



PRESS KIT

Latitude: Digital Festival from 4 to 6 June 2020

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PRESS RELEASE

PROGRAMME FOR THE LATITUDE DIGITAL FESTIVAL FROM 4 TO 6 JUNE NOW ONLINE



From 4 to 6 June, the Latitude digital festival will present debates and artist contributions on the question of how colonial structures have an effect on the present and how they can be overcome. At the invitation of the Goethe-Institut, international guests such as the digital strategist Nanjira Sambuli, the performer Trixie Munyama, the historian Ciraj Rassool and the migration researcher Mark Terkessidis will focus on this online for three days. In addition to discussions, performances, and concerts, visitors can participate in chat debates, do a decolonising workout, or cook with a food blogger from Lagos.

28 May 2020

The festival is divided into four thematic complexes that negotiate continuities of colonial structures: economic inequality, handling of cultural assets, racism, identity and remembrance, and global digital equality. A large part of the events will be offered as a public live stream, the festival language is primarily English (German translations offered in part).

Following a video greeting by German Minister of State for International Cultural Policy **Michelle Müntefering** and Secretary-General of the Goethe-Institut **Johannes Ebert**, the festival will open with a conversation between the political analyst and digital strategist **Nanjira Sambuli**, the political scientist **Nikita Dhawan** and the philosopher **Souleymane Bachir Diagne** on the coloniality of thinking, the infrastructures, and the institutional orders in our societies (Thu, 4 Jun 2020, 11:30 AM).

The digital revolution is exacerbating social and economic inequality because mainly the affluent regions and people of the world benefit from it. Existing inequalities might have been made even more evident by the coronavirus crisis. **Nanjira Sambuli** discusses visions of the internet of the future with Internet experts (Thu, 4 Jun 2020, 3:30 PM, **Re-imagining the Internet: Roadmaps to Digital Equality**).

Handling looted cultural goods has become an all the more frequently and controversially discussed topic since the publication of the restitution report by Bénédicte Savoy and Felwine Sarr. The panel with legal scholars **Leora Bilsky** from Tel Aviv, **John Nakuta** from Windhoek and other experts takes this up to sound out the potential but also the limits of restitution as transitional justice (Fri, 5 Jun 2020, 12:30 PM, **Learning from Each Other: Restitution as an Ethical and Legal Challenge**).

The debate about the status of museums and their social relevance forces many establishments to keep asking where they envisage themselves in the future. In a panel, **Tonya Nelson** (legal scholar and art historian, London), **Léontine Meijer-van Mensch** (museum director, Leipzig), **Ciraj Rassool** (historian, Cape Town) reflect on current practice in museums, what challenges they face, and what opportunities they know of for new museum models (Fri, 5 Jun 2020, 3:30 PM, **How Museums Move into the Future**).

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What role does the colonial era play in the awareness of history and the culture of memory in Namibia, Germany, or India? The question regarding how to handle one's own colonial past and the racism of the present arises differently in different places. Who is involved in public discourse, who suffers discrimination, and who develops identity through identification will be topics of the discussion between the author and publisher **Urvashi Butalia** from India, **Nelago Shilongoh**, theatre-maker and actor from Windhoek and the Berlin-based migration researcher **Mark Terkessidis**, moderated by **René Aguigah** (Deutschlandfunk Kultur) (Sat, 6 Jun 2020, 4:00 PM, **Suppressed Memory: Identity and the Politics of Memory on Trial**).

With her choreography "The Mourning Citizen," the dancer and choreographer **Trixie Munyama** from Namibia deals with the horrors of the German colonial past and questions the background of the genocide against the Herero and Nama, the consequences of which extend into our present day. In a video performance, she and her collaborators transfer the immersive piece into the virtual space for the first time (Fri, 5 Jun 2020, 6:00 PM, **The Mourning Citizen**).

The choreographer **Joana Tischkau** offers "Colonastics": Based on the idea that we can use fitness techniques to re-emerge from our present lives in quarantine as stronger, fitter and better versions of ourselves, she developed a workout that decolonises the body, mind, and spirit and sheds a critical light on fitness industry practices (Thu, 4 Jun at 2:25 PM, Fri, 5 Jun at 2:15 PM and Sat, 6 Jun 2020 at 2:25 PM, **Colonastics**, followed by an interview with Joana Tischkau).

Ozoz Sokoh from Lagos invites us to a kitchen talk: She tracks down the links between food cultures in different countries. At the Latitude festival she will prepare Nigerian akara and Brazilian acarajé (bean fritters). She also opens up perspectives on (inter)cultural practices: What influences helped to shape these foods? What can they tell us about (de)colonial structures? The recipes are available in advance (Fri, 5 Jun 2020, 2:00 PM, **Travelling Kitchen**).

Announcements of these and all other events are now available at www.goethe.de/latitude-festival. The **website** will serve as a platform for the festival during the event and contains information on the fringe programme:

The **radio programme** "Latitude on Air: Unsettling Power Relations" will be broadcast from a studio in the heart of Berlin, curated by the Goethe-Institut and the independent artist radio station reboot.fm as well as the Radio Netzwerk Berlin. The daily Morning Show, but also audio performances, experimental radio features, interviews with guests from all over the world, and broadcasts of the festival programme supplement the focal themes of the Latitude festival.

A **film programme** of works by artists focussing on remembrance experiences will be screened on the Arsenal 3 platform in cooperation with the Arsenal – Institut für Film und Videokunst. Border violations and



reparations will be explored along with routines, cycles, and the drastic desire for change. With films by **Thirza Cuthand, Christa Joo Hyun D'Angelo, Trinh T Minh-ha, Lemohang Jeremiah Moses, Ng'endo Mukii, Wendelien van Oldenborgh** and **Jessica Lauren Elizabeth Taylor**.

Latitude, the **online magazine** (www.goethe.de/latitude), publishes debates and articles on decolonisation and post-colonial power relations by international experts for the long term.

In order to ensure wide reach, Deutschlandfunk Kultur is the media partner and will contribute to the festival with two prominently positioned programmes: a two-hour call-in show on the subject of “Decolonise yourselves!” (Sat, 6 Jun 2020, 9:05 AM) and a discussion about “digital participation” (Fri, 5 Jun 2020, 6:05 PM).

The complete festival programme is online:

www.goethe.de/latitude-festival

Please register at:

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The Goethe-Institut is the Federal Republic of Germany's cultural institute, active worldwide. With 157 institutes in 98 countries, we promote the study of German abroad, encourage international cultural exchange and convey a contemporary image of Germany.

Media partner:





LATITUDE DIGITAL FESTIVAL, 4 TO 6 JUNE 2020 SELECTIONS FROM THE PROGRAMME

The extent to which global power structures influence our day-to-day activities and life within a community is made even more clearly apparent by crisis situations. What narrative do we apply with reference to the inequality between North and South? What do visions of a future fair internet look like? In what way does structural racism determine our present?

Using artistic and discursive projects initiated and supported by the Goethe-Institut in recent years as a starting point, the *Latitude* festival brings together international cultural, scientific and political perspectives, and reflects on asymmetries and power relations that have continued since the colonial era.

The festival is organised into four themed areas:

ECONOMIC INEQUALITY

Colonial structures are perpetuated in particularly visible forms through economic inequalities. The relationship between North and South tells a story of excess and scarcity, a lack of access to the market and dependence, as well as the dubious consequences of good intentions. What aesthetic strategies do artists use to put up resistance?

GLOBAL DIGITAL EQUALITY

Access to digital resources and daily internet use reflect colonial structures too. How can the digital revolution be organised fairly?

DEALING WITH CULTURAL PROPERTY

Experts are discussing the status quo and future of museums. What ethical and legal challenges do we face as a consequence of handling looted cultural heritage, and what potential for social change might come about through this discussion about museums?

RACISM, IDENTITY AND REMEMBERING

Artistic and discursive contributions question the meaning of colonial history, track down the suppressed stories in memory discourses, and highlight the way we handle racist structures in the present day.



THURSDAY, 4 JUNE 2020

- **11:30 MEZ // OPENING TALK**

The *Latitude* festival opens with a conversation that brings together three positions which explore coloniality in dominant thought structures, infrastructures, and institutional orders in our societies from their own perspectives. The political scientist and digital strategist **Nanjira Sambuli** advocates globally for equal access to the digital world, especially for women. The philosopher **Souleymane Bachir Diagne** rethinks the history of ideas from an inclusive global perspective by highlighting the interconnections of Islamic, African, and European traditions. The political scientist **Nikita Dhawan** reflects on categories such as justice and injustice in the context of alternative narratives that have been displaced from classical historiography and illustrates the future potential of postcolonial and queer-feminist theories.

The festival's opening focuses on unequal global relations and puts the colonial traces that still shape our present into stark relief. At the same time, it opens up spaces for reflection and action which resonate with the subsequent program topics.

Opening talk with **Michelle Müntefering** (Minister of State at the Federal Foreign Office of Germany, Berlin), **Johannes Ebert** (Secretary General, Goethe-Institut, Munich), **Nanjira Sambuli** (political scientist and digital strategist, Nairobi), **Souleymane Bachir Diagne** (philosopher, New York City), **Nikita Dhawan** (political scientist, Berlin), Prasanna Oommen (moderator, Cologne).
(In English, simultaneously translated into German.)

- **14:25 MEZ // COLONASTICS**

Video Performance by Joana Tischkau

(also on **Fri, 5 June at 14:15 MEZ** and on **Sat, 6 June at 14:25 MEZ**, followed by a conversation with Joana Tischkau)

In this very moment, sofas and kitchen tables are being pushed to the side to make space for yoga mats, bedrooms are turned into exercise parkours and carpets into weightlifting areas. At the core of this new-found quarantine life is the very present idea that you can re-emerge as a stronger, fitter and better version of yourself, the modernist myth of unlimited and constant progress. Whether practiced in the safe environment of your newly created home gym or in the studio, what yoga, Zumba,



pole dancing and breaklaetics have in common is that their vocabulary feeds off an imaginary esoteric and exotic space as well as body that is constructed as the ,other'. Joana Tischkau's workout "Colonastics" also invites you to clear your surroundings for a sweaty work-out that decolonizes your body, mind and spirit. Take part in a physical practice that developed out of the unmarked embodiment of whiteness and which carves out a blueprint of white masculine embodiment from which it sheds light onto the colonial and neo-colonial practices of the fitness industry. Because at last maybe you can have it all; the rationality of a straight white man with the physicality and corporeality of a black woman. How do we inhabit and embody whiteness? How to mark whiteness as a physicality? How to simultaneously celebrate and be critical of the social fiction that is whiteness? How to integrate whiteness into our being?
(Text by Joana Tischkau)

Colonastics is a production by **Joana Tischkau** (Choreographer and performer, Berlin) in cooperation with **Elisabeth Hampe, Frieder Blume** and **Malu Blume**.
Production management: **Lisa Gehring**.
(Performance in English)

- **15:00 MEZ // HEARTBEATS & POETRY**

Artistic interventions with and by Eric 1key

(also on **Fri, 5 June** and **Sat, 6 June at 15:00 MEZ**)

Poet Eric 1key from Kigali brings his own unique presence to the festival, commenting on events with musical interventions and spoken-word interjections, reciting poetry from his repertoire and performing music. Eric 1key holds daily Zoom sessions in which he appears live to respond to audience comments.

With and by **Eric 1key** (Poet, MC and performer, Kigali)

- **15:30 MEZ // RE-IMAGINING THE INTERNET: ROADMAP TO DIGITAL EQUALITY**

Panel

Digital transformation is exacerbating social and economic inequality. Above all, affluent regions and societies benefit more from the rapid changes on the digital landscape. The existing inequalities have been made even more evident by the Coronavirus crisis. How can digital transformation be made fair and equality be



achieved? Kenyan researcher and digital strategist **Nanjira Sambuli** discusses these issues with internet experts from the Global South. What do the visions of the Global South of the internet of the future look like? The pertinent issues include the use of digital innovations to support the disadvantaged as well as freedom of expression, net neutrality, monitoring and commerce, and last but not least, the question of how the net can be used to promote transnational dialogue.

With **Nanjira Sambuli** (Political Scientist, Nairobi), **Renata Ávila Pinto** (Lawyer and activist, Santiago de Chile), **Esra'a Al Shafei** (Activist, Mesa), **Mi You** (Curator and lecturer, Cologne).

- **18:00 MEZ // RESISTING EXTRACTIVISM**

Panel

Global capitalism is fueled by fossil energies. They are most often extracted for the economic benefit of transnational companies collaborating with national governments, to the detriment of local populations. The asymmetrical structures of world-economy have been built on colonial foundations, and continuously present the frame in which the availability of strategic raw materials is assured by impoverishing and oppressing the inhabitants of the land.

Moderated by **Lotte Arndt**, the panel brings together artists who develop in their respective contexts esthetic strategies to resist extractivism. **Rachel O'Reilly** will comment on her documentary film *Infractions* (2019) which is based on years of research and interviews addressing present day and future unconventional gas extraction in Australia. **Sammy Baloji** will speak about his work focusing on the ongoing aftermath of colonial mining in the region of Lubumbashi, Democratic Republic of Congo, that he is developing for more than a decade and a half. In the second part, the curator **Elena Agudio** will join the conversation to expand the reflection on the asymmetrical appropriation structures of the art field itself.

With **Lotte Arndt** (Cultural theorist, Paris), **Rachel O'Reilly** (Artist and curator, Berlin/Brisbane), **Sammy Baloji** (Artist, Brüssel), **Elena Agudio** (Curator, Berlin).
(In English)



- **19:30 MEZ // THINKING OUT LOUD**

Direct discussion

(also on **Fri, 5 June at 19:00 MEZ**)

Thinking Out Loud allows interpersonal conversation of the kind that generally occurs in between items or at the end of an event. In two ZOOM meetings the audience has a chance to ask that day's speakers and artists in-depth questions on their theories and discussions, as well as chatting with each other.

On 4th June at 7.30 pm and 5th June at 7.00 pm the festival provides meeting rooms, each with two experts who featured that day.

(In English)

FRIDAY, 5 JUNE 2020

- **11:45 MEZ // LISTENING SESSIONS: WHO DOES SOUND BELONG TO?**

Webinar

(also on **Sat, 6 June at 11:45 MEZ**)

The discourse surrounding postcolonialism and its public understanding is currently strongly biased towards the restitution of material cultural goods. But there are questions concerning the idea of "ownership" even with regard to intangible items of cultural heritage and who is authorised to handle them. It is essential to take a closer look at structures, which are characterised by colonial developments, for instance in the music industry.

In terms of music and sound, what value should we attach to original, copy, amalgam, bricolage, (un)authorised appropriation, mix and sample? Working with a variety of sound objects in a "blindfold" situation with groups of up to 10 people, **Joseph Kamaru** and **Sven Kacirek** investigate whether aesthetic dominance can be heard, the role played by "authenticity", and whether cooperation projects lead to a mutual penetration of art that is genuine and equal.

Would you like to play an active part in one of the two Listening Sessions? If so, please send us a brief message detailing your motivation and musical background knowledge: [**nathalie.feldmann@goethe.de**](mailto:nathalie.feldmann@goethe.de)

With **Joseph Kamaru** (Field recording and sound artist, Nairobi) and **Sven Kacirek** (Percussionist, Hamburg). (In English)



- **12:30 MEZ // LEARNING FROM EACH OTHER: RESTITUTION AS AN ETHICAL AND LEGAL CHALLENGE**

Panel

Handling looted cultural goods has become a theme that is frequently and controversially discussed – all the more so since the publication of the restitution report by Bénédicte Savoy and Felwine Sarr in November 2018. In the subtitle of their report, the authors call for a new relationship ethic that not only clarifies the legality of ownership through the “restitution” of the cultural heritage, but also turns it into a social negotiation. The panel looks upon this request as a reason to sound out the potential but also the boundaries of restitution as transitional justice originating from different contexts and experiences – the return of Jewish property plundered during the National Socialist regime for example. Can a multidirectional perspective be used productively in a postcolonial context? The panel consists of experts in legal, anthropological and civilisation theory and practice.

With **Leora Bilsky** (Lawyer, Tel Aviv), **Larissa Förster** (Cultural and Social Anthropologist, Berlin), **Alexander Herman** (Lawyer, London/Toronto), **Ayisha Osori** (Author and Consultant, Lagos), **John Nakuta** (Lawyer, Windhoek).
(In English, simultaneously translated into German.)

- **14:00 // TRAVELLING KITCHEN**

Kitchen talk

As a “kitchen traveller”, **Ozoz Sokoh** is tracking down the links between food cultures in different countries. At the *Latitude* festival she’s cooking Nigerian Akara and Brazilian Acarajé (bean fritters), as well as opening up perspectives on (inter)cultural practices, history and Sokoh’s own experiences. What influences helped to shape these foods? What can they tell us about (de)colonial entanglements? The recipes are available in advance.

With **Ozoz Sokoh** (Food explorer, Lagos), **Luciana Santos dos Reis** (Salvador)

- **15:30 MEZ // HOW MUSEUMS MOVE INTO THE FUTURE**

Panel

“Museums are democratising, inclusive and polyphonic spaces for critical dialogue about pasts and futures”, is a new museum definition that was proposed at the most recent AGM of the International Council of Museums (ICOM), although it was



rejected after much discussion. The debate about the role and status of museums and their social relevance forces many establishments to keep asking where they envisage themselves in the future. In this panel, experts from museums, culture professionals and researchers from various fields reflect on current practice in museums, what challenges they face, and what opportunities they know of for new museum models.

With **Tonya Nelson** (lawyer and art historian, London), **Léontine Meijer-van Mensch** (museum director, Leipzig), **Manuela Bauche** (historian, Berlin), **Latika Gupta** (art historian, Delhi), **Ciraj Rassool** (historian, Cape Town), **Keyna Eleison** (curator and art critic, Rio de Janeiro).

(In English, simultaneously translated into German.)

- **18:00 MEZ // THE MOURNING CITIZEN**

- ***Video-Performance by Trixie Munyama***

The Mourning Citizen is an extension of *The Mourning*, an original body of work conceptualised by **Trixie Munyama** in 2016. This time around, the work interrogates the underlay of the genocide as a historical focal point which continues to haunt our present. Our collective devised process begins with asking ourselves, how do we mourn? Who holds a passport to mourn?

We are deeply concerned about how Namibian patriarchal nationalism has denied us the right to mourn. We recognise how culture and memory has been captured and demobilised in the new dispensation. We also know that the Ministry of Mourning and Restorative Justice is non-existent. Therapy is expensive.

We acknowledge the unaccounted bones that litter the land. The ancestors are not asleep. We are aware of the haunted public sites. Ghosts dancing and singing about the struggle. We find our acts, rituals and archives of mourning in our cultures, communities and far between spaces of:

HEALING & TRAUMATISING

CLEANSING & ERASURE

CARE & VIOLENCE

PRAYING & CURSING

WEEPING & WHIPPING

This performance art is an onsite collaboration between various Namibian artists with an immersive artistic intervention featuring visuals, soundscapes and



performance art, bringing a personal experience as the audience becomes part of the performance.

(Text by Trixie Munyama)

For the festival **Trixie Munyama** (Choreographer and performer, Windhoek) and her collaborators transfer the immersive piece into the virtual space for the first time.

- **19:30 MEZ // CALL FOR ACTION & REFLECTION ON DECOLONISING ARCHIVES**

Reading and Panel

In 2019 twenty filmmakers, archivists and researchers from Africa and Europe gathered in Lisbon to discuss about the past, present and future of film archives working with (de-, post-, anti-) colonial film material. Starting from this workshop convoked by the Goethe-Institut Portugal, a collective process led to a common document that will be collectively recited, commented and discussed.

How do we treat our collective memory and what power do archives have by handling it? How can we make archival film material accessible to everyone and can we give it new life and meaning?

With **Inês Beleza Barreiros** (Art historian, Lissabon), **Ganza Buroko** (Cultural coordinator, Goma), **Maria do Carmo Piçarra** (Film curator, Lissabon), **Filipa César** (Artist, Berlin), **Didi Cheeka** (Filmmaker, Lagos), **Inadelso Cossa** (Filmmaker, Maputo), **Fradique (Mário Bastos)** (Filmmaker, Luanda), **Wolfgang Fuhrmann** (Film scholar, Bogota), **Sana Na N'Hada** (Film maker, Bissau), **Yaa Addae Nantwi** (Researcher, Accra), **Inês Ponte** (Anthropologist, Lissabon), **Tom Rice** (Film scholar, London), **Tamer El Said** (Filmmaker, Kairo), **Raquel Schefer** (Film scholar, Paris), **Catarina Simão** (Artist, Lissabon), **Stefanie Schulte Strathaus** (Curator, Berlin), **Antje Van Wichelen** (Artist, Brüssel).

SATURDAY, 6 JUNE 2020

- **13:00 MEZ // DECOLONIZE ARCHITECTURE**

Video performance by Pascale Obolo

In her performative film project *Decolonize Architecture Now*, filmmaker **Pascale Obolo** follows the traces of German colonial rule in Cameroon and questions their role in today's culture of memory. As part of the festival, she presents *Decolonized*



Bismarck's Fountain/Living Archive Part I, which is the latest film in the project and was made between 2016 and 2019 in collaboration with **André Takou Saa**. The work's starting point is Puttkamer's castle, which testifies to German colonial rule in Buea, and a monument in the castle park honoring Otto von Bismarck. Pascale Obolo's work is an intervention in the prevailing discourses of memory and explores new possibilities for decolonizing" public space.

The film is part of the project *Decolonize Architecture Now*.

After the film, in a conversation moderated by **Katharina Hey** (Director Goethe-Institut, Kigali), **Pascale Obolo** will talk with **Assumpta Mugiraneza** (Sociologist, Kigali) about their work and how they deal with the colonial legacy in Cameroon, Rwanda, and Germany.

(The film is in French, the transcription is available online. The conversation is in French, simultaneously translated into English.)

- **15:30 MEZ // SUPPRESSED MEMORY: IDENTITY AND THE POLITICS OF MEMORY ON TRIAL**

Panel

What role does the colonial era play in the awareness of history and the culture of memory in Namibia, Germany or India? How to remember and at the same time take responsibility for the future? How can structural racism be countered, how can alliances between groups be formed and political strategies be developed together? How to ensure that different histories are given a voice, and how to establish a polyphonic culture of memory?

The question regarding how to handle one's own colonial past and the racism of the present arises in various places, in a form unique to each, often leading to controversial discussions. The upshot of these is the decision as to who is involved in public discourse, who suffers discrimination, and who develops identity through identification. These are just some of the questions that the experts will address and compare in the discussion.

With **Urvashi Butalia** (author and publisher, Delhi), **Nelago Shilongoh** (theatre producer and actress, Windhoek), **Mark Terkessidis** (freelance author and migration researcher, Berlin), moderator: **René Aguigah** (moderator and journalist, Berlin)

(In English.)



- **17:15 MEZ // RETHINKING INSTITUTIONS**

Panel

How to transform an institution so that it reflects the diversity of society? What impulses from within and without are necessary to do this? Where do power structures reproduce themselves in the German cultural industry and cultural exchange? Are there best practice examples that already exist?

With **Sonja Anders** (Theatre Director of Schauspiel Hannover), **Johannes Ebert** (Secretary General of the Goethe-Institut, Munich), **Natalie Bayer** (Head of FHXB Friedrichshain-Kreuzberg Museum), moderator: **Prasanna Oommen** (moderator, Cologne).

(In German, simultaneously translated into English.)

- **18:00 MEZ / SONG OF THE DAUGHTERS OF WATERS**

Video performance by Laís Machado

In which way is the experience of the European colonial expansion in the contemporary African diaspora in Brazil still palpable? What traces have the upheavals of colonialism and the experience of the African diaspora left in contemporary Brazil? **Laís Machado** pursues these questions in her queer-feminist, anti-racist artistic practice using the example of her own body. Her work reflects on forms of coloniality such as gender, "race," and body norms that pervade our present. What colonial continuities can be traced from historical colonialism and the transatlantic slave trade to today's interconnected global society? And how can practices of resistance be conceived despite it all? Together with the artist **Diego Araújo**, she will present the video performance *Song of the Daughters of the Waters*, which was developed especially for the festival.

(The film is in Portuguese with English subtitles. The conversation is in Portuguese, simultaneously translated into English.)

Before the screening, **Aldri Anunciação** will moderate a discussion between **Laís Machado** and **Diego Araújo** under the title *Afro-Perspective - Afro-Reference*. They discuss their own artistic work, the difficulties black artists face in Brazil, and present their platform ÀRÀKÁ, which offers black artists a transdisciplinary space for research, artistic practice, and exchange.



- **18:45 MEZ // AFTER IT'S ALL SAID**

Conversation

In this conversation **Denise Ferreira da Silva**, **Laís Machado**, and **MuSa Michelle Mattiuzzi** reflect on the radical disruptive potential announced in their figurings of the black female body confronting/exposing colonial/racial/cis-heteropatriarchal violence. Reflecting primarily on its capacity to disrupt post-Enlightenment discourses on subjectivity/identity as well as on ethical and political projects these have sustained, their conversation will touch upon global issues such as the various modalities of extraction (including in contemporary art), the paradoxes of visibility and opacity, the racial dimensions of COVID-19, among other.

With **Denise Ferreira da Silva** (philosopher, Vancouver), **Laís Machado** (transdisciplinary artist and performer, Salvador), **MuSa Michelle Mattiuzzi** (performer, São Paulo)
(In Portuguese, simultaneously translated into English.)

- **19:30 MEZ // CLOSING REMARK**

Reflection

On the last day of the festival, researcher and political theorist **Nikita Dhawan** will conclude with a personal reflection on selected findings from the festival and the spaces for action they opened up.

By **Nikita Dhawan** (Researcher and political scientist, Berlin).
(In English, simultaneously translated into German.)

- **20:00 MEZ // NYANGOMBE**

Concert

NYANGOMBE is playing at the festival *Latitude*. Their tracks of choice are inspired by reflecting Kinshasa through music. The lyrics are playing with words in Lingala, French and English, to share with us images of love, race, womanhood, war-ecology and power struggle.



LATITUDE

DIGITAL FESTIVAL, 4 TO 6 JUNE 2020

PARTICIPANTS (SELECTION)

ESRA'A AL SHAFEI (Activist // Mesa, USA)

Esra'a Al Shafei is a Bahraini human rights activist and founder of Majal.org, a network of digital platforms that amplify under-reported and marginalized voices. Together with her team, they build digital projects that creatively facilitate the struggle for social justice in the Middle East and North Africa. She currently serves on the board of Wikipedia.

SONJA ANDERS (Director at Schauspiel Hannover // Hannover, Germany)

Since the season of 2019/20 Sonja Anders is the Director of the Schauspiel at the Staatstheater Hannover. After working at the Deutsches Schauspielhaus Hamburg and the Staatstheater Stuttgart, she was promoted to Head Dramaturge at the Thalia Theater Hamburg in 2005. Later she worked as Head Dramaturge and Deputy Director at the Deutsches Theater Berlin. She has published extensively, taught and was a member of various juries. She is a member of the Goethe-Institut's Theater and dance Advisory Board and the Cultural Council of the State Capital of Hanover.

ALDRI ANUNCIÇÃO (Artist and Playwright // Salvador, Brazil)

Aldri Anunciação is a playwright, actor and television host. He has developed a career as an actor since 1996, when he debuted in professional theatre in the play of director Gabriel Vilela, *O Sonho*, by August Strindberg. As a writer he launched the book *Namibia, No!* (2012), for which he was awarded the Jabuti de Literatura award. He is also the creator and coordinator of the Festival Dramaturgias da Melanina Acentuada, founded in Salvador Brazil in 2013. Currently, Aldri Anunciação presents the program *Conexão Bahia*, shown every Saturday on TV Bahia and prepares the premiere of his new theatre text *Medida Provisória*.

DIEGO ARAÚJA (Artist and theatrical director // Salvador, Bahia, Brazil)

Diego Araújo is a transdisciplinary artist from Salvador, Bahia, Brazil. His media are: performing arts, audiovisual, literature (prose, theatrical dramaturgy, cinematic script, poetry, direction and staging) and artistic installations. He has maintained a poetic process since 2015 entitled "Aesthetics for a Non-Time", which aims to create transdisciplinary artistic spaces that have an immersive character. The first public result of this process was the work "QUASEILHAS" (2018), which earned Diego Araújo the nomination for best direction in the Braskem Teatro da Bahia 2019 Award. Diego Araújo, with Laís Machado,



founded the ÀRÀKÁ Platform in 2017. A space that seeks to create networks with national and international Afro-diasporic artists.

LOTTE ARNDT (*Cultural theorist // Paris, France*)

Lotte Arndt is a French culture theorist. She accompanies the work of artists who critically interrogate the postcolonial present and the paradoxes of modernity from a transnational perspective. Within this context, her main focus is on works of art in colonial collections. Lotte Arndt is the author of a dissertation that was supervised jointly by the University of Paris VII and the Humboldt University in Berlin, on the subject of postcolonial changes in African cultural magazines in Paris. She lectures at the School of Art and Design in Valencia, is a member of the Global Art Prospective (INHA Paris) and is currently heading a research project on toxic collections.

SOULEYMANE BACHIR DIAGNE (*Philosopher // New York City, USA*)

Souleymane Bachir Diagne is a professor of philosophy and francophone studies at Columbia University and the Director of the Institute of African Studies. His fields of research and teaching include history of philosophy, history of logic and mathematics, Islamic philosophy, African literature and philosophy. His most recent publications in English are: *Open to Reason: Muslim Philosophers in Conversation with the Western Tradition* (2018), *Bergson postcolonial* (2019); *In Search of Africa(s). Universalism and Decolonial Thought* (co-author of the dialogue: Jean-Loup Amselle (2020)). Souleymane Bachir Diagne is a member of the Royal Academy of Belgium and a member of the American Academy of Arts and Sciences.

SAMMY BALOJI (*Artist // Brussels, Belgium/Lubumbashi, Democratic Republic of the Congo*)

Sammy Baloji, born in 1978, was raised in Lubumbashi, Democratic Republic of the Congo, a centre of colonial, post-colonial and contemporary entanglements related to resources. Colliding reality and representation, his photography and multimedia installations expose tensions between past and present. He mines the archive, traces social history in architecture and landscape, and probes the body as a site of memory and witness to operations of power. He is co-founder of the Picha Encounters at the Biennale de Lubumbashi.

LEORA BILSKY (*Lawyer // Tel-Aviv, Israel*)

Leora Bilsky is a full professor and serves as the Benno Gitter Chair in Human Rights and Holocaust Research at the Tel Aviv University Faculty of Law in Israel. She also is the Director of the Minerva Center for Human Rights. Leora Bilsky has published widely and is



amongst others the author of "Transformative Justice: Israeli Identity on Trial" (University of Michigan Press, 2004) and "The Holocaust, Corporations, and the Law: Unfinished Business" (University of Michigan Press, 2017). In 2013 she was awarded the Zeltner Award for Excellence in Legal Research. Her current research focuses on restitution and cultural genocide.

URVASHI BUTALIA (*Author and publisher // Delhi, India*)

Urvashi Butalia is a feminist writer and publisher. She co-founded Kali for Women, India's first feminist publishing house and is currently Director of Zubaan, an imprint of Kali. She has a long involvement in the women's movement in India and writes and published widely on issues related to women and gender. Her best-known work is the award-winning history of Partition titled "The Other Side of Silence: Voices from the Partition of India" (Penguin Books India, 1998). She is currently completing a new non-fiction work on the life of a transwoman. She was awarded the Goethe Medal in 2017.

NIKITA DHAWAN (*Political Scientist // Berlin, Germany*)

Nikita Dhawan is a professor of political science and gender studies at the University of Gießen, Germany. Her publications include: "Impossible Speech: On the Politics of Silence and Violence" (2007); "Decolonizing Enlightenment: Transnational Justice, Human Rights and Democracy in a Postcolonial World" (ed., 2014); "Global Justice and Desire: Queering Economy" (co-ed., 2015); "Difference that makes no Difference: The Non-Performativity of Intersectionality and Diversity" (ed., 2017) and "Reimagining the State: Theoretical Challenges and Transformative Possibilities" (co-ed., 2019). She received the Käthe Leichter Award in 2017 for outstanding achievements in the pursuit of women's and gender studies and in support of the women's movement and the achievement of gender equality.

KEYNA ELEISON (*Curator // Rio de Janeiro, Brazil*)

Keyna Eleison is a curator, writer, love researcher, heiress Griot and shaman, narrator, singer and ancient chronicler. She holds a Master of Art History and a Bachelor of Philosophy. She specialises in art history and architecture. Keyna Eleison is a member of the African Heritage Commission for lauration of the Valongo Wharf region as a World Heritage Site (UNESCO) and a curator of the 10th. SIART International Biennial, Bolivia. Currently she is a chronicler of Contemporary & magazine, and Professor of the Free Learning Program at Parque Lage School of Visual Arts, Rio de Janeiro.



ERIC 1KEY (*Artist // Kigali, Rwanda*)

Eric 1key is an independent poet, spoken word artist, emcee, performer, actor and blogger from Rwanda who explores various formats of storytelling. Subjects that occur often in his work touch on identities - individual and collective, power systems and society dynamics. His recent project "Mass Poetry" was interrupted by the COVID-19 pandemic and is available on YouTube as a work in progress.

DENISE FERREIRA DA SILVA (*Philosopher // Vancouver, Canada*)

Denise Ferreira da Silva is currently Professor and Director of the Social Justice Institute (GRSJ) at the University of British Columbia, Canada. Her academic and artistic work address the ethical-political challenges of the global present. She is the author of *Toward a Global Idea of Race* (2007) and co-editor of *Race, Empire, and the Crisis of the Subprime* (2013, with Paula Chakravartty) as well as *Postcolonialism and the Law: Major Works* (2018, with Mark Harris) and *Indigenous Peoples & the Law: Major Works* (2019, with Mark Harris). At the end of 2020 her book *Unpayable Debt* will be published.

LARISSA FÖRSTER (*Cultural and social anthropologist // Berlin, Germany*)

Larissa Förster is Head of the Department of Cultural Goods and Collections established in 2019 at the German Lost Art Foundation, and Associate Member of the Centre for Anthropological Research on Museums and Heritage at the Humboldt University, Berlin. She is a cultural and social anthropologist with a regional focus on Southern Africa and works on issues of postcolonial provenance and return with regard to artefacts and human remains.

LATIKA GUPTA (*Art historian // Delhi, India*)

Latika Gupta is an art historian, curator and researcher, and has worked at the National Gallery of Modern Art, KHOJ International Artists' Association besides curating independent exhibitions of South Asian modern and contemporary art. She curated a permanent exhibition for a trade-routes artifacts museum in Kargil, Ladakh, and was a research fellow at School of Oriental and African Studies, London on a Charles Wallace India Trust Fellowship in 2017. She completed an MA and MPhil in Visual Culture Studies from the School of Arts and Aesthetics, JNU, Delhi and worked as Associate Editor at MARG publications from 2016-2020.



ALEXANDER HERMAN (*Lawyer // Toronto, Canada*)

Alexander Herman is the Assistant Director of the Institute of Art and Law, United Kingdom. He has written, taught and presented on an array of topics in relation to art and cultural property, including on restitution, international conventions, copyright, digitisation, museum practice, exports and art collecting. He has been quoted widely on art law topics, including in The Guardian, The Art Newspaper, The New York Times (online), ArtNET and Bloomberg. He is co-founder and co-director of the Art, Business and Law LLM at the Centre for Commercial Law Studies, Queen Mary University of London.

SVEN KACIREK (*Percussionist // Hamburg, Germany*)

Sven Kacirek has worked with Shabaka Hutchings, John McEntire, Nils Frahm, Sofia Jernberg, Hauschka, Marc Ribot, Ensemble Resonanz, Stargaze Ensemble and Stefan Schneider. He has been travelling to East Africa since 2008 to work on various projects. The Kacirek and Schneider field recordings of the prolific Kenyan Dodo artist Ogoya Nengo was released on Honest Jons Records in 2015. The album "The Kenya Sessions" (2011) received the award of the German Record Critics. More recently, Kacirek released the "Economic Partnership Agreement" record in collaboration with Nairobi based Percussionist Daniel Mburu Muhuni. Sven Kacirek was nominated by the Hamburg music award HANS as "best musician of the year" in 2015 and 2017.

JOSEPH KAMARU (*Field and sound artist // Nairobi, Kenya*)

Joseph Kamaru (KMRU) is a field and sound artist, producer based in Nairobi, notable for his evocative electronic music. His works inject a dose of experimentation, using everything from gritty indigenous sounds to field recordings. Currently he is developing artistic based projects on radio art and artificial intelligence.

LAÍS MACHADO (*Artist and performer // Salvador, Brazil*)

Laís Machado is a transdisciplinary artist, "alárinjô", feminist and researcher from Salvador, Bahia, Brazil. Together with artist Diego Araújo she founded ÀRÀKÁ - Platform for creation in art, a transdisciplinary space for research, creation, training networks and exchanges between black artists (national and international). Her research focuses on trance and flow as a starting point for creating presences in performances, as well as a decolonial study of the contemporary experimental scene. She is the creator, artistic director and coordinator of the Obinrin Forum, an artistic residency for black women transdisciplinary artists from Latin America in Salvador, Bahia.



LÉONTINE MEIJER-VAN MENSCH (*Museum Director // Leipzig, Germany*)

Léontine Meijer-van Mensch is the director of the Ethnographic Collections of Saxony (i.e. the ethnographical museums of Dresden, Leipzig and Herrnhut). Previously she held positions as the program director of the Jewish Museum Berlin, deputy director at the Museum Europäische Kulturen in Berlin and was lecturer for Applied Museum and Heritage Studies at the Reinwardt Academy in Amsterdam. She is a member of the Executive Board of International Council of Museums. Previously she was president of ICOM's International Committee for Collecting. As a guest lecturer for different study programs in Europe she talks about cultural heritage.

ASSUMPTA MUGIRANEZA (*Sociologist // Kigali, Rwanda*)

Assumpta Mugiraneza is a Rwandan political intellectual, founder and director of the IRIBA-Zentrums für multimediales Erbe, an audio-visual archive center for speech and dialogue and the process of reappropriation of the past. The IRIBA center is free and accessible for all and operates between science and practice. It offers and supports psychosocial, educational and artistic programmes to rebuild relationships between generations and to give young people a voice.

TRIXIE MUNYAMA (*Choreographer // Windhoek, Namibia*)

Trixie Munyama is a movement performer, choreographer, and facilitator. She is currently a lecturer in Dance Studies at the College of the Arts, Windhoek. Her professional training stems from participating in traditional Oshiwambo dances as a child born and raised in exile in Angola. To the London School of Contemporary Dance's summer school programmes as a teen and facilitating workshops in Northern Namibia as a Project Manager for Tudhaneni Dance to the University of Cape Town's School of Dance and the African Contemporary dance school, École des Sables in Senegal. She is the current Festival Director of the "Windhoek International Dance Festival".

MUSA MICHELLE MATTIUZZI (*Performer // São Paulo, Brazil*)

muSa Michelle Mattiuzzi is a filmmaker, performer, writer, and researcher from Brazil. She collaborates with Goethe-Institut São Paulo and the Research Global Condition Working Group (GCWG). Her work was featured in many international projects and exhibitions like "Love and Ethnology" at Haus der Kulturen der Welt in Berlin in 2019.

JOHN NAKUTA (*Lawyer // Windhoek, Namibia*)

John Nakuta is a lecturer at the University of Namibia, Unam, where he teaches administrative law and human rights law. He identifies as a social justice academic. His



socio-legal research interests are in the areas of housing, land justice, access to information, gender justice, indigenous peoples' rights and reparation. John Nakuta recently completed a consultancy report on: "Reparatory justice for ancestral land dispossession in Namibia" for the Presidential Commission of Inquiry into the Claims of Ancestral Land Rights and Restitution. He currently serves as the Media Ombudsman of Namibia. In October 2019 he was also appointed as an in imminent person to the National Governance Council of the Africa Peer Review Mechanism (APRM).

TONYA NELSON (*Lawyer and Art Historian // London, UK*)

Tonya Nelson is Chair of ICOM UK and has been leading efforts in the UK to promote decolonisation through international collaboration. She was formerly Director of Museums And Cultural Programmes at University College London (UCL). She is currently Chair of the Bomb Factory Arts Foundation board of trustees and sits on the board trustees of The National Gallery. Prior to entering the cultural sector, she was a lawyer and management consultant in Washington, DC. Tonya Nelson was appointed to be the first Director of Arts Technology and Innovation at Arts Council England after co-authoring the policy report "Culture is Digital".

NYANGOMBE (*Band // Kinshasa, Democratic Republic of the Congo*)

Minimalist DIY rumba from Kinshasa with homebrew instruments and an absolutely stunning voice by Rachel Nyangombe. A rhythmically powerful ensemble with a trashy drum kit and distorted string sounds, harmonically almost breaking apart, yet being glued together by an always steady and strong bassline. As musical descendants of Bebop de la rue and yet original, Nyangombe is a killer live band to watch out for! (by Simon Grab)

PASCALE OBOLO (*Film director // Yaoundé, Cameroon*)

Pascale Obolo is an independent film-maker, curator and editor of the art magazine Afrikadaa. Born in Yaoundé, Cameroon, she studied film production at the Conservatoire libre du cinéma Français and then gained a master's degree at the University of Paris VIII in the department of experimental film. The feminist film-maker brings her own perspective to the portrayal of women in artistic contexts. Her films won prizes at numerous festivals. As an activist, her work throws memories into question and is dedicated to the themes of identity, exile, invisibility. Pascale Obolo is the founder of Afrikadaa, a magazine for contemporary African art. She is also director of the African Art Book Fair (AABF), an independent publishing fair that concentrates on practical editing skills and supports unique publications of a high quality. Pascale Obolo tutors workshops



run by the Magasin des horizons in Grenoble and is a member of the Academic Council of the art school on Réunion Island.

RACHEL O'REILLY (*Artist // Berlin, Germany/Brisbane, Australia*)

Rachel O'Reilly is an artist, writer, curator and PhD researcher at Goldsmiths' Centre for Research Architecture. She teaches theory at the Dutch Art Institute, writes on artistic autonomy in settler colonial conditions, and her project *The Gas Imaginary* since 2013 addresses the rollout of new forms of gas extraction in Australia across different media formats, including film. Her artistic work and research have been presented internationally, most recently at Edit Russ Haus for Media Art, Oldenburg DE, Van Abbemuseum, Eindhoven NL; E-flux, New York USA; and UNSW Galleries, Sydney AU.

AYISHA OSORI (*Author and Consultant // Dakar, Senegal*)

Ayisha Osori is the executive director of the Open Society Initiative for West Africa (OSIWA) a grant making and advocacy organization based in Dakar, Senegal. OSIWA's mission is to promote and support open societies, inclusive democratic governance based on transparent and accountable institutions, active citizenry and economic advancement. Ayisha Osori is a lawyer, writer and development practitioner with experience in the public and private sectors. She graduated with law degrees from the University of Lagos and Harvard Law School and has a Masters in public administration from the Harvard Kennedy School. She is licensed to practice law in Nigeria and the State of New York.

RENATA ÁVILA PINTO (*Lawyer and Activist // Guatemala City, Guatemala*)

Renata Ávila Pinto is an international human rights lawyer, technology expert and author. She is leading a progressive agenda to fight against digital colonialism. Working for social justice and accountability, she advocates for whistleblowers and journalists. She is a member of the Progressive.International Cabinet.

CIRAJ RASSOOL (*Historian // Cape Town, South Africa*)

Ciraj Rassool is Professor of History at the University of the Western Cape and directs its African Programme in Museum and Heritage Studies. He is an Associated Member of the Global South Studies Center at the University of Cologne and a member of the Scientific Advisory Board of the Luschan Collection (Berlin).

He has been on the boards of the District Six Museum, Iziko Museums of South Africa, the South African Heritage Resources Agency (SAHRA) and the National Heritage Council of South Africa. He has previously chaired the Scientific Committee of the International



Council of African Museums, and currently serves on the High Level Museums Advisory Committee of UNESCO.

NANJIRA SAMBULI (*Digital strategist // Nairobi, Kenya*)

Nanjira Sambuli is a Kenyan researcher and digital strategist. As an expert on digital equality, she advises institutions such as the United Nations and the World Economic Forum on Internet law and digital cooperation, particularly with regard to gender equality. In 2016, she was named one of the 100 most influential personalities in the new Africa. Nanjira Sambuli collaborated with the Goethe-Institut in 2017 on the presidential election in Nairobi and took part in the Weimar International Cultural Symposium in 2019.

STEFANIE SCHULTE STRATHAUS (*Film and Video Curator // Berlin, Germany*)

Stefanie Schulte Strathaus is a film and video curator who lives and works in Berlin. She is Co-Director of Arsenal – Institute for Film and Video Art and founding director of Forum Expanded, a section of the Berlin International Film Festival which negotiates the boundaries of cinema. Her curatorial work comprises numerous film programs, retrospectives and exhibitions. Since 2010 her main focus lies on the Arsenal's film archive and on new concepts of curating film archives in general.

NELAGO SHILONGOH (*Theatre maker // Windhoek, Namibia*)

Nelago Shilongoh is a theatre maker, visual culture researcher, curator, and performer whose work is predominantly influenced by reflections and research on identity, and how history and the present marry. She is an award-winning performer and theatre director with a centredness on decolonial themes and imaginations. As a visual culture researcher and curator, Nelago Shilongoh and her working partner Shomwatala Ndeenda Shivute, have been working on the ongoing research project, Ma Ndili, which expresses the artists' "state, sense and place of being" in Windhoek with its colonial remnants and continuations. Since 2019, she serves as the Artistic Director of the National Theatre of Namibia.

OZOK SOKOH (*Food Blogger // Lagos, Nigeria*)

Ozok Sokoh is a food explorer engaging with food in various ways – cooking, eating, writing and photographing it, especially on her blog, kitchenbutterfly.com. A "traveller by plate", she uses the social, cultural and economic practices related to the production and consumption of food in order to explore the world.

In 2013, Sokoh coined the phrase #NewNigerianKitchen – her philosophy and practice



celebrate and document all aspects of Nigerian cuisine from classic recipes to reinventing and representing Nigerian food.

MARK TERKESSIDIS (*Freelance Author // Berlin, Germany*)

Mark Terkessidis is a freelance author with a focus on (popular) culture, migration, racism and social change. He studied psychology in Cologne and did his doctorate in pedagogy in Mainz on the “banality of racisms”. He is an editor of Spex magazine, a moderator for WDR Funkhaus Europa, a fellow at the Piet Zwart Instituut of the Willem de Kooning Akademie Rotterdam and was a lecturer at the University of St Gallen (HSG) until 2017. He published numerous articles in tageszeitung, Die Zeit, Süddeutsche Zeitung, Freitag, Literaturen, Texte zur Kunst, and made contributions to Westdeutscher Rundfunk and DeutschlandFunk. Together with Jochen Kühling he managed the project Heimatlieder aus Deutschland.

JOANA TISCHKAU (*Choreographer // Berlin, Germany*)

Joana Tischkau received her formal dance training at Coventry University in the UK. In the master's degree programme in choreography and performance at the Institute for Applied Theatre Studies in Gießen, she researched how pop-cultural, black-connoted, dance practices attributed to social space can be interwoven with intersectional, feminist and post-colonial theories to form an artistic practice. In addition to continuously developing her own pieces and choreographies, for example about the ambivalent connection between the defence mechanisms of white fragility and forms of cultural appropriation, Joana Tischkau regularly collaborates with the director Anta Helena Recke, the artist Nuray Demir, the dramaturge Elisabeth Hampe and the feminist performance collective She She Pop.

MI YOU (*Curator // Cologne, Germany*)

Mi You is a curator and lecturer at the Academy of Media Arts Cologne. She works with ancient and futuristic technologies and networks. Inspired by (ancient) sci-fis, she tries to introduce “actionable speculations” into projects between art, technology and social innovation. She is the curator of the 13th Shanghai Biennale (2020-2021).



**LATITUDE
DIGITAL FESTIVAL, 4 TO 6 JUNE 2020
SUPPORTING PROGRAMME**

**RADIO PROGRAMME:
LATITUDE ON AIR: UNSETTLING POWER RELATIONS**

4 to 7 June 2020, 10:00 to 6:00 a.m. on 88,4 FM Berlin and 90,7 FM Potsdam

The global radio space *Latitude on Air: Unsettling Power Relations* is broadcast from a studio in the heart of Berlin. In collaboration with **reboot.fm**, a free artists radio station, and **Radio Network Berlin**, the Goethe-Institut is curating an audio programme schedule to complement the themed areas of the *Latitude* festival.

The daily broadcast kicks off at 10am with an introduction to the topics of the day, followed by *Kitchen Table Talks*. The following shows are audio performances, interviews with celebrity guests from all over the world, as well as streaming of festival events and experimental radio features. The night magazine summarises the day's highlights and offers space for reflection. After that there is global music programming to take listeners into the early hours.

Latitude on Air: Unsettling Power Relations is available from 4th – 7th June via live stream on reboot.fm, and you can tune in on 88.4 FM Berlin and 90.7 FM Potsdam. Bring your own radio and tune in directly across from the studio in the Volkspark am Weinberg – at a safe physical distance in the sun.

The radio programming is curated by **Diana McCarty** of reboot.fm, **Elena Agudio** of SAVVY Contemporary and **Marc-André Schmachtel**, **Judith Schulde**, **Nepomuk Zettl** and **Georg Milz** of the Goethe-Institut.

The programme is mainly in English.



**LATITUDE
DIGITAL FESTIVAL, 4 TO 6 JUNE 2020
SUPPORTING PROGRAMME**

**FILM PROGRAMME:
CAMERA MEMORY FOR HUMAN FORGETFULNESS**

A film programme in cooperation with **Arsenal – Institut für Film und Videokunst e.V.** by 29.05. – 12.06.2020 / arsenal 3, curated by **Karina Griffith** (Berlin)

The film programme answers the decolonial call of *Latitude* with an affective, visceral response centred on experiences of memory. The antiphonic, visual and sonic melodies of these films dissonate the clear-cut categories of racism, economy and restitution, representing how these issues fold onto each other, pulling at the seams of our desires to make things right. Each film chants a refrain of circulation and repair. They all deal with mobility, transnational experience and movement, and in one creative way or another, the need for not just institutional or economic, but affective reform.

The programme's title, *Camera Memory for Human Forgetfulness*, is taken from the film *Forgetting Vietnam* by **Trinh T Minh-ha**. Her meditative exploration of repair through poetic retelling of history binds the films in this series, a collection of subversive works by artists **Lemohang Jeremiah Mosese, Ng'endo Mukii, Christa Joo Hyun D'Angelo, Wendelien van Oldenborgh, Jessica Lauren Elizabeth Taylor** and **Thirza Cuthand**. Each demonstrate an interest in the affective expression of unequal power structures and the labours of unsettling them.
(Curatorial statement)

The program can be seen on: www.arsenal-berlin.de