MADRID
FULL DECONFINING THEMATIC PAPER

GOETHE INSTITUT
Sprache. Kultur. Deutschland.

SUMMARY

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INTRODUCTION

The Deconfining Project has been a four-year learning journey, questioning cultural relations, policies and practices between Europe and Africa. In our case, we wanted to interweave the intercontinental with the European and the local perspectives. The project has given us the opportunity to explore these relations as a German cultural institution in Madrid, taking into account the specific context of Spanish colonial history in relation, but not limited to, the African continent. Between 1778 and 1968, Equatorial Guinea was a Spanish colony. However, in the first months of the project, it became clear that many Spaniards with no biographical or professional ties to Africa were unaware of the existence of a Spanish-speaking country on the African continent. This was confirmed, for example, by Spanish-Equatorial Guinean writer and journalist Lucía Asué Mbomío Rubio and Spanish-Equatorial Guinean singer Astrid Jones, during the first and second Deconfining microconferences. They recounted their personal experiences and professional activities, which are characterised by an attempt to draw attention to Black Spaniards as well as to individuals with roots in both continents. Furthermore, representatives of Afro-Spanish communities embrace individuals with roots in Latin America.

FOR EXAMPLE, THE LARGEST SPANISH AFRO-DESCENDANT CULTURAL ORGANISATION, BASED IN MADRID, CONCIENCIA AFRO, INCLUDE MEMBERS FROM AFRICAN AND LATIN AMERICAN COUNTRIES. It represents a gathering place for Black, African, and Afro-descendant culture in Spain, its activities are led by experts from Africa and Latin America. Therefore, the communities are very heterogeneous and differ in terms of self-affirmation and the quest for recognition, as we ascertained during the Deconfining project. From our initial interactions with organisations and individuals within the African community, we observed this diversity of voices, which is also evident in the range of interests and values associated with the broader subject of cultural relations between Spain and Africa. While the Karibu association e.g. aims to help African immigrants integrate

into Spanish society, Afrocolectiva aims to combat racism in Spanish society by taking an educational approach, for example by collaborating with schools. The Black View is a platform for Black actors and actresses in Spain that aims to raise awareness of stereotypes in the performing arts and film industries, while the Kwanzaa Association of African Descent Students aims to foster recognition, unity, and intercultural dialogue within and beyond an academic context. This student collective also aims to cultivate leaders and role models within the Black and Afro-descendant community in Spain. This diversity of interests and priorities revealed the richness and complexity of African communities in Spain. Ultimately, every community and organisation demonstrated their commitment to remembering the past, initiating dialogue, raising awareness of Spanish colonialism in Africa and Central and South America, and connecting it to present-day challenges in Spain and Europe, such as racism and exclusion from mainstream Spanish society.

Over the past four years, we have collaborated with artists and researchers from a variety of backgrounds and communities in Spain, as well as from other European and African countries. The dialogues with African and Afro-Spanish communities in Spain have enabled us to openly discuss and question challenges associated with the utopia of equal cooperation between African and European organisations from a local perspective. This included analysing why African and Afro-Spanish communities find it difficult to place full trust in white European institutions, such as the Goethe-Institut Madrid.

DURING LOCAL AND INTERNATIONAL ENCOUNTERS, WE HAVE LISTENED TO THESE COMMUNITIES, HEARING ABOUT THEIR PERSONAL AND COLLECTIVE EXPERIENCES AND THEIR IDEAS FOR ACTING WITHIN THE LOCAL CULTURAL SCENE.

These synergies have given us the opportunity to learn new ways of cooperating, unlearning old practices, and adopting new collaborative methods. Many of our collaborators, such as José Ramón Hernández of the cultural organisation Osikán - Vivero de creación, have emphasised the importance of unlearning as a practice that can facilitate the healing of colonial wounds and the coexistence of different cultures in Spain, as he stated during the third Deconfining conference. In our case, we realised that unlearning does not simply mean erasing or cancelling past experiences. Rather, it implies enhancing one's own practice by juxtaposing one's own point of view with those of others; then, incorporating their views while allowing different perspectives to coexist. This dynamic allows for collaborative practice and, ultimately, changes our view of intercontinental cultural relations. Consequently, it is a process of unlearning, deconstructing, *de-confining*, that has had a direct impact on our approach in communication and collaboration activities.

As a matter of fact, representatives of the African and Afro-descendant communities did not know the Goethe-Institut Madrid and its cultural programme and had considered it an exclusively white institution. We have hence wanted to open our institution to them, giving them the opportunity to use the premises. We have made our spaces available to them free of charge for their own projects, which they carry out independently. Not only because we are aware of the difficulty of finding rehearsal, work and performance spaces for artists and cultural professionals – a problem not limited to the Madrid city centre. At the same time, we have connected with them in other occasions, attending events they organized, demonstrating the importance of mutual interest, exchange and equality as a basis of healthy partnerships (a topic that has been handled in the third Deconfining conference). Within the framework of the Deconfining events and in smaller meetings in our institution, each artist, researcher, expert always had the opportunity to share their personal and professional experiences and to openly express their concerns about nuances and behaviours of the collaborative process. As a result, we have decided to invite individual groups to curate part of our programme or a series of events for a specific period of time in the future, beyond the ‚Deconfining' project. Last but not least, even after our institutional collaboration has ended, we maintain the partnership created and provide institutional support for any follow-up projects, e.g. by writing letters of recommendation to other funders.

All these aspects emphasise the sustainability of the project and its long-lasting impact on our institution. Incorporating the European-African perspective will continue to enrich our local cultural programme, broadening our outlook and sowing the seeds for healthy collaborative practices that will continue after the project concludes.

THE DECONFINING CONFERENCES AT THE GOETHE-INSTITUT MADRID

During the four-year project, our goal was to generate and share knowledge about Afro-European relations by facilitating discussions and intercontinental artistic collaborations. Alongside artistic residencies, we organised four cross-sectoral microconferences dedicated to different aspects of African-European cultural cooperation. These conferences provided a framework for in-depth analysis and improved understanding of confinement patterns from four different perspectives: spatial, social, environmental, and political deconfinement in relation to the future. Topics covered at the four Deconfining microconferences can be explored via the most representative quotes, which link to the conference recordings.

FIRST MICROCONFERENCE. FOCUS ON TERRITORIAL/ SPATIAL DECONFINEMENT

DECONFINING SPATIAL BOUNDARIES IN AFRICAN AND EU/ROPEAN RELATIONS

Original audio, 1st Deconfining Conference Local encounters for intercontinental exchange

> *Confining the resentment, elevating ourselves above the wound.*
> (Elgas)

> *The multiple identities space is a space for self-affirmation, recognition and visibility.*
> (Astrid Jones)

> *There are excessive bureaucratic requirements for cultural operators who work in intercontinental projects.*
> (Alejandro de Los Santos)

> *We reason, we are able to take decisions on our own. In schools the story of Africa should be introduced, also in order to understand the European-African relations.*
> (Donato Ndongo).

SECOND MICROCONFERENCE. FOCUS ON ENVIRONMENTAL AND SOCIAL DECONFINEMENT

WOMEN AND WATER

Recording of the conference Women and Water 2024 - Original Sound

By recognising the intrinsic value of water, the intrinsic value of women and the resilience of immigrant communities, we can forge a more equitable and sustainable future. People living in the global North, they are going to need to let go. We cannot keep living the way we're doing but we also need to acknowledge that rigidity happens when there is no cathartic passage. And we need that.

(Ami Weickaane)

Many still don't know that there is one country in central Africa which speaks Spanish.

(Lucia Mbomio)

In Africa we are transitioning, we are trying to mentally decolonize, try to understand what we went through generations past, try to fill the gaps.

(Afrie)

MEET THE RESIDENT

Interview Ibaaku 2023 (Youtube)

Street Performance Dry Ocean 2024 (Youtube)

Talk with Dry Ocean 2024 (Youtube)

THIRD MICROCONFERENCE. FOCUS ON POLITICAL DE-CONFINMENT

ON FUNDING SYSTEMS AND THE WORK ON ARCHIVES IN EUROPEAN-AFRICAN CULTURAL RELATIONS

3rd Deconfining conference On funding systems and the work on archives

I don't want a fair culture cooperation. Because fairness does not question the power balance and the status quo.

(Ouafa Belgacem)

When we use the word dialogue, are we really willing to listen, to unlearn and deconstruct or do we set the outcome before we are willing to engage?

(Philina Wittke)

We don't dance for pleasure, we dance for necessity, to be together, to realise ourselves through spirituality, through ancestral lineage. Body-knowledge…then it is a body-archive, a living archive.

(Patrick Acogny)

I like to think more of unarchiving, of the possibility that what is there can be touched, broken, updated, rewritten, reinterpreted…[unarchiving] represents the possibility of allowing things to emerge that could be unsuspected. (…)"

(José Ramón Hernández)

Memory culture, the closer gets to power becomes less a playful place for resistance (…) once it is occupied by power, we have to politicize, we have to change our notion of what memory work actually means (…) it is what our notion of diversity and plurality has to move forward now.

(Max Czollek)

The opera village's structure is built like a snail. Because it is about slow development with time, (...) Residencies happen ones a year, usually for three-four months. (...) Three months, we feel that is the time you need to arrive to the place, not to just jump it, and do your work, be there, listen.

(Annika Turkowski)

For me it was crucial to have that space, to finishing that book (...) I was happy to have this time [at Goethe-Institut Madrid], Madrid will be linked to this book, because it helped to give birth to this book.

(Elgas)

I have learnt and taught myself and my body to be comfortable in uncertainty. Either for myself or on behalf of my artists. This always happens because you are not the only one holding all cards. The decisions are not being made when you are not there.

(Lilian Hipolyte)

The Dry Ocean collective (...) is not about an end result, it is really about an episode, we meet and we do not know what in these episodes will happen, it is about coming together, exchange of practices, bodies, histories.

(Ana Lessing Menjibar)

We need an integrated ecosystem. Africa and Europe, Europe and Africa could be the model region where an intercontinental fully functional ecosystem of international cultural relations is built up.

(Sylvia Amann)

FOURTH MICROCONFERENCE. THE FUTURE OF THE CULTURAL COOPERATION

BRIDGING THE GAPS, CONNECTING THE DOTS

Day 1 (Youtube)

Day 2 (Youtube)

Flamenkora (Youtube)

If we are going to continue intercontinental cooperation with Africa, what would it look like to exclude having going through the process with the EU continuing with the cooperation? (...) What is strategically attractive for African investment to invest in a project like this? Usually we look the other way around.

(Samba Yonga)

We started the African Capitals of Culture, inspired by the European program. But we decided to do it differently in Africa, without competition. We wanted to work together.

(Vydia Tamby)

ESSAYS

ESSAY 1

TOWARDS A NEW MANDELA MOMENT IN AFRICA-EUROPE-(CULTURE-)RELATIONS AND BEYOND

A PERSONAL REFLECTION BY SYLVIA AMANN, INFORELAIS BASED ON EXPERIENCES WITH THE DECONFINING PROJECT AND BEYOND

ENGERWITZDORF – AUSTRIA, MAY 2026

Talking these days – in early 2026 - with Europeans often ends in conclusions of pessimism. The world in which many of us Europeans did wake up in the 21st century has fundamentally changed. What seemed to be achieved is now questioned from outside and inside the continent. Due to my considerable engagement with partners on the African continent, I also experience very different conversations. Without being representative, these African statements which I can testimony in the past two years mostly turned around hope, pride, anger and conviction.

Continents in their diversities are evolving at their own pace, contexts like older (more pessimistic, risk-averse) or younger populations (more optimistic, risk takers) matter too. But current geopolitical disruptions also educate us on the (natural) connectivity between continents and people. Desired raw materials are not at all places on the globe available. From historians, we can learn that trade and migration is as old as humankind. Water and wind systems on Earth teach us perfect lessons on interdependencies. What do these connectivities mean in view of international relations for the 21st century? What could be the role of the two continents Europe and Africa in this changing world? And which answers can we expect from art, heritage, culture and creative industries?

Relations first: Transformation is as natural as breezing. New people are born; new relations are built. Transformation generates new types of relations to Uber drivers, war refugees, artists in residence, etc. As social beings, humans are in a permanent process of relation-building. While this is quite natural in a family or local daily context, relations with those far away require further attention related to purpose, intention and expectations. In the cultural sector, we are at the one hand exposed to contexts of relationships decided outside our area (e. g. rules for providing or not visa to foreign artists) but are also deciders (e. g. less or more diversity in our cultural organisations). It is also in our hands to make international (cultural) relations better and to co-define with our fellow partners on other continents the what that is better for both sides.

THIS PERSONAL REFLECTION IS BASED ON THE DEEP CONVICTION THAT THE 21ST CENTURY WILL BE BUILT RELATED TO INTERNATIONAL RELATIONS.

Climate change and the digital world are related perfect examples. We will be confronted with our own dependencies as well as with our own actions in view of the others, those being elsewhere, far away. Each shopping today influences how people live on other continents; with each streaming we decide how (scarce) energy and water resources are used. Each decision during elections can strengthen or not good international relations and influences the perspectives of whole populations in other countries.

In that sense, international relations is not a choice, it is a fact – a reality of our daily lives. The good news is that we have the power to change things for the better, to buy fair trade and organic, to be interested in other continents, the people there and their living conditions, to choose cooperation and not conflict when voting for political parties. In that sense, the relationships between Africa and Europe, Europe and Africa can become a conscious reality of our existence on both continents – a matter of choice and not only of external exposure. With Deconfining we demonstrated how sustainable relation-building can be brought into practice, from local-to-local also outside big institutions.

As a second dimension I reflect on to the role of culture: Culture can help populations (and decision-makers) to better understand contexts, to get international access to local history, to learn debate techniques and listening. The arts have the power to shake old perceptions, to visualise or to perform alternative models of cooperation. Heritage is an excellent education tool providing access to ancient knowledge and to processes of transformation of our ancestors and how they tackled change. Creative industries might reflect further on our consumption societies providing just working and earning conditions for creative workers as well as open and transparent settings for audiences. Audiences as consumers have it in their hands to be interested in the others from a different continent or country, to be ready to learn and to expose themselves to cultural expressions or creative goods produced on other continents. International cultural relations can be intercontinentally co-designed in a way to generate win-win-frameworks. The Deconfining project provided a related experimental framework, connected artists and invested in intercontinental co-productions.

(CULTURAL) POLICY SHOULD BE BASED ON THE PRINCIPLES THAT THE EXTERNAL (FOREIGN POLICIES) CANNOT BE SEPARATED FROM INTERNAL POLICIES IN ORDER TO COME UP WITH FULLY FUNCTIONAL INTERCONTINENTAL ECOSYSTEMS OF COOPERATION.

Hosting communities must be trained to dispose of the relevant skills to welcome people from far away e. g. language teaching and intercultural competences. Ignoring these training needs will generate fear and refusal. Culture, art and heritage can be also misused – to divide and to polarise, to justify terrible atrocities towards those outside the own reference frame. International cultural relations and contemporary war history can tell thousands of stories in that sense – and can alert us, help us to understand these mechanisms e. g. with history classes and exhibitions based on scientific evidence. The Deconfining project invested in common policy-making from key stakeholders from both continents to come-up with the ARNIE toolkit helping shaping international cultural cooperation and the policy recommendations document “Building the missing links with culture”.

With the project Deconfining, we aimed at demonstrating how better intercontinental relations can be built up by the means of art, culture, and heritage. Our large-scale demonstrator is a Europe-Africa-Arica-Europe relations model for a hopefully myriad of similar and like-minded intercontinental endeavours. In that sense, it is a call for optimism. Positive change happens, when we engage– with our international partners and the strong voices on the African continent, we are able to build together a better future, open and connected societies. I name such an evolution "a new Mandela moment" when positive change could be again achieved for large parts of populations on the globe. In order to bring this objective forward, we need to co-define positive international (cultural) relations as part of our daily realities and based on our free decision to opt for cooperation and not for conflict. Role models from the African continent like Mandela can be an example how to tackle difficult contexts. They help us to understand that generating positive change needs time, but also continuous engagement. That overcoming difficult moments is a common task and not only the work of professional politicians. Or as Kofi Annan, the first ever UN Secretary General from the African continent, pointed out: "No one is born a good citizen, no nation is born a democracy. Rather, both are processes that continue to evolve over a lifetime. Young people must be included from birth. "

FURTHER READING:

ARNIE

Building the missing links

ESSAY 2

THE SPACE OF POSSIBILITIES: TOWARDS A SHARED INTERCONTINENTAL CULTURAL GOVERNANCE

VYDIA TAMBY MAY 2026- DECONFINING
DAKAR. MAY 2026

We are living in a moment of „polycrisis“, where economic, social, environmental, and political fractures no longer merely succeed one another but overlap, creating devastating resonance effects that challenge the very foundations of our collective existence. In this context of radical uncertainty, culture can no longer be perceived as a mere diplomatic ornament. On the contrary, it asserts itself as a critical infrastructure, as vital as energy networks, for it remains one of the rare spaces where dialogue is not immediately reduced to a trial of strength. Yet, a bitter paradox runs through our time: while the urgency to speak and co-construct has never been more pressing, doors are closing. For the African continent, rethinking intercontinental cultural governance is not a matter of simple technical discussion; it represents a paramount stake of sovereignty and dignity.

THE DIAGNOSIS OF VERTICALITY: AN ASYMMETRY TO DECONSTRUCT

Analysis of past failures shows that „top-down“ approaches, decided far from the field, are doomed to ineffectiveness. As Philina Wittke argued during the 3rd micro-conference in Madrid, we must be more „real and honest“ when our projects fail to ensure these lessons inform future cycles. For too long, the cultural relationship between Africa and Europe has been imprisoned in a grammar of „funding.“ This term, as Ouafa Belgacem pointed out, is historically linked to „subsidies and dependency relationships.“ It carries within it the stigmas of charity and dependence. This verticality is intrinsically toxic: as long as the relationship is defined by a unilateral transfer, dialogue remains a diplomatic fiction, as the adage „he who pays, decides“ insidiously prevails in the choice of themes and the selection of laureates.

For us, as actors on the continent, this structure has often led to a confusion between „Afro-diasporic“ and „territorial“ approaches, sometimes favouring an extra-territorialized vision of African culture at the expense of local dynamics. It is time to recognize that the African partner is not an empty shell or a simple recipient of projects, but an entity endowed with its own capital—expertise, intangible heritage, and overflowing creativity—which must be the engine of innovation, not just its terrain of application.

PARITY OF AMBITIONS: BETWEEN RENAISSANCE AND UNLEARNING

To guarantee true parity, it is imperative to align the strategic objectives of our two continents. The African Union, through its Agenda 2063, defines a roadmap where cultural renaissance and the reappropriation of heritage are the foundations of human and economic progress. In mirror, the European Union attempts to redefine its external action by moving towards relations founded on co-creation. However, for this alignment to be more than a declaration of intent, Europe must agree to begin a process of „unlearning“ of its colonial reflexes and management methods that are often too bureaucratic and ill-suited to the organic realities of our contexts.

DECENTRALIZATION: BUILDING STRONG AFRICAN NETWORKS

One of the major challenges of this new governance is the rupture of the dependence on the European „hub.“ Field diagnosis reveals a paradox: it is often easier and faster for an African artist or cultural operator to travel to Europe than to go to a neighbouring country. To break this pattern, it is crucial to promote a territorialized and networked approach. As defined in the 1st micro-conference (Madrid, 2023), „de-confining“ must become a practice of reference for a „just and sustainable intercontinental cultural exchange.“ By strengthening South-South cooperation and facilitating intra-continental mobility, we are not moving away from Europe; we are becoming more solid partners. It is in this rhizomatic logic, without a single center, that true sustainability lies. African territories cease to be subject to the international cultural agenda and instead co-develop their own internationalization strategies.

THE PILLARS OF SOVEREIGN ACTION

The governance model we are theorizing is based on a fundamental rupture aimed at breaking the triple confinement: spatial, epistemic, and structural. Ouafa Belgacem reminded us that the key to a successful relationship is equality; a so-called „equitable“ cooperation is not enough if it does not challenge the status quo and the power imbalances linked to charity. Physical accessibility is the first pillar, for as long as the regime of movement remains an obstacle, the circulation of „bodies that carry knowledge“ remains a privilege of the North.

Reconciliation also requires the decolonization of narratives. Beyond the restitution of objects, it is a matter of restoring stories and respecting the pluralism of memories. This is why we must value the concept of the „body-archive“, a term highlighted by Patrick Acogny to describe the body as a „living archive“ that refuses to be frozen. We must scientifically and artistically recognize that indigenous knowledge, oral tradition, and rituals are archives as legitimate as parchment or digital files. Finally, we must replace the simple transfer of „know-how“ with a true „dialogue of skills,“ where each party learns from the specificities of the other.

TOWARDS AN OPERATIONAL ROADMAP

The future requires the institutionalization of „Resource Mobilization“ by reforming instruments to allow for the creation of local endowment funds and mixed financing, less dependent on annual budget cycles. This shift in vocabulary, from „funding“ to „resource mobilization,“ reflects the diversity of resources needed for an independent ecosystem. The urgency of the crisis also dictates the creation of a cultural „Fast-Track“ for the movement of professionals, a sort of „cultural Schengen“ that would allow creativity to defy borders. To move from discourse to practice, the production of reliable statistical data on creative industries in Africa is indispensable. Finally, positive conditionality could be established, linking part of the funding of major European cultural institutions to their concrete commitment to South-South mobility and equitable cooperation.

This „Space of Possibilities“ is not a theoretical utopia, but a pragmatic and political response to a profound structural crisis. By linking the theory of epistemic justice to field practices, it offers a way out of the impasse and lays the foundations for a solid, proven, and resilient alliance.

OUR ACTIVITIES IN PHOTOS

Over the course of these four years, our goal was to generate and disseminate knowledge concerning Afro-European relations, which we achieved by organising four annual microconferences and intercontinental artistic residencies. The microconferences provided a framework for debating different aspects of African-European cultural cooperation, while the artistic residencies were open to European and African artists, promoting collaboration and co-creation. Reflecting the diversity of communities and voices encountered over the years, we hosted various artists, including the transcultural collective Dry Ocean, the musical trio FlamenKora, the Spanish-African-Latin American artists of the Residencia Afronteriza, and the Senegalese-French writer Elgas.

The residencies provided an opportunity for dialogue as well as to encourage exchange, openness, and trust. Following the conclusion of the third-year residency, one of the participating artists has been using the facilities at the Goethe-Institut Madrid for rehearsals. After Elgas participated as a speaker in the first conference, he came to the Goethe-Institut Madrid for a writing residency for his second novel, which also represented a continuation of Africa-Europe cultural cooperation in terms of its topic. These examples demonstrate the impact that Deconfining collaborations have on our institution, in terms of both preserving partnerships and incorporating them into the Goethe-Institut Madrid's cultural programme.

FOTO-DOCUMENTATION 2023

THE CONFERENCE

DECONFINING SPATIAL BOUNDARIES IN AFRICAN AND EU/ROPEAN RELATIONS

FOTO-DOCUMENTATION 2023

THE ARTISTIC RESIDENCIES
IBAAKU AND ANA LESSING MENJIBAR

18 JUNE 2024
Goethe-Institut Madrid
+ Online
WOMEN
&
WATER
Perspectives from the
African and European
cultural scenes
18 JUNE 2024
Goethe-Institut Madrid
+ Online
WOMEN
&
WATER
GOETHE INSTITUT
DECONFINING Hybrid Conference 2nd DECONFINING Hybrid Conference 2nd DECONFINING Hybrid Conference 2nd

FOTO-DOCUMENTATION 2024

THE ARTISTIC RESIDENCIES

THE ARTISTIC COLLECTIVE DRY OCEAN

FOTO-DOCUMENTATION 2025

THE CONFERENCE

ON FUNDING SYSTEMS AND THE WORK ON ARCHIVES IN EUROPEAN-AFRICAN CULTURAL RELATIONS

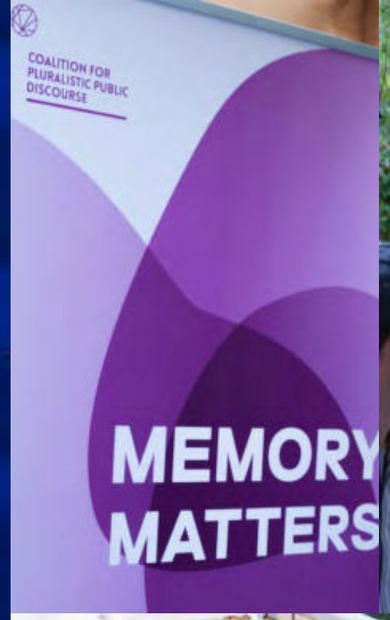

FOTO-DOCUMENTATION 2025

THE ARTISTIC RESIDENCIES: RESIDENCIA AFRONTERIZA

FOTO-DOCUMENTATION 2026

THE ARTISTIC RESIDENCY: FLAMENKORA

FOTO-DOCUMENTATION 2026

THE FINAL CONFERENCE IN CHEMNITZ

BRIDGING THE GAPS, CONNECTING THE DOTS

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THE MICROCONFERENCES IN NUMBERS
INDICATORS

2023 DECONFINING SPATIAL BOUNDARIES IN AFRICAN AND EU/ ROPEAN RELATIONS

Number of visitors: During the whole day we could register a total attendance of 80 visitors, in Madrid and online via Zoom.
Number of speakers: 9 speakers (3 women/ 6 men), of those 4 online + 3 moderators (3 women)
Number of cities represented: 11
Madrid · Canarian Islands · Murcia · Niefang/Malabo · Dakar · Paris · Berlin · Johannesburg · Ouagadougou · Brussels · Engerwitzdorf/Vienna
Number of venues / plays / installations Goethe-Institut Madrid:
3 panel discussions · 1 concert ·1 networking cocktail · 5 participative workshops with youngsters by the artist in residence · 1 public presentation of the workshop results (had to be cancelled due to sensitive issues)

2024 WOMEN AND WATER

Number of visitors: During the two days (conference and film) we registerd a total attendance of 50 visitors, at the Goethe-Institut Madrid and online via Zoom.
Number of speakers:
9 speakers (8 female/ 1 male), of those 2 online (1 male/ 1 female) + 2 moderators (2 female)
Number of cities represented: 10
Madrid · Valencia · Malmö · Dakar · Berlin · Brussels · Paris · Kumpala · Engerwitzdorf/ Vienna · Johannesburg
Number of venues / plays / installations Goethe-Institut Madrid:
3 panel discussions · 1 concert ·1 n1 show/film · 1 performance · 2 panel discussions · 1 public debate (with the producer of the film „El Agua") · 1 cocktail

2025 ON FUNDING SYSTEMS AND THE WORK ON ARCHIVES IN EUROPEAN-AFRICAN CULTURAL RELATIONS

Number of visitors: During the whole day we could register a total attendance of 130 visitors, in Madrid and online via Zoom.
Number of speakers: 17 speakers (9 women/ 5 men / 1 not-binary), of those 2 online + 3 moderators (3 women)
Number of cities represented: 15
Madrid · Barcelona · Berlin · Bogotá, Colombia · Dakar · Cartagenas de Indias, Colombia · Cali, Colombia · Cienfuegos, Cuba · Engerwitzdorf/ Vienna · Habana, Cuba · Johannesburg · Luanda · Nairobi · Rennes ·Wroclaw
Number of venues / plays / installations Goethe-Institut Madrid:
2 panel discussions · 1 keynote/closing words 1 inauguration of exposition · 1 live connection with the official opening of the SURVIVAL 23 festival, organised by Art Transparent, Deconfining partner · 1 cocktail · 1 public presentation of six artistic projects

2026 BRIDGING THE GAPS, CONNECTING THE DOTS

Number of visitors: During the whole day we could register a total attendance of 80 visitors in Chemnitz and online 15 on the days of the conferences (on 30 June the recordings was viewed 200 times).
Number of speakers: 5 speakers (5 women/ 1 men / 0 not-binary) of those 2 online (1 woman / 1 man) + moderators (1 woman)
Number of cities represented: 29
Berlin · Chemnitz · Dakar · Dar Es Salaam · Engerwitzdorf/Vienna · Johannesburg · Madrid · Buenos Aires · Athen · Paris · Lagos · Bangalore · Brussels · Lusaka · Harare · Kiev · Lima · Shanghai · Seoul · London · Teheran · Beijing · Dublin · Warsaw · Kaunas · Beirut · Cape Town · Esquel · Helsinki · Nairobi · Durban
Number of venues / plays / installations: 3
Hartmannfabrik, Chemnitz · 2 panel discussions · 1 exhibition of artistic contributions

GOETHE INSTITUT

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