursuit of something 'Beautiful', perhaps...*” at the Savannah Centre for Contemporary Art (SCCA) in Tamale, Ghana. He also joins a team of co-curators for the newly established Stellenbosch Triennale which takes place in February 2020.

Dr Sylvie-Laure Andela

SYLVIE LAURE ANDELA BAMBONA is a Cameroonian, PhD holder in History. Her thesis was titled *Women*

and the Germans: history of the female dynamism in South Cameroon, 1884-1915, a work made in the University of Yaoundé I in 2012. She is also a teacher, presently in service in a Government High school in Yaoundé. For ten years now, she has been involved in various fields of research such as the concentration camps, the first World War and its implications in Cameroon, the implication of women in colonial wars in Cameroon and especially in colonial photography and even the transformation of cooking from precolonial to colonial times. Her scientific work is made up of some publications all focused on German colonial domination in Cameroon. She is particularly concerned with the question of art and has participated in projects such as:

-February 2008 when she consulted for the exhibition on the history of the German Cameroon titled: *Black on White: Kamerun in images, 1884-1915*, Jaunde Goethe Institut ;
-November 2016 when she participated in « Denkmalschutz in ehemaligen deutschen Kolonialgebieten in Hambourg and Berlin.

Kathleen Bomani

A native of Dar-es-Salaam, Tanzania, Kathleen (Kate Bomz) is an interdisciplinary Visual artist who makes work rooted in cultural histories and archives.

Rehema Chachage

Rehema Chachage's practice can be viewed as a performative archive which untraditionally collects stories, rituals and other oral traditions in different media, performance, photography, video, text as well as physical installations which trace hi/stories directly tied to women in the Swahili region. Chachage employs written texts, oral and aural stories, melodies, and relics from several re-enacted/performed rituals as source of research. She has a BA in Fine Art (2009) from Michaelis School of Fine Art, University of Cape Town and an MA Contemporary Art Theory (2018) from Goldsmiths, University of London. Currently, she is doing her PhD in practice with the Academy of Fine Art in Vienna with

her research focusing on the archive and its methodologies, specifically looking at different ways of doing the archive differently through one's practice as an artist.

Johannes Ebert

Johannes Ebert has been Secretary General of the Goethe-Institut since 2012. He read Islamic Studies and Political Science in Freiburg and Damascus and thereafter worked as a journalist in Heilbronn. After periods as an instructor at the Goethe-Institut in Prien, as a language course consultant at the Goethe-Institut in Riga and as deputy head of the Public Relations division in the Munich head office, he was director of the Goethe-Institut Kiev from 1997 to 2002. From 2002 to 2007 he was director of the Goethe-Institut in Cairo and regional director for North Africa and the Middle East. Subsequently he served as director of the Goethe-Institut in Moscow and regional director for Eastern Europe and Central Asia from 2007 to 2012. In his work, Johannes Ebert focuses not only on ad-

vancing European collaboration and integration, but also on intensifying engagement in crisis-ridden regions and countries going through radical change, for example in Ukraine, North Africa and the Middle East. He is particularly dedicated to supporting refugees with cultural and educational projects in the neighbouring countries of Syria and in Germany. In addition, he has been campaigning for years for the expansion of digital offers in foreign cultural and educational policy, the introduction of global debates in Germany and the continual expansion of the worldwide network of the Goethe-Institut.

Christian Etongo

Raphaël Christian Etongo was born in 1972 in Yaoundé, Cameroon. He is interested in the body as a site of expression, which he firstly started in dance in the late 1980s and then in other forms of visual expressions. He has performed in the following areas and his work spans across the following shows and experiences: Etongo: «*La nuit Blanche*» Institut

français Yaoundé (October 2019), Tanzkongress in Dresden (June 2019), he's co-producing a large scale project with Ringlokschuppen in Mülheim an der Ruhr in Germany, titled *La nuit blanche*, French institute Cotonou Bénin (September 2018) in Finland (Turku Performance Festival), in Sweden (Pals Stockholm), (Norway (Bergen Performance Festival), has had Colab-Editions residency and participated in *Demythologize That History and put it to Rest* with collaboration of SAVVY In Berlin, Germany (April 2018) In LANA, University Of Cape Town, South Africa (Feb 2018), In SUPERCOPY Festival in Mannheim in Germany (May 2017), in BONE Performance Festival, Berne in Switzerland (December 2016); in Live Art DK in Copenhagen, Denmark (April 2016); WATA DON PASS-Looking West in Malmo in Sweden (May 2015); «*WUNDE AFRIKA*» in Berlin, Germany; «*MEDIATIONS BIENNAL*» in Poznan, Poland; «*Spines*» festival in Johannesburg, South Africa; first AFIRIPERFORMA live/art biennial in Harare, Zimbabwe (2013); and in the GIPCA Live Art Festival in Cape Town (South Africa 2014). Since

1997, Christian Etongo has focused primarily on performance art. He has created about twenty performances and participated in several group and solo exhibitions in South Africa, Cameroon, Burkina Faso, Cote D'Ivoire, Niger, Switzerland, Norway, Finland, Nigeria, Germany, Poland, Zimbabwe and Sweden.

Isabel Tueumuna Katjavivi

Isabel Tueumuna Katjavivi is a visual artist in Windhoek, Namibia. She is currently studying towards a Master's Degree in Visual Arts (University of Namibia), focusing on site-specific ephemeral installations to memorialise the OvaHerero Genocide. She deals with the trans-generational memory of trauma, and her recent exhibitions explore ideas around the landscape and sand as both witnesses to and holders of memory. Katjavivi was the overall First Prize Winner of the 2017 Bank Windhoek Triennial Competition with her installation *The past is not buried*. She has had two subsequent solo exhibitions and has participated

in numerous group exhibitions. Her work is found in the collections of the Museum Würth, Künzelsau, The Luciano Benetton Collection, and the Permanent Collection of the National Art Gallery of Namibia.

Phillip Kojo Metz

Philip Kojo Metz's father is Ghanaian and his mother is German. He grew up in Sasbachwalden in the Black Forest. After assisting photographers and sculptors, he graduated from the Academy of Photographic Design in Munich, Germany in order to continue his stay in Ghana. First awards accompanied his way (1996 second place at the Danner Prize and 2000 winner, 1998 Reinhart-Wolf-Prize, 1999 Art Promotion Prize Achenbach), until he was accepted into the Studienstiftung des Deutschen Volkes in 2000. In 2003 he was a guest student for the German video artist Marcel Odenbach, Academy of Media Arts Cologne, and in 2004 a master student of the German sculptor and object artist Olaf Metzel. After his diploma in 2005, he was able to de-

pen his engagement with Afro-American culture in Brazil as part of a DAAD scholarship in 2006. Since then he received several grants and exhibits internationally. Since 2011 he has been working on *Eagle Africa*, a body of work that seeks to explore German History on the African continent. The main aim of this endeavor is to bring this topic into public consciousness and to illustrate the historical traces that might enable us to better understand the events and challenges we meet in the present and future. This comes to a special relevance in present Germany and Europe, where we find societies that are tested and challenged on their values and politics in connection to African countries right now through recent events occurring globally.

Prince Pr. Dr. Dr. habil. Kum'a Ndumbe III

Born in Douala, Cameroon, in a royal family, Prince Kum'a Ndumbe III, he completed his secondary education in Germany. After a double doctorate in History and German Studies obtained in Lyon (France), he taught

there for several years. He returned to Cameroon in 1979, where he obtained the Chair of German Studies at the University of Yaoundé I (1980-1987). In 1989, he completed his degree at the Department of Political Science of the FU Berlin on the African policy of the Federal Republic of Germany (FRG) and subsequently taught regularly in Berlin for more than ten years. During these years, Prince Kum'a Ndumbe III covered a large number of topics such as racist ideology and politics, German and European colonial policy, Germany's African policy, anti-colonial resistance, Euro-African relations, democratization, development assistance, conflict prevention and resolution, and African renaissance, and has widely published each of these topics. Between 1981 and 1986 he collected the testimony of 176 former eyewitnesses to the atrocities and humiliations of colonial Germany in Cameroon. Since 2015, AfricAvenir Editions have created the collection «*Les Anciens parler*» whose project consists in giving voice to victims of history and violence in their mother tongues.

He has also published books of poetry and some novels is also poet and writer having published more than thirty non-scientific works, mostly plays and news in Douala, German and French. Between 1981 and 1991, Prince Kum'a Ndumbe III is President of the Association of Cameroonian Poets and Writers (APEC), then Vice President of the Association of Writers of Central Africa AEAC (1985-1991). In December 2008, Prince Kum'a Ndumbe III was honored in Benin for his tireless commitment to the cultural renaissance of Africa through the «African Citizenship Trophy - Arts and Culture category». In April 2013, the AD King Foundation and the African Diaspora World Tourism Awards introduced him to the Hall of Famer Hall of Famer Hall of Fame in Atlanta and awarded him the "2013 Savant Award in 2013. Culture and Heritage «. Since 2003, Prince Kum'a Ndumbe III has been living and working permanently in Cameroon and dedicating most of his time and energy to the consolidation of what may be called the project of his life - the AfricAvenir Foundation.

Fabian Lehmann

Fabian Lehmann is a PhD student at the Bayreuth International Graduate School of African Studies (BIGSAS). His research focuses on contemporary visual artworks that speak about remembrance and oblivion in the German colonial time in Namibia. As a research fellow at Iwalewaha at the University of Bayreuth, Lehmann, together with Nadine Siebert and Ulf Vierke, edited the publication »Art of Wagnis: Christoph Schlingensief's Crossing of Wagner and Africa« in 2017. From 2012 to 2016, Lehmann was co-editor of the German art and media journal »DIENADEL – kulturwissenschaftliche Zeitschrift für Kunst und Medien«.

Dr Assumpta Mugiraneza

Assumpta Mugiraneza is the co-founder and director of the IRIBA Centre for Multimedia Heritage, an audio-visual archive centre, which offers spaces for dialogue and support in the process of reappropriation of the past. The IRIBA Centre is freely ac-

cessible to all and is situated at the intersection between academic and field practice. It designs and accompanies psychosocial and educational programmes to re-establish intergenerational links. A graduate in Social Psychology and Political Science from Paris VIII University where she taught Psychology, Assumpta Mugiraneza devoted her research to the study of hate speech, comparing the genocidal statements of Hutu-Power to the Nazi propaganda. She has collaborated for nearly 10 years in Anne Aghion's films on GACACA, the process of justice and social reconstruction in Rwanda. She has written numerous articles on the genocide of the Tutsi, pedagogy and the political history of Rwanda, in various journals. For more than 20 years, she has been involved in research on the history of genocide, through a comparative and interdisciplinary approach. She has given more than one hundred lectures and offered media interventions in France, Belgium, Switzerland, Poland, Austria, Netherlands, Denmark, USA, Ivory Coast, Kenya, Uganda, DRC, Burundi and Rwanda, on various aspects of extreme and genocidal violence:

begetting, crime morphology, justice, memory, reconciliation, work and pedagogy of history, prevention and the problem of transmission and post-memory. Every year her centre organises cultural and academic events of local, national and international scope. She initiated and/or collaborated on projects aimed at young people engaged in history work through archives and artistic creation, in a long programme called *Negotiating a Shared Future*.

Veronique Mensah

Veronique Bernadine Mensah, is a storyteller and a Naledi Award nominated performer. She is a theatre maker, researcher, writer, applied theatre practitioner and producer. She is the artistic director of VM Born Stars Productions, The co-founding president of the Peace Strings Network, executive director of OWE-LA Festival (Germany, Namibia) and co-producer of The Kalahari International Festival of the Arts (Namibia). Veronique Bernadine hails from mariental in the south of Namibia and

holds an Honors Degree, in Drama (2013) from Tshwane University of Technology, Pretoria South Africa, specialising in directing and educational theatre. Veronique's approach ranges from using theatre as a form of international corporation to work towards social change and human development to devising and directing National Work with Cultural Groups, the Youth and children coming from Namibia's different Regions. Her work reflects her research on identity, body space narratives and displacement, while using folktales as her apparatus for administering care, her approach aims to lead the cultural citizen towards awareness, instead of being a product of awareness.

Molemo Moiloa

Molemo Moiloa lives and works in Johannesburg, and has worked in various capacities at the intersection of creative practice and community organising. Molemo's academic work has focused on the political subjectivities of South African youth. She

is also one half of the artist collaborative MADEYOULOOK, who explore everyday popular imaginaries and their modalities for knowledge production. Up until recently, she was Director of the Visual Arts Network of South Africa (VANSA). She also works with the Market Photo Workshop, the School of Arts and Social Anthropology department at the University of the Witwatersrand, and with TML Creative Consultancy among others. Molemo has both a BA Fine Arts (cum laude) and MA Social Anthropology (cum laude) degree from WITS. MADEYOULOOK was nominated for the Vera List Center Prize for Art and Politics 2016/17 at the New School, New York. Molemo was also a Chevening Clore Fellow 2016/17, and winner of a Vita Basadi Award for 2017.

Trixie Munyama

Trixie Munyama is a dancer, performer, choreographer and teacher. She is currently a lecturer in Dance Studies and the acting head of department at the College of the Arts,

Windhoek. Her professional training stems from observing and participating in traditional Oshiwambo dances as a child born and raised in exile in Angola. Munyama is part of the London School of Contemporary Dance's summer school programme and also facilitates workshops in Northern Namibia as a Project Manager for Tudhaneni Dance Project (funded by the Ford Foundation). Further, she is affiliated with the University of Cape Town's School of Dance and the well-known African Contemporary dance school, E'cole des Sables in Senegal. She formed Da-mâi Dance Ensemble, a dance company that explores narratives relevant to the Namibian social context and locality. Trixie's creative interests are reflections of collaborative work that are a culmination of personal experiences, thoughts, ideas and influences shaped by our culture, history, socio-politics, identity, and spaces as well as investigating the juxtaposition of African dance within the global/ modern context and the politics surrounding the African dance body.

Nashilongweshipwe Mushaandja

Nashilongweshipwe Mushaandja is a performer, educator and writer with practice and research interests in embodied and spatial archives in movement formation. Mushaandja is also a PhD artist at the Centre for Theatre, Dance and Performance Studies at the University of Cape Town studying *Queer Praxis in Oudano Archives*. His recent performance *Dance of the Rubber Tree* is a cross-disciplinary critical queer intervention in museums, theatre and archives in Germany, Switzerland, South Africa and Namibia. He is also involved in curatorial projects from time to time, such as the *John Mufangejo Season* (2016/2017), *Operation Odalate Naiteke* (2018) and *Owela Festival* (2019).

Natacha Muziramakenga

Natacha Muziramakenga is a multi-disciplinary artist. She writes, acts, improvises, sings, *plays fire staff* and has recently started her de-

but career as a curator. She is also a cultural manager. She started her professional journey at age 19 as a writer for Rwandair, the national airline inflight magazine, Inzozu (Ikaze at the time) where she had a column, talking about rarely-talked-about heroic facts of African countries history. She also had a radio show “*The nightshift*” where she talked about taboos and societal issues more specifically on women. In 2018, she started with her partner Clementine Dusabejambo, a film production house that serves as a hub for filmmakers. Simultaneously, she is experimenting with her artistic career that took a turn towards mixed media where she plays with poetry, visual arts and improvisation to expand the dimensions of expressions of a single concept.

Eric Ngangare

I've had many names in my existence, from family, friends, myself, and people I don't know. Though I may like them all, I can only use a few. Right now, I go by NGANGARE Eric but you can call me *1key*. Some

would say it's a pseudo but that's just what I believe I am – a key. You know what a key does, right? I am a creator. My creativity involves writing, poetry, music, film, crafts and other “things” that haven't been named yet. I am a nomad by choice carrying a Rwandan passport to go through customs but I am way beyond borders established by colonial brutes. I am a bit of you, and a bit of many other “things” too.

Jean-David Nkot

Jean-David Nkot was born in the city of Douala (Cameroon) where he lives and works. In 2010, he obtained a BAC in painting at the Arts Institute of Mbalmayo (IFA). Subsequently, he obtained a degree in drawing/painting at the Institute of Fine Arts in Foumban. Throughout his training in the fine arts in Foumban he was laureate with several distinctions (Best sculptor, installer and painter). In 2017 he joined the Post-Master «*Moving Frontiers*» organised by the National School of Arts of Paris-Cergy (France) on the theme of borders.

Interrupted by the impact of violence, indifference and the passivity of the international community and governments on the situation of victims in the world, the body and the territory are the key topics around which he structures his artistic approach. Giant postage stamps, which constitute the bulk of his creations, interrogate and shake consciences by exploring and exposing faces submerged by inscriptions of the names of weapons of war. Their vocation is to free these victims marked with the complicity of the world. For some time now, he has introduced cartography in his work to question the representations of the body and these territories. It questions the way the body fits in space but also the place of the body in society. It should be noted that Jean David uses migration as a pretext to talk about the human condition in the process of displacement.

Njobati Sylvie Vernyuy

Njobati Sylvie Vernyuy is a Creative/artistic director and the founder of

Sysy House of Fame, an organisation contributing to sustainable development through arts and culture. She is also coordinator for “*Colonial Dialogue and Reconciliation*”, a project of Sysy House of Fame that seeks to inspire conversations on colonial issues with special focus on the question of Restitution. Her Artistic works involve film making, with Ngonso being one of her films based on colonial heritage that has been used internationally to enhance conversations on colonial issues. Her creative skills brought her to the limelight when she introduced a hybrid form of shadow theatre in Cameroon which has provoked discourses on several social issues. Among her famous theatre plays is *Beyond the Pilgrim's Journey*, a play that explore the influence of western presence in Africa from Christianity till the post-colonial era. She is passionate about contributing local solutions to global issues by redefining the role of Arts and Culture in society. Sylvie has a BSc in Management and Sustainable Development from the Information and Communication Technology University Cameroon and

is looking forward to a Master's in Theatre, Television and Film studies. She enjoys Music, photography and long walks.

Dr Koku Nonoa

Koku G. NONOA is currently a post-doctoral researcher and member of the Steering Committee theory/practice oriented "Master Theater Studies and Intercultural" at the University of Luxembourg. His main interests are embedded in intercultural/transcultural, theatre and performing arts as well as in forms of pre-dramatic», documentary and post-dramatic theatre, combining research/theory and practice. His co-editor of the anthology "Postdramatic Theatre as Transcultural Theatre" (2018). He has a practical and professional experience as stage director (of *Kassandra* 2013/2014, Lomé), actor/performer (Gorki Theater/Berlin in 2016 with Kevin Rittberger) and production assistant (Theater Trier/Germany: 2016/2017). He was previously (from 2013 to 2018) PhD student, University assistant and active

member of the research area «*Cultural Encounters - Cultural Conflicts*» at the University of Innsbruck. International Scholarships/Grants in relation to theatre (theory and practice): His is currently holder of the "Industrial Fellowship / Public-private research collaborations" of the Luxembourg National Research Fund. In the period of 01-0/3 2016 & 09/2016-05/2017: He was holder of the Marietta Blau Grant of OEAD financed by the Austrian Federal Ministry of Science, Research and Economy (BMWFW) for his research stays at the University of Luxembourg in the context of the project "*Process of Internationalization in Contemporary Theatre*" and at the Department of Drama and Film/Faculty of Arts, Tshwane University of Technology/ Pretoria. 2012: Scholarship of Goethe-Institute for his participation to the 48th "International Forum/ "Berliner Festspiele"/ Germany; 2011: Scholarship of the International Theatre Institute for his participation to the 15th international workshop for theatre translators in Mülheim an der Ruhr/Germany.

Dr Jean-Baptiste Nzogue

Jean-Baptiste Nzogue is a historian, teacher-researcher at the Faculty of Humanities and Literature of the University of Douala. A specialist in the colonial period, his interest in research and the teaching of history focuses on the socio-cultural effects of European colonisation on contemporary African societies. He has since 2012 developed a great interest in the architecture of the German period in the cities of Cameroon, and it is for this reason that he has been collaborating since October 2018 with the Doualart association within the framework of the *Kamerunstaat project: Education in Memory and Citizenship*. He is the co-author of three books and author of several scientific articles.

Dorcy Rugamba

Dorcy Rugamba is an author and director. He is the author of *Bloody Niggers, Marengo, Gamblers or the last war of the Hungry soldier, Market Place* and co-author of Rwanda

94. Dorcy has worked with various directors and choreographers in sometimes opposing worlds such as Cyprien Rugamba, Jacques Delcuvelle, Peter Brook, Habib Nagmouchin, Vincent Hennebick or Milo Rau, and has collaborated with artists from different cultures and practices such as Sotigui Kouyate, Bruce Myers, Yoshi Oida, Dennis Lavant, Rachid Djaidani or Toshi Tsuchitori. As a director, Dorcy founded the Rwandan company, Urwintore, through which he staged *Peter Weiss' The Investigation*. This piece has been critically acclaimed and performed on major international stages in Rwanda, Burkina Faso, Belgium, the Bouffes du Nord Theatre in Paris, the Young Vic Theater in London, the Bankart Studio in Yokohama, Japan, and in the United States at the Chicago Shakespeare and Broadway Peak Performances at Kasser Theater. Currently, Dorcy divides his time between Europe and Rwanda where he works on different theatre projects including an opera on the General History of Africa.

Freddy Sabimbona

Freddy Sabimbona has been featured in several comedies by *Patrice FAYE*: *Les Fusillés* (2004), *Les Hutsis* (2005), *Kiriri's Strangler* (2006), *The Young Man in Charge Abandon* (2007) and *The Return of the Young Responsible Man Who Abstains* (2008) by the same author and staged by himself. In 2009, Freddy completed two short pieces: *Hit-or-Miss* on the plugged future of his young contemporaries in a frozen Burundian society, and *Sweetheart*, about what you believe or do not while in the throes of jealousy. In the same year he staged *Open your ears wide!*, an original creation in the form of rather unexpected literary exposition on freedom of expression. Among his experiences, there are also some commercials as well as the filmic role of a journalist in *The Journal of a Cooperant*, a Canadian feature film by Robert Morin (2009), as well as a role in *The Man in Training* by Ivan Goldschmidt (2009). He also appeared in two short films in 2012, *The Sixth Commandment* by Francine Niyonsaba and *Welcome Home* by

Joseph Ndayisenga in 2013. Sabimbona is an award-winning actor and director who won a recent prize at the International Audio-Visual Festival in Burundi (Festicab) for his short film. He recently directed two plays by Gianina Carunariu namely *Kebab* and *Stop the tempo*. Freddy Sabimbona is currently the artistic director of the «*Buja Sans Tabou*» Festival, which is preparing its fourth edition in February 2020 under the theme: *Theater and History*.

Nelago Shilongoh

Nelago Shilongoh is a theatre maker, curator, and performer whose work is predominantly influenced by her reflections and research on identity, and how History and the Present marry. She is a visual culture researcher, award-winning performer, and theatre director. Her performance artworks include *Umbilical Cord* (2015), *Ma Ndili* (2018) and *Sâ* (2019). As a visual culture researcher and curator, Nelago together with her working partner Shomwatala Ndeenda Shivute, has been working

on an ongoing photographic and performative research project, *Ma Ndili*, which expresses the artists' 'state, sense and place of being' in Windhoek, Namibia with its colonial remnants and continuations. Moreover, since February 2019, Nelago serves as the Artistic Director of the National Theatre of Namibia.

Vicensia Shule

Starting her career as a professional actor two decades ago, Vicensia Shule is an independent film and television drama producer. Vicensia Shule is a consultant, analyst, campaign initiator and strategist in civil societies, public and private sectors. For over 15 years she has been conducting capacity building trainings at community, national, regional and international levels in the areas of creative communication, arts and cultures, women, politics, education, agriculture and health. Currently she is a member and a board member of various prominent institutions in Tanzania. As a member of the University of Dar es Salaam academic, she has

conducted various researches, produced reports and authored over 20 academic publications in the areas of arts and cultures, political economy of theatre and film in Tanzania and Africa.

Jean-Marie Teno

Jean-Marie Teno has been producing and directing films for over thirty-five years for international television broadcast and theatrical release. His films are noted for their original approach to issues of race, cultural identity, African history and contemporary politics. Teno's films have been honored at festivals worldwide: Berlin, Toronto, Yamagata, Cinéma du Réel, Visions du Réel, Amsterdam, Rotterdam, Leipzig, Los Angeles, San Francisco, London, to name a few. Many of his films have been broadcast in Europe and featured in festivals across the United States. Teno served in the jury of Idfa, Sundance Film Festival, Yamagata, Hot Docs and many more. Teno has been a guest of the Flaherty Seminar, an artist in residence at

Panellists Biographies

the Pacific Film Archive of the University of California, Berkeley, at Calarts, Los Angeles, a Copeland Fellow in Amherst College, and has lectured at numerous universities. In 2015, he was a visiting Artist at Wellesley College MA. In 2017 he was invited to join the Oscar Academy.

Hervé Youmbi

Hervé studied at the Art Institute of Mbalmayo (Cameroon) and at the School of Decorative Arts in Strasbourg, which became HEAR, the Higher School of Arts of the Rhine (France). He teaches at the Institute of Fine Arts at the University of Douala in Nkongsamba (Cameroon). At first, the quest for the identity of people through the portrait played a central role in Youmbi's work. From a wide range of techniques and approaches, while focusing on the human body as an expression of the daily experience of the postcolonial city, Youmbi posed fundamental questions about the urban experience. The work he has been doing in recent years focuses on the produc-

tion of striking hybrid masks. Wooden sculptures covered with pearls and multicoloured buttons that acquire every movement between the contemporary scene and the real ritual universe, a new status. Layers of meaning would accumulate, giving rise to completely slippery objects, impossible to classify in terms of dichotomies that have long structured the way in which material and cultural production from Africa is analysed, displayed and marketed.

Winner of the grants Visas for the Creation and Smithsonian Artist Research Fellowship respectively between 2009 in Paris in France and 2012 in Washington DC in the USA, Youmbi participated in the decennial Münster Skulpture Projekt in Münster in Germany in 2017 as well as in the biennial Into Nature in Holland in 2018. His work is included in private and public collections such as the National Museum of African Art Smithsonian in Washington DC, the Newark Museum and the Cleveland Museum in the USA, the Royal Ontario Museum in Canada, and the LWL Museum in Munster, Germany.

BIOGRAPHIES OF THE CURATORIAL TEAM

Princess Marilyn Douala Manga Bell

Princess Marilyn Douala Manga Bell was born in Cameroon in 1957, into the royal family of the Bell lineage. She runs the Doual'art Contemporary Art Centre, founded in 1991 with the art historian Didier Schaub. It is imperative to them both that new urban identities accompany the construction of a contemporary citizenship through artistic action in the urban social space. Further, they view this kind of practice as crucial to popular education as well as the constant construction and rehabilitation of collective memory. Doual'art's main tool is the international triennial of public art, *SUD - Salon Urbain Douala* - which, since the first edition in 2007, has offered more than 80 works of art and art events in the city of Douala. Each edition has a specific theme. The next edition, *SUD2021*, aims to visit the concept of heritage and to challenge the question of the Western museum in Africa. Since 2014, Princess Marilyn Douala Manga Bell has been working on memorial projects about German colonial history in Cameroon.

Rose Jepkorir Kiptum

Rose Jepkorir Kiptum is a curator working with artists and others from Nairobi. She has developed and participated in a range of collaborative projects and events including exhibitions, texts and readings. Selected work includes; *From Here to When* (2019), *Wanakuboeka Feelharmonic* (2018), *Naijographia: A play on travelling time and place* (2017), and *28 Words in Maputo* (2015). Jepkorir participated in Curatorial Program Research residency; *We are (not) one* - Artists, Curators, Institutions and Diversity in Latin America, the inaugural Goethe-Institut, Nairobi curatorial workshop, and is an alumnus of the Asikó International Art School.

Nontobeko Ntombela

Nontobeko Ntombela is a curator based in Johannesburg. She currently works at the Wits School of Arts developing the postgraduate programs in curatorial and exhibition practice. She previously worked as the curator of the contemporary collection at the Johannesburg Art Gallery (2010-12) and the Durban Institute of Technology Art Gallery (2006-10). Some of her curatorial projects include; being a member of the curatorial team of the newly established Stellenbosch Triennale which opens in February 2020; *Solo* at Cape Town Art Fair (2018); *A Fragile Archive* at Johannesburg Art Gallery (2012); *MTN New Contemporaries*

(2010) for which she was a guest curator; *Layers* at the Goodman Gallery project space, Johannesburg (2010); *Modern Fabrics* at the Bag Factory, Johannesburg (2008); *From Here to There* at the Association of Visual Arts (AVA), Cape Town (2007), as part of the CAPE 07 fringe. Ntombela is the co-editor (with Reshma Chhibha) of the recently launched book titled *The Yoni Book*. She has participated in international programs including the Bilateral Exchange Project between Germany and South Africa (2007); *Close Connections* (Africa Reflected) Curator's Workshop in Amsterdam (2009); *Break the Silence* Scotland (2002-3).



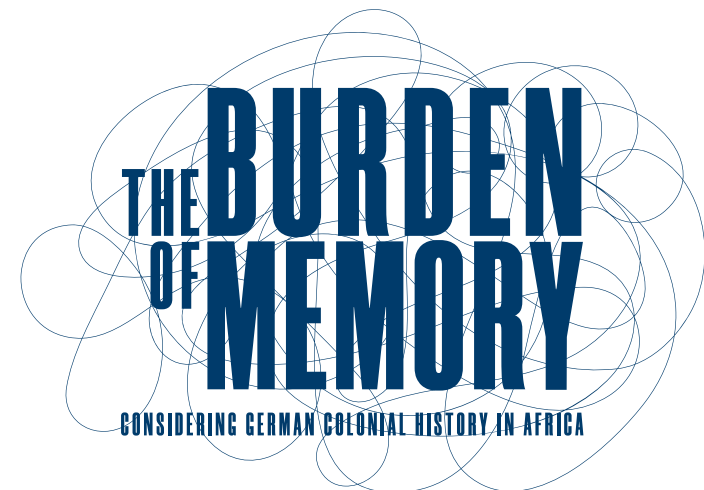
WHAT'S NEXT ?

After the end of the cultural week “The Burden of Memory : Considering German Colonial History in Africa” the artists are encouraged to stay connected and explore the possibilities for coproductive new artistic positions on colonialism and its impacts on contemporary society.

The Goethe-Institut will create a project fund, to which artists can apply, *particularly with coproductive formats.*

With the means of this project fund, new artistic positions beyond national borders can be funded.

The new coproductions will be presented in different locations by the end of the following year. Further details of the project fund will be communicated after the end of the cultural week.



Partners



National Museum | Sita Bella | Radio Campus

Organisation team

CURATORIAL TEAM

Princesse Marilyn Douala Manga Bell
Rose Jepkorir Kiptum
Nontobeko Ntombela

GOETHE-INSTITUT

Fabian Mühlthaler (Director Goethe-Institut Kamerun)
Daniel Stoevesandt (Director Goethe-Institut Namibia)
Raphael Mouchangou (Program Coordinator)
Soraya Sone (Project Coordinator)
Gaetan Kande (Assistant Project Coordinator)
Edith Kouekam (Program Assistant)
Dolly Nwafo (Public Relations)
Richard Pipa (Technical Assistant)
Aline Ngo Ngoue (Head of Administration)
Lynda Tchignou (Administration's Assistant)

COMMUNICATION

Irene Ekouta (Communicator)
Cédric Bayima (Communicator)
Cathy Legoze (Communicator)
Abel Winamou (Graphic designer)
Nkwenti Fritz-Karlson Tandi (Webdesigner)
Yves Aboueme (Graphic designer)
Hervé Noutchaya "Nouther" (Design of the visual)
Ruben Binam (Jingle)

TECHNICAL TEAM

Landry Nguetsa (Theatre)
Valéry Ebouele (Theatre)
Patrick Ngouana (Visuals Arts)
Claude Dongma (Stage Manager)

Organisation team

AUDIOVISUAL

Yves Aboueme
Ghislain Amougou
Nelson Kwedi
Yvon Yamsi

SCENOGRAPHY (Visuals Arts)

Pierre-Marie Bissek
Murielle Bissek

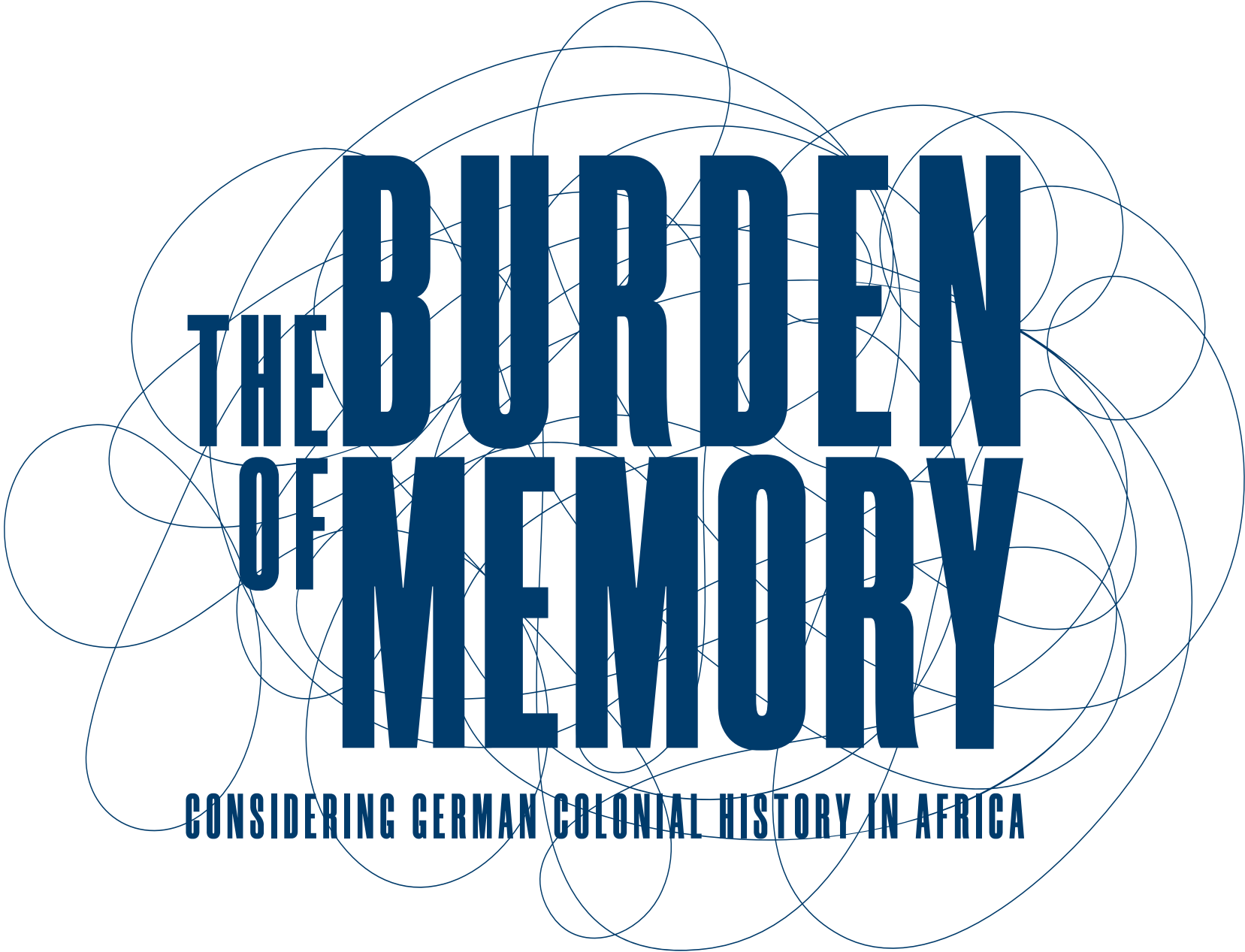
SCHOOL PROGRAMME

Babette Nanga
Nde Onesim

VOLUNTEERS

Samira Agnoug
Marie Agnès Belinga Mbia
Junior Beri
Sidonie Carine Fabiola Bilouer
Virginie Demgne Nzali
Stanislas Danielle Derogoh Biaka
Steve Dikum
Patricia Djomo
Christelle Djuikoua Kamdem
Nathalie Domche
Joel Romain Eloundou Nkoa
Merveille Emendie
Catherine Eyenga
Brenda Fetgo

Eric Fezeu
Cédric Fongang
Loïc Aymar Fowa Toche
Emmanuelle Aurore Kamaha
Audrey Loveline Kwemo
René Mbondo Mben
Catherine Mbouwe
Charlotte Mebome
Audrey Merveille Mefaha Nganka
Luc Messina
Diane Mewolo Ngah
Chantal Minlong
Jauline Mokam Neguem
Emmerensia Ndikah
Semo Ingrid Ndokou
Brunelle Ngaba
Esther Nguea Bele
Paulette Synajie Njomen
Céline Natacha Olomo
Melissa Ondoua
Ralph Pipa
Simone Pouasseu
Christine Blondelle Sidiki
Daniella Tchongouang
Daniel Tolo Obate

The background of the entire graphic is composed of numerous thin, dark blue circles of varying sizes that overlap and intersect, creating a complex, web-like pattern. The text is centered within this pattern.

THE BURDEN OF MEMORY

CONSIDERING GERMAN COLONIAL HISTORY IN AFRICA



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