

*ART *AFRICA *ANALYSIS

FEATURE

EXHIBITIONS

The Basler Afrika Bibliographien exhibits forgotten musical archives from Namibia's liberation struggle. The Basel University Library showcases an exhibition on the history of press photography in Africa. The urban art scene of Douala is the focus of an exhibition at the Ausstellungsraum Klingental. Young university graduates from Mali and Burkina Faso speak about their visions for the future in the exhibition Devenir quelqu'un. Kongo am Rhein showcases contemporary visual artists from the Democratic Republic of Congo. The Image Afrique Festival '17 presents a series of photographic exhibitions across the city. **Pages 5 – 7**

FEATURE

PERFORMANCE

The bird's eye jazz club, Jazzcampus and Markthalle host live concerts by the renowned Andile Yenana Sextet and Marcus Wyatt's Blue Notes Tribute. The Kongo am Rhein Festival presents an operatic recital by counter tenor, Serge Kakudji, a concert with Yannick Nkoy and his Rumba Congolaise and the Trap music by Jones Cruipy. Also part of their programme are theatre performances by Dieudonné Niangouna and readings by Fiston Mwanza Mujila and In Koli Jean Bofane. Image Afrique Festival '17 presents African literature readings in Stadtsprachen and A* Piece of Street Festival takes the stage into the public space of Basel. **Pages 13 – 15**

FEATURE

FILM

E 3600 scientific artworks screens a selection of films from the German International Ethnographic Film Festival. Image Afrique Festival '17 brings African cinema to Liestal and the Kongo am Rhein Festival presents the films *Viva Riva!* and *Pygmée Blues* from the Democratic Republic of Congo. **Pages 22 – 23**

Griot Introspect by Namata Serumaga-Musisi. **Pages 24 – 25**



Der Geist der Universität by knowbotiq (2017). Created for the Psychotropic Gold project, installed in front of the mosaics by Walter Eglin in front of the Kollegienhaus at the University of Basel. **Page 30**

WELCOME TO THE 7TH EUROPEAN CONFERENCE ON AFRICAN STUDIES

Basel has a longstanding connection with Africa and its university is the leading hub for African Studies in Switzerland today. This engagement with Africa is not limited to the University of Basel but is deeply rooted in society. A great number of people in this town engage with Africa and provide the critical mass that allows for anchoring the academic focus on Africa in the wider society.

The programme presented in this *A* Magazine* demonstrates how fruitful this relationship between academy and society is, and how important it is to go beyond the pursuit of scientific knowledge, reach out and engage with society, and extend the engagement with the continent to the arts.

The Centre for African Studies Basel as initiator of the Africa focus presented in this publication wishes you an exciting and enriching experience. We look forward to seeing you at one or the other event and extend a big thank you to all who contribute to the programme and made it possible.

Veit Arlt, Executive Secretary of the Centre for African Studies Basel

WILLKOMMEN ZUR 7. EUROPÄISCHEN KONFERENZ FÜR AFRIKASTUDIEN

Die Stadt Basel kann auf eine langjährige Verbindung mit Afrika zurückblicken und ihre Universität ist heute das führende Zentrum der Afrikastudien in der Schweiz. Diese Auseinandersetzung mit Afrika beschränkt sich nicht auf die Universität sondern ist tief verankert in der Gesellschaft. Viele Menschen auf dem Platz Basel beschäftigen sich mit Afrika und bilden jene kritische Masse, die nötig ist für eine solide Verankerung der Afrikaforschung in der Gesellschaft.

Das vorliegende A Magazine und der entsprechende Programmschwerpunkt veranschaulichen wie fruchtbar diese Beziehung zwischen Wissenschaft und Gesellschaft ist, und wie wichtig es ist, nicht nur auf die Produktion von Wissen zu fokussieren sondern mit der Öffentlichkeit in einen Dialog zu treten und die Auseinandersetzung auch auf die Künste auszuweiten.*

Als Initiator des Programmschwerpunkts wünscht Ihnen das Zentrum für Afrikastudien Basel eine beglückende und bereichernde Erfahrung. Wir freuen uns, Sie am einen oder anderen Anlass zu sehen und danken all jenen, die zu diesem Programm beitragen und es ermöglicht haben.

Veit Arlt, Geschäftsführer des Zentrums für Afrikastudien Basel

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EDITORIAL

Kadiatou Diallo

Between 29 June and 1 July, the Centre for African Studies Basel and the Swiss Society for African Studies are hosting the 7th European Conference on African Studies (ECAS) in Basel. It is one of the largest gatherings in the world, and the largest in Europe, of scholars whose work focuses on Africa. Over 1500 international academics are coming together to present research on the theme "Urban Africa – Urban Africans: New Encounters Between the Rural and the Urban".

Numerous local institutions and cultural producers are taking this occasion to showcase events dedicated to artists and artworks from across the African continent. The Image Afrique Festival invites a rethinking of Africa through imagery. The festival Kongo am Rhein brings some of the best contemporary artists from the Congolese mega city Kinshasa to Basel. The Basler Afrika Bibliographien exhibits forgotten musical archives from Namibia's liberation struggle. The bird's eye jazz club, Jazzcampus and Markthalle host live concerts by renowned South African Jazz virtuosos. The Basel University Library showcases an exhibition on the history of press photography in Africa. The urban art scene of Douala is the focus of an exhibition at the Ausstellungsraum Klingental. Young university graduates from Mali and Burkina Faso speak about their visions for the future in the exhibition *Devenir quelqu'un*. E 3600 scientific artworks presents a selection of films from the German International Ethnographic Film Festival. The guides of Walking Tour: Africa and Basel invite international visitors and locals alike to explore surprising connections between Basel and the African continent in the historical parts of the city. During the international A* Piece of Street Festival, artists perform their takes on postcolonial entanglements through poetry, music, enactment and installation across public spaces in Basel.

A* Magazine is the official publication accompanying this plethora of events and your guide through the numerous activities on offer. The programme it highlights, rather than having been curated with a single vision in mind, is a coming together of several independent initiatives focused on Africa. This coming together is not meant to constitute a congruent or comprehensive story about Africa. The various initiatives differ in the specific themes they address, the geographies they zoom into, the actors and formats they present and, most importantly, the approaches they propose. As such, they reflect the diversity and the complexity of the dynamics driving African urban spaces, as well as the nuances required to address them. What all of these projects have in common is that they raise core questions: How to speak about Africa? Who should speak about Africa? Why are we speaking about Africa in Basel?

The A* in A* Magazine stands for *Art, *Africa and *Analysis. Art is purposefully mentioned first to emphasise the critical role that artists play as knowledge producers and specialists who can provide unique insights where other disciplines fall short when it comes to the dynamics governing urban space in Africa. Africa, as referenced in the title of the publication, is understood to be a plural space that consists of multiple Africas, located on the continent and across a vast and complex diaspora that extends to Switzerland. Last, but certainly not least, A* stands for analysis – the critically engaged variety. There is a treasure trove of academic knowledge produced and discussed in contexts such as ECAS, which however often remains inaccessible to the general public. Rich sources of knowledge produced outside of the academic context exist, of course, as well. A* Magazine seeks to bring the two together.

A* Magazine offers a platform for a diverse group of authors to respond to questions raised by the many art-centred projects presented in Basel on the occasion of ECAS and throughout June and July, and to raise new queries in the process.

Over ten years ago, renowned Kenyan activist and writer Binyavanga Wainaina published a provocative guide on "How to write about Africa". With a wicked sense of irony, he depicts a long list of common clichés, still widely applied where Africa is concerned. It is worth reading again. As politicians like to remind us, much has been achieved but a lot of work remains to be done. Indeed.

Africa still gets a lot of "bad press" – we read of civil wars, terrorism, corruption, epidemics, famine, human rights abuses and refugees. We see countless pictures of these crises in the media. Here, visual historian Drew Thompson reflects on the history of press photography and news reporting in and about Africa and is left wondering what it signifies today.

Congolese director, actor and writer Dieudonné Niangouna is also concerned with representation. In a passionate letter, he questions who gets to choose how contemporary sub-Saharan art is represented internationally and what is said, or rather silenced, if African theatre is omitted from one of the world's most famous performance festivals, the Festival d'Avignon.

"The city inherited from white colonisers is the theatre of modernity", declares Cameroonian writer Lionel Manga. Artists who inhabit the city are actors on this stage. One foot in and one foot out, always on the edge, they are involved in a complex, choreographic neo-urban play.

Faustin Linyekula has mastered this dance and, moving beyond it, continues to create his own choreographic language. Well practiced in translational manoeuvres, he is solidly anchored in his hometown of Kisangani, the third largest city in the Democratic Republic of Congo. Nothing is stable there, he says, but there is truth in the body that functions as a site of violence and resistance. It tells stories, as Stacy Hardy describes it, "somewhere between a scream and a lullaby".

As a lecturer of African Literature at the University of the Witwatersrand in Johannesburg, Danai Mupotsa was an eyewitness to growing violence surrounding what started as student protests against rising tuition fees in 2015 and became the countrywide #feesmustfall movement. In a letter very different from Niangouna's, a love letter actually, she pays tribute to the trials and tribulations of student leaders such as Comrade Bae.

Prepare them young for going to war, sounds the call from South African poet Vangile Gantsho, for war is a fact and preparedness a choice. She, for one, has learnt to wear her words as both weapon and shield.

But who is the enemy anyway? Colonialism? Capitalism? White supremacy? no... wait... Such is the title of Sarah Godsell's poem and an invitation to pause for a moment and reflect on privilege, inherited entanglements and outstanding reparations.

Switzerland, host country of the 7th ECAS, didn't have any colonies. Neutrality was and remains its strongest soft power. Nonetheless, it does have a longstanding relationship with the African continent and, like most relationships, it's complicated. In 2012 Patricia Purtschert, Barbara Lüthi and Francesca Falk published the book *Postkoloniale Schweiz (postcolonial Switzerland)*, a collection of essays about "the forms and consequences of a colonialism without colonies". More than addressing neglected aspects of the country's history, the volume advocates for an active postcolonial engagement.

Members of the Swiss collective knowbotiq engage in a similar undertaking via their "psychotropic" analysis of a three hundred year old history of commodity trading and gold refining. Also related is Bern based cultural scientist and activist Jovita Dos Santos Pinto's review of children's literature. Pinto looks at racial stereotypes hailing from the colonial period and perpetuated since through cartoon characters like Tintin, Mickey Mouse and the Swiss cartoon figure Globi; her article also presents readers with some exciting newcomers.

Speaking of newcomers: In 2004, in celebration of the first decade of democracy in South Africa, the Bheki Mseleku Quintet played at the bird's eye jazz club in Basel. It was the first in a series of concerts initiated by Veit Arlt, the coordinator of the Centre for African Studies Basel. Here, he chronicles how this event kicked off an uninterrupted musical exchange between South Africa and Switzerland, a testament to the potentiality of the creative arts in forging connections and understanding.

In the eyes of Ugandan architect Namata Serumaga-Musisi, the gap between academia, the arts and society at large is still far too wide. Prompted simultaneously by ECAS and by a wide range of artistic practices relating to Africa at play in the city of Basel, A* Magazine was conceived as a platform to narrow this space.

This is a once-off edition, but it is our hope that the conversations ignited during the months of June and July will be ongoing.

Keep an eye on our website – there is more!

We would like to thank all the contributors, partners, silent helpers and readers for making this venture possible.

amagazine2017.com

Impressum

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EUROPEAN CONFERENCE
ON AFRICAN STUDIES
2017
BASEL

Moving with Africa Opportunities for business and development

The ECAS 2017 Business and Development Forum
University of Basel | 28 June 2017, 1:30pm - 5:45pm



Keynotes

- ▶ **Ambassador Pedro Comissário Afonso**
Permanent Representative of the Republic of Mozambique to the United Nations, Geneva
- ▶ **Ambassador Anne Lugon-Moulin**
Head of the Sub-Saharan Africa and Francophonie Division, Federal Department of Foreign Affairs
- ▶ **Dov Bar-Gera**
Co-founder and CEO, YooMee Africa
- ▶ **Prof. Dr. Elísio Macamo**
Director of the Centre for African Studies Basel

Panel sessions with experts from academia, private sector, government and development cooperation

- ▶ Corporate responsibility and human rights
- ▶ Accountability and anti-corruption measures
- ▶ Sustainable urbanisms and green technology
- ▶ Digital natives and industry 4.0
- ▶ Talents, employees, labor markets
- ▶ Higher education, private sector and development

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HOW TO WRITE ABOUT AFRICA

Binyavanga Wainaina

Always use the word “Africa” or “Darkness” or “Safari” in your title. Subtitles may include the words “Zanzibar”, “Masai”, “Zulu”, “Zambezi”, “Congo”, “Nile”, “Big”, “Sky”, “Shadow”, “Drum”, “Sun” or “Bygone”. Also useful are words such as “Guerrillas”, “Timeless”, “Primordial” and “Tribal”. Note that “People” means Africans who are not black, while “The People” means black Africans.

Never have a picture of a well-adjusted African on the cover of your book, or in it, unless that African has won the Nobel Prize. An AK-47, prominent ribs, naked breasts: use these. If you must include an African, make sure you get one in Masai or Zulu or Dogon dress.

In your text, treat Africa as if it were one country. It is hot and dusty with rolling grasslands and huge herds of animals and tall, thin people who are starving. Or it is hot and steamy with very short people who eat primates. Don't get bogged down with precise descriptions. Africa is big: fifty-four countries, 900 million people who are too busy starving and dying and warring and emigrating to read your book. The continent is full of deserts, jungles, highlands, savannahs and many other things, but your reader doesn't care about all that, so keep your descriptions romantic and evocative and unparticular.

Make sure you show how Africans have music and rhythm deep in their souls, and eat things no other humans eat. Do not mention rice and beef and wheat; monkey-brain is an African's cuisine of choice, along with goat, snake, worms and grubs and all manner of game meat. Make sure you show that you are able to eat such food without flinching, and describe how you learn to enjoy it – because you care.

Taboo subjects: ordinary domestic scenes, love between Africans (unless a death is involved), references to African writers or intellectuals, mention of school-going children who are not suffering from yaws or Ebola fever or female genital mutilation.

Throughout the book, adopt a sotto voice, in conspiracy with the reader, and a sad I-expected-so-much tone. Establish early on that your liberalism is impeccable, and mention near the beginning how much you love Africa, how you fell in love with the place and can't live without her. Africa is the only continent you can love – take advantage of this. If you are a man, thrust yourself into her warm virgin forests. If you are a woman, treat Africa as a man who wears a bush jacket and disappears off into the sunset. Africa is to be pitied, worshipped or dominated. Whichever angle you take, be sure to leave the strong impression that without your intervention and your important book, Africa is doomed.

Your African characters may include naked warriors, loyal servants, diviners and seers, ancient wise men living in hermitic splendour. Or corrupt politicians, inept polygamous travel-guides, and prostitutes you have slept with. The Loyal Servant always behaves like a seven-year-old and needs a firm hand; he is scared of snakes, good with children, and always involving you in his complex domestic dramas. The Ancient Wise Man always comes from a noble tribe (not the money-grubbing tribes like the Gikuyu, the Igbo or the Shona). He has rheumy eyes and is close to the Earth. The Modern African is a fat man who steals and works in the visa office, refusing to give work permits to qualified Westerners who really care about Africa. He is an enemy of development, always using his government job to make it difficult for pragmatic and good-hearted expats to set up NGOs or Legal Conservation

Areas. Or he is an Oxford-educated intellectual turned serial-killing politician in a Savile Row suit. He is a cannibal who likes Cristal champagne, and his mother is a rich witch-doctor who really runs the country.

Among your characters you must always include The Starving African, who wanders the refugee camp nearly naked, and waits for the benevolence of the West. Her children have flies on their eyelids and pot bellies, and her breasts are flat and empty. She must look utterly helpless. She can have no past, no history; such diversions ruin the dramatic moment. Moans are good. She must never say anything about herself in the dialogue except to speak of her (unspeakable) suffering. Also be sure to include a warm and motherly woman who has a rolling laugh and who is concerned for your well-being. Just call her Mama. Her children are all delinquent. These characters should buzz around your main hero, making him look good. Your hero can teach them, bathe them, feed them; he carries lots of babies and has seen Death. Your hero is you (if reportage), or a beautiful, tragic international celebrity/aristocrat who now cares for animals (if fiction).

Bad Western characters may include children of Tory cabinet ministers, Afrikaners, employees of the World Bank. When talking about exploitation by foreigners mention the Chinese and Indian traders. Blame the West for Africa's situation. But do not be too specific.

Broad brushstrokes throughout are good. Avoid having the African characters laugh, or struggle to educate their kids, or just make do in mundane circumstances. Have them illuminate something about Europe or America in Africa. African characters should be colourful, exotic, larger than life – but empty inside, with no dialogue, no conflicts or resolutions in their stories, no depth or quirks to confuse the cause.

Describe, in detail, naked breasts (young, old, conservative, recently raped, big, small) or mutilated genitals, or enhanced genitals. Or any kind of genitals. And dead bodies. Or, better, naked dead bodies. And especially rotting naked dead bodies. Remember, any work you submit in which people look filthy and miserable will be referred to as the “real Africa”, and you want that on your dust jacket. Do not feel queasy about this: you are trying to help them to get aid from the West. The biggest taboo in writing about Africa is to describe or show dead or suffering white people.

Animals, on the other hand, must be treated as well rounded, complex characters. They speak (or grunt while tossing their manes proudly) and have names, ambitions and desires. They also have family values: see how lions teach their children? Elephants are caring, and are good feminists or dignified patriarchs. So are gorillas. Never, ever say anything negative about an elephant or a gorilla. Elephants may attack people's property, destroy their crops, and even kill them. Always take the side of the elephant. Big cats have public-school accents. Hyenas are fair game and have vaguely Middle Eastern accents. Any short Africans who live in the jungle or desert may be portrayed with good humour (unless they are in conflict with an elephant or chimpanzee or gorilla, in which case they are pure evil).

After celebrity activists and aid workers, conservationists are Africa's most important people. Do not offend them. You need them to invite you to their 30,000-acre game ranch or “conservation area”, and this is the only way you will get to interview the celebrity activist. Often a book cover

with a heroic-looking conservationist on it works magic for sales. Anybody white, tanned and wearing khaki who once had a pet antelope or a farm is a conservationist, one who is preserving Africa's rich heritage. When interviewing him or her, do not ask how much funding they have; do not ask how much money they make off their game. Never ask how much they pay their employees.

Readers will be put off if you don't mention the light in Africa. And sunsets, the African sunset is a must. It is always big and red. There is always a big sky. Wide empty spaces and game are critical – Africa is the Land of Wide Empty Spaces. When writing about the plight of flora and fauna, make sure you mention that Africa is overpopulated. When your main character is in a desert or jungle living with indigenous peoples (anybody short) it is okay to mention that Africa has been severely depopulated by Aids and War (use caps).

You'll also need a nightclub called Tropicana, where mercenaries, evil nouveau riche Africans and prostitutes and guerrillas and expats hang out.

Always end your book with Nelson Mandela saying something about rainbows or renaissances. Because you care.

Binyavanga Wainaina is a Kenyan author and journalist.

This article was first published in 2006 (Granta). Binyavanga Wainaina, used by permission of The Wylie Agency (UK) Limited.

Did African History start with colonial rule?



Things you should know about Africa | Radio X

AFRIKANISCHES KULTURSCHAFFEN IN BASEL: ÜBER KONTEXTSENSIBILITÄT IN EINER GLOBALISIERTEN KUNSTWELT

Fiona Siegenthaler

Kunst spreche eine universale Sprache – Kunst sei völkerverbindend und daher etwas Besonderes. Erstaunlich, wie stark dieses modernistische und universalistische Verständnis von Kunst auch in Zeiten überlebt, die schon als „post-post-modern“ bezeichnet worden sind, in denen Pluralismus und Relativität Teil des Alltags sind und sogar Huntingtons „Kampf der Kulturen“ wieder heraufbeschworen wird. Wenn „Kulturen“ in Konflikt geraten können, wie völkerverbindend kann Kunst als Teil von Kultur dann sein?

Tatsächlich kann Kunst Anlass zu Unruhe, Aufruhr, ja sogar Aufstand sein. Sie eckt oft moralisch an, stellt gesellschaftliche Normen in Frage. Kunstwerke können Menschen ganz persönlich angreifen, wie Berichte über ikonoklastische Reaktionen auf Bilder in Museen und Kirchen zeigen. Ja, Kunst kann sogar Anlass zu Terroranschlägen geben. Trotzdem bleibt der Glaube an Kunst als etwas Bereicherndes und Verständnisförderndes bestehen. Warum sonst sind kulturelle Rahmenprogramme integraler Bestandteil von internationalen Konferenzen? Kulturfestivals unverzichtbarer Teil des europäischen Sommers? Kulturelle Austauschprogramme ein Eckpfeiler der Aussenpolitik zahlreicher Länder?

Kunst – auch solche, die gar nicht ortsspezifisch oder Kontext-gebunden sein will – entwickelt sich stets in einem historischen, regionalen und sozio-politischen Zusammenhang, ist von bestimmten Absichten seitens des/ der KünstlerIn, aber auch von Unvorhersehbarkeit in der Umsetzung und Rezeption geprägt. Dies gilt vor allem dann, wenn Kunst den öffentlichen Raum betritt und Menschen ansprechen will, die nicht unbedingt professionell mit Kunst zu tun haben. Allein die Charakteristiken von „öffentlichem Raum“ variieren zwischen Chicago und Beijing, Douala und Pjöngjang oder Cape Town und Rom extrem, und mit ihnen die Kunst im öffentlichen Raum.

Dies gilt auch für Basel, wenn nicht nur die aktuellste Forschung, sondern auch kulturelles Schaffen aus und über Afrika ans Rheinknie kommt. Das kulturelle Rahmenprogramm der ECAS ist vielfältig und will neben den lokalen und angereisten Afrika-SpezialistInnen auch die Stadtbevölkerung erreichen – Menschen in Basel mit persönlichen Beziehungen zum Kontinent, solche, die ihn bereist haben und solche, die bisher nur beschränkt oder gar nichts mit „Afrika“ zu tun hatten. Es will eine breitere Öffentlichkeit ansprechen. Eine solche Öffentlichkeit wird in der Regel durch öffentliche Institutionen, den frei zugänglichen öffentlichen Raum und die Medien erreicht.

Öffentliche Kulturinstitutionen wie Museen, Ausstellungsräume, Theater oder Jazzclubs zielen mit ihren Aktivitäten, Inhalten und Vermittlungsformen auf ein bestimmtes Publikum. Dieses geht mit einer Erwartung an diese Orte, und diese Erwartung ist meist geprägt von einer Kenntnis oder einem besonderen Interesse an einer Kunstform, den darbietenden KünstlerInnen oder dem thematischen oder regionalen Kontext ihrer Arbeit. Insofern herrscht eine Art unausgesprochene Übereinkunft: Die KünstlerInnen

und ihr Publikum haben ein gemeinsames Interesse, oft sogar ein ähnliches Kunstverständnis. Selbst wenn das Konzert oder die Ausstellung grauenhaft ausfällt, wird dieses Urteil auf der Basis dessen gefällt, was in einem ähnlichen Rahmen früher schon gesehen, gehört oder erlebt worden ist.

Anders verhält es sich im öffentlichen Raum, der nicht „gerahmt“ ist. Künstlerische Interventionen wie Happenings, Performances, Strassenkonzerte oder kreative Interventionen richten sich meist an eine breitere Öffentlichkeit, an Menschen, die den öffentlichen Raum in der Vielfalt seiner Nutzungsmöglichkeiten teilen. Sie befinden sich im öffentlichen Raum, weil sie auf dem Weg zur Arbeit sind, einkaufen, oder andere alltagsrelevante Dinge erledigen – Kunst erwarten sie da in der Regel nicht. Entsprechend können künstlerische oder performative Aktionen bei Menschen Interesse wecken, auf Gleichgültigkeit treffen, oder auch Ablehnung oder Aggression auslösen. Anders als ein Museum oder ein Konzertsaal, wo sich Menschen zu einem bestimmten Zweck, mit einer gewissen Erwartungshaltung für ein konkretes künstlerisches Ereignis einfinden, bieten die Strasse, der öffentliche Platz, einen viel weniger klar definierten Kontext. Ahnungslose Passanten sehen sich mit etwas konfrontiert, das sie weder erwartet haben noch kennen. KünstlerInnen und KuratorInnen solcher Projekte stellt sich deshalb besonders die Frage, wer ihre Performance sehen wird und welche Reaktionen sie auslösen kann. Welche ästhetischen, ethischen, politischen, kulturellen Werte tragen Passanten mit sich, und was passiert, wenn sie unerwartet und unverhofft mit einer öffentlichen Performance konfrontiert werden, die diese Werte herausfordert?

Solche Fragen stellen sich umso mehr, wenn der/die KünstlerIn aus einer fremden ästhetischen Tradition schöpft. Inwiefern kann ein/e KünstlerIn hoffen, eine Botschaft zu vermitteln, die von anderen Kontexten als den baslerischen geprägt ist? Würde das Basler Publikum die Yorùbá-Philosophie verstehen, wenn diese Grundlage einer rituellen Performance auf dem Barfüsserplatz wäre? Wäre es sich der grossen königlichen und spirituellen Tradition des Mutuba-Rindenstoffs bewusst, den ein Ganda Künstler in einer post-modernen Kunstperformance re-interpretiert? Oder würde es sich am Klischee einer „afrikanischen“ Ästhetik ergötzen? Der Zugang zu Werken aus anderen Weltgeenden ist oft leichter, wenn sie auf Tagesaktualitäten anspielen, die weltweit über Nachrichten und Medien vermittelt werden und so Teil eines globalisierten Wissens werden. Wenn eine Performerin auf die StudentInnenproteste oder die Willkür des Staatspräsidenten in Südafrika anspielt, können wir das in Kenntnis internationaler Nachrichten nachvollziehen. Wie sieht das aber bei Themen aus, die zwar für SüdafrikanerInnen alltäglich sind, für uns aber nicht? Zum Beispiel Lieder der Migration in isiXhosa oder isiZulu, deren Melodien und Texte zur Kulturgeschichte der südafrikanischen Mehrheit gehören, die wir aber nicht verstehen? Oder im Alltag übliche, sehr vertraute und keineswegs offensichtliche Rassistiken, die sich in ihrer sozialen und psychologischen Struktur von unserer eigenen Wahrnehmung unterscheiden? Sind wir uns der Radikalität und Kompromisslosigkeit der PerformerInnen bewusst,

wenn sie visuelle Strategien oder Handlungen in ihren Stücken vollziehen, die in Addis Ababa, Dakar, oder Lagos eine Verhaftung riskieren, bei uns aber gang und gäbe sind? Was heisst zum Beispiel öffentliche Nacktheit an diesen Orten, und in welchem Verhältnis stehen kulturelle Normen dort zu denjenigen bei uns? Wie beeinflussen sie wiederum unsere Rezeption von kulturellen Produktionen aus „Afrika“? Und welche normativen Vorstellungen bringen wir selber an so eine Performance heran?

Kontext kann Ortsgebundenheit bedeuten, aber auch an Dynamiken des globalisierten Wissens gekoppelt sein, das oft „anderes“ lokalisierendes Wissen aus unserem Erfahrungshorizont verdrängt. Das ist vielleicht das Vertrackteste in der Auseinandersetzung mit Kunst aus anderen kulturellen Zusammenhängen: Vorwissen kann helfen, die Übersetzungsarbeit zu leisten, es kann aber auch Vorurteile und verzerrte Vorstellungen des „Anderen“ perpetuieren. Die Bedeutungsoffenheit, die wir so gerne den postmodernen Kunstwerken zugestehen, liegt nicht im Werk allein, sondern auch in der Vielfalt der möglichen RezipientInnen. Mit der Globalisierung können sich Lesarten eines Werks aus „Afrika“ vereinheitlichen, aber auch diversifizieren aufgrund der verschiedenen De- und Rekontextualisierungen solcher Arbeiten. Kontextfragen sind Fragen nach regional und kulturell geprägten Formen des Allgemeinwissens und der Wahrnehmungsmuster. Sie erfahren so eine besondere Relevanz im öffentlichen Raum; sie bleiben aber auch in Museen oder Konzertsälen, wo ein institutioneller Rahmen und die Erläuterungen von Fachleuten vermittelnd wirken können, weiter bestehen.

Zahlreiche Kunstschaffende sind sich dieser Vorgänge bewusst und nehmen in diesem Prozess des Kontextwechsels auch ortsspezifische Änderungen vor. Einige KünstlerInnen verbringen auch eine längere Zeit an einem neuen Ort, um einen Sinn für diesen zu entwickeln und ihn in ihrem Werk zu berücksichtigen. Einige testen ganz bewusst, ob dieselbe Arbeit andere Reaktionen im Vergleich zu früheren Darbietungen an anderen Orten auslöst. In diesen Fällen wird der öffentliche Raum zum Experimentierfeld, der/die PerformerIn Experimente-leiterIn und Laborratte zugleich.

In ihren Absichten ist Kunst tatsächlich universal – sie hat gesellschaftliche Relevanz; einmal als Vermittlerin, einmal als Provokateurin, die unbequeme Fragen stellt und die Gesellschaft aufrütteln kann. Selten aber tut sie das mit „der“ Gesellschaft als Ganzes. Kontextsensibilität ist daher eine wichtige Voraussetzung zur erfolgreichen Vermittlung afrikanischen Kulturschaffens an ein Basler Publikum. Das Kulturprogramm der ECAS bietet seinem Publikum, aber auch seinen OrganisatorInnen, KuratorInnen und den Kunstschaffenden zahlreiche Möglichkeiten, solche Zusammenhänge zu erkunden und die eigene Position darin zu reflektieren.

Fiona Siegenthaler ist Assistentin und Post-doc Forscherin am Ethnologischen Seminar, Universität Basel

WHOSE HOUSE IS THIS? Why is North Korea celebrating the African renaissance? Why are Kenyans saying 'we work'? How would you dress to impress god? Do you want to do better or be loved? Everyone who can, is building a wall Everyone who can, is authorizing border control Everything is in the name of security Introducing South African G&S tax Are we all perpetrators of crimes committed in the past? And do you get a robot? You sponsored a freedom fighter's school fees? From responsibilities to end back again What comes after election? Will there be protest? What was wrong? Are diplomats immune from assassination? From north to ethnicity and back again From EU surveillance towers, they all look the same, all Qanda and about people Everyone who can, is taking the plane The Godalil EU partnership Oil against oil made. Gas against night vision gear Who do the borders belong to? And the space between? Who benefits from the wealth of the ethics outlet? Tickle-down effect? The blackness of the Atlantic Post-diamond geography Platinum self-sufficiency Why gaps at the stars when it's all underground? What are the responsibilities of Nigerian oil? What's the opposite of hating your back on Zimbabwe? How to wear white clothes? Helipad in Kenya? Why's 'Somalia' with G&S a political slogan? From ethnicity to religion and back again How to keep a city secret - Make the excursions permanent Look for soldiers where there are no problems Backs and heads of cross-border smuggling Politics practices in video art lessons? The state recognizes itself There should only be one dispute settlement mechanism How much money do you need to fight wealth? Is poverty more or less visible? Is poverty visible? Who got the highest bid right now? From ICC to economic and back again Why water for the States' must have names? What's the horror in Middle Eastern science fiction? Are African writers killing African publishing? The dignity of South Indians vs the nobility of Japanese vs the baroness of Americans The best good factor of handling through desperate need Tourism is rising European CV's Who jacks Africa (USA) African renaissance? Are there any desert for beaches on the menu today? Is the Somali business model going global? From money transfers to Arma, Tuluaka and back again What practices will take you to the Olympics? And what systems won't go? The ICC: who you want to be a victim South Africa: who is white is female Second hand smugglers and assassinated saints The unmarked roads of motorcycles and radios The Hollywood factory quality leap Why are there so few presses about cricket? Headlines: racist violence and back-swinging lesbian killings Would you prefer the backstabber to the tourist? Which ancestors are white sargasso calling? You won't get high on anti-retroviral From pharmacology therapy to a end back again Is the newspaper a time machine? How all the images have returned? Nice rice will get you nowhere - interview with Shabazz Nwagwu SN & EFF: A Marriage in the Left Space Shabazz Nwagwu revisits POC's Age of Faith Are you ready for the new foreigner? What's the world's most scandalous moment? Who do students love the States of? Did Mr. Ramone-Kul seduce Kwame Ninsin? What's the difference between black porn and white porn? Everyone who can, has a story A cry for the World Cup (And die from White Men's.) A legend for Africa Africa and the synthesizer - a love story And the bass should be handled by the Cameroonians Is FIFA the new GDP Is the ICC the International Color Court? It's a for Africa - what about Africa? Forget tomorrow San to get (like) them has officially ended We'll work on the other side We bring them here somehow Through either language international/indigenization transnationalization Make newspapers should be written by aliens?	CURRY CHRONICLES Decolonizing your palate KODWO ESHUN pan African philosophy ARCHIVE Mongo Beti returns to Cameroon DIARY OF A BAD YEAR Thabo Mbeki's 2007 Letters to the Nation MIGRATION IS GOOD BUSINESS International remittance Humans as Waste Moving 'White Man's Deals' JUBA A New East African Capital THE SATANIC VERSES Secular Censorship in South Africa & India GOSPEL CHRISTIAN PORN RAP The life of FOKN Bois NEW MOVEMENTS EFF: FIGHTING OR FRONTING? Kwame Ninsin Pigs in Nairobi: Kak in Cape Town Kwame Ninsin & Rastin Nice rice will get you nowhere - interview with Shabazz Nwagwu SN & EFF: A Marriage in the Left Space Shabazz Nwagwu revisits POC's Age of Faith CHRONIC BOOKS Has Binyavanga Wainaina found his place? Binyavanga Wainaina SOFT POWER DESIRE MACHINES AND THE PRODUCTION OF AFRICA RISING The business of crime writing in Kenya, India and Nigeria SEARCH SWEET COUNTRY an interview with Kajo Lasing COVER STORY A Visual History of China Achebe's Things Fall Apart ERITRY: REQUIEM FOR A REVOLUTION Youssef Rakka: Thus Spoke Che Nawwarah Tawfiq Saleh: To Rise and Fall on One's Own Terms Jihan El -Tahri: Monuments to Radical Moments UPWARDLY MOBILE Inside Hong Kong's Chungking Mansions Qatar & the Football Industrial Complex	La Pissance de WEREWERE LIKING BOYHOOD & TRANSIT A Rugby Chronicle NIGERIA'S SUPERSTAR MEN OF GOD The blonde child of capitalism Curis White Nigerian Art of Patronage Deji Oluwalana Mining the Benin Biennales Leticia Vicent First Lady Syndrome Charles Siss & Doree Sissler CHRONIC BOOKS COMIC BOOKS Ikebe Super and Nigerian cartooning The hidden history of black South African comics Indian comics: not your average musclemen الزنجية والعربية المواطنة الثقافية السوداء والقضية العربية مكتب كتاب الأفرو آسيويين YOUNG, GIFTED AND BEHIND BARS Black Skin White Art PROPAGANDA BY MONUMENTS Machavo Stadium, Maputo Marshal Philippe Leclerc, Douala African Renaissance Monument, Dakar Lesotho's ACCORDION COWBOYS Crossing Sticks in KHAYELITSHA HOW TO BE BIAFRAN Conversations with Oluwole Ojaleye	الجهاد كنوع من النضال ضد نظام الفصل العنصري اللغة الأفريقية من دروب العربية روبرت سوبوكي والمخطاط الإسلامي POWER & PERSUASION Election Politics in Kampala By'si's Muffpiece in Yasouli Pitch Paradoxes LUIS SUAREZ HASHIM AMLA IS FIFA THE NEW G20 Politics in the Stadium Fick Felle, Yivo Santa Cruz FC ISLAMIC FINANCE How We Lost 100yrs of Wealth in 24 Months The Rise of Somali Diaspora Capital 17 Stories about LOVE AND LEARNING UNDER THE WORLD BANK A MANIFESTO FOR AFROSONICS The Kongofuturism of Bebson de la Rue The poetics of the Talking Drum The life and work of Fred Ho Pieces of Gil Scott-Heron Whycome Kamerun be Bass central WELCOME TO ZAMROCK The birth of a movement CHRONIC APARTHEID LITIGATION Ronald Suresh Roberts takes the case to court FAUSTIN LINYEKULA Somewhere Between a Scream and a Lullaby ATLANTIC CROSSINGS Death in Diaspora and Rituals of Homecoming Birthing the American THE TYRANNY OF PEACE Manufacturing Post Election Peace in Kenya An interview with Raia Odinga POETS ARE HURTING Lesego Rampolokeng & Melika Gwala in conversation The danger of a single video and other much fwd histories AKIN ADESOKAN BINYAVANGA WAINAINA MEETS YOUSOU N'DOUR "It's only a matter of acceleration now" MEDIA & TECHNOLOGY News from Colimvaba Sainral Press in West Africa The Future of Wikileaks Interview with AMA ATA AIDOO HERBIE TSOAELI keeps African time A Brief History of Throwing Shit RUSTUM KOZAIN The Future of Wikileaks
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FEATURE EXHIBITIONS

IMAGE AFRIQUE FESTIVAL '17

Livia Rutishauser und Benjamin Füglistner

Vom 9. Juni bis 2. Juli 2017 findet zum sechsten Mal das Image Afrique Festival im Herzen Basels und Liestals statt. Das dreiwöchige spartenübergreifende Festival regt dazu an, anders über in Europa verbreitete Afrikabilder nachzudenken. Im Mittelpunkt stehen Kunstinterventionen afrikanischer Fotografie im öffentlichen Raum. Präsentiert werden rund 30 Positionen von international tätigen Fotografinnen und Fotografen, deren Arbeiten in einem afrikanischen Land entstanden sind oder sich mit dem Leben in der Diaspora beschäftigen. Diese Ausstellungen konfrontieren das Publikum mit ungewohnten Bildern Afrikas, während das Programm der Image Afrique Filmreihe sich auf unterschiedliche Weise gesellschaftspolitisch relevanten Themen nähert. Lesungen mit afrikanischen Autoren und Autorinnen aus dem deutschsprachigen Raum geben Einblick in ganz persönliche Bilderwelten. In einem mehrwöchigen Workshop widmen sich Jugendliche der Bildsprache nigerianischer Werbetafel und erarbeiten dabei eigene Plakate, die in einer abschliessenden Gegenüberstellung im öffentlichen Raum gezeigt werden. Schliesslich ermöglicht eine Augmented Reality-App die Erweiterung des Basler Stadtbilds mit Fotografien des ganz alltäglichen Lebens auf dem afrikanischen Kontinent.

imageafrique.com

Between the 9th of June and the 2nd of July 2017, the Image Afrique Festival presents its sixth elaboration in Basel and Liestal. Over three weeks, this multi-disciplinary festival stimulates reflection on views of Africa prevalent in Europe. Public space interventions of African photography display works produced by photographers in different African countries or concerned with life in the African diaspora. These exhibitions offer unexpected and unusual takes on Africa, while the programme of the Image Afrique film series addresses topical socio-political issues. Readings by African authors living in German-speaking regions provide glimpses into personal imaginations. During a workshop, youths from Basel studied Nigerian advertisement posters and developed their own. These newly produced posters and the originals that inspired them will be exhibited together. Finally, an Augmented Reality-App expands the views of Basel's inner city by adding photographs of everyday life on the African continent. For three weeks, Image Afrique showcases the artistic diversity of the African continent and invites the viewer to think images anew.



Einblick in die CAP Prize Ausstellung am Image Afrique Festival 2015. Theaterplatz Basel, Juni 2015.

CAP PRIZE AUSSTELLUNG

Ausstellung / Exhibition

9.6. – 17.6.2017

Theaterplatz, Basel

Vernissage / Opening

9.6.2017

18:00

Seit 2012 zeichnet jährlich eine internationale Jury, bestehend aus Persönlichkeiten der internationalen Fotografieszene, fünf Fotografinnen und Fotografen mit dem CAP Prize aus, deren Arbeit in einem afrikanischen Land entstanden ist oder sich mit einer Diaspora des Kontinents beschäftigt. Der CAP Prize wird von der CAP Association verliehen und trägt dazu bei, afrikanische Fotografie in der europäischen Kunstwelt zu fördern und mehr Öffentlichkeit für Kunstschaffende zu erlangen, die sich mit dem afrikanischen Kontinent befassen. Die fünf CAP Prize '17 Preisträgerinnen und Preisträger werden an der Vernissage am 9. Juni 2017 auf dem Theaterplatz in Basel bekanntgegeben und anwesend sein.

Im Anschluss an die Ausstellung in Basel werden die ausgezeichneten Projekte bei einer Reihe internationaler Fotografie Festivals, etwa dem LagosPhoto Festival in Nigeria oder dem Kerkennah01 in Tunesien gezeigt. So erreichen die Arbeiten ein internationales und breites Publikum. Die um die Welt gereisten Ausstellungsbanner werden nach dem Ausstellungszyklus zu Stofftaschen weiterverarbeitet und finden so einen nachhaltigen Nutzen.

capprize.com

EVERYDAY AFRICA IM VIRTUELLEN RAUM

Ausstellung / Exhibition

9.6. – 2.7.2017

Plakate in der Basler Innenstadt

Die Tagxy-Augmented Reality-App macht digitale Inhalte an Stelle von Werbeplakaten in der Basler Innenstadt sichtbar. Mit dem Blick durch die Kamera der Tagxy-App wird die reale Welt mit Fotografien des Instagramprojekts Everyday Africa erweitert. Die Nutzer scannen mit dem Smartphone die Werbeplakate der Basler Innenstadt und erleben so die Welt von Everyday Africa. Die Bilder können geliked, kommentiert oder in den sozialen Medien geteilt werden. Everyday Africa kämpft gegen die Klischeebilder von Afrika als Ort voller Armut, Krankheiten und Krieg. Mit den besten Fotos aus dem gefeierten Online-Pro-

jekt vom Alltagsleben auf dem afrikanischen Kontinent zeigt die Ausstellung seltene Einblicke von ungeahnter Schönheit; sie lenken die Wahrnehmung von sensationslüsternen Extremen auf eine geordnetere, vertraute Wirklichkeit um. Die Bilder und Kommentare sprechen Bände über die gängige Wahrnehmung Afrikas und unterstreichen gleichzeitig die immer engere Vernetzung des Kontinents innerhalb einer globalisierten Welt. 325.000 Menschen folgen Everyday Africa auf Instagram, wo es 2012 von Peter DiCampo und Austin Merrill gestartet wurde. Das Projekt provoziert eine vielschichtige Auseinandersetzung mit Wahrnehmung, Wahrheit, Erwartungen, Realität und Täuschung. Gleichzeitig hat es zum Ziel, zeitgenössische afrikanische Fotografie in den Fokus der Öffentlichkeit zu rücken.

africa.everydayprojects.org

EDITION POPCAP

Ausstellung / Exhibition

4.2. – 24.6.2017

Hotel Euler, Centralbahnplatz 14, Basel

Rund 100 Arbeiten aus dem Kongo, Südafrika, Kenia, Kamerun, Italien, Tunesien, Angola, Mosambik, Namibia und Ägypten, die Teil der Edition POPCAP sind, werden in der Art Passage des Hotel Euler in Basel ausgestellt. Die Edition POPCAP wird seit 2015 von der CAP Association verlegt und verfolgt das Ziel, afrikanische Fotografie in der europäischen Kunstwelt zu fördern und mehr Öffentlichkeit für Künstlerinnen und Künstler, die sich mit dem afrikanischen Kontinent befassen, zu schaffen. Jährlich werden die fünf durch den CAP Prize ausgezeichneten Künstlerinnen und Künstler dazu eingeladen an der Edition POPCAP teilzunehmen.

editionpopcap.com

PLAKATAUSSTELLUNG DES K'WERK

Ausstellung / Exhibition

16.6. – 2.7.2017

Lindenberg 10, Basel

Vernissage / Opening

16.6.2017 | 17:00

Einer Fotoklasse der K'Werk Bildschule bis 16 – Schule für Gestaltung Basel hat in Kooperation mit den Basler Afrika Bibliographien und dem Zentrum für Afrika Studien Basel eine Plakatausstellung erarbeitet. Dabei dienten Plakate aus den 1990er Jahren aus Nigeria als Inspirationsquelle. Die Plakate aus der Sammlung der

Basler Afrika Bibliographien zeigen Darstellungen zu Themen wie Lifestyle, Politik, Sport oder Religion, häufig ergänzt mit einem Jahreskalender. Die Collagen aus Zeitschriftenbildern sind günstig hergestellte Massenprodukte. Sie wurden auf Märkten in ganz Westafrika verkauft und als Wandschmuck in Privatwohnungen oder kleinen Betrieben aufgehängt.

Die Jugendlichen des K'Werks stellten sich in einem mehrwöchigen Workshop Fragen wie: Was bewegt mich? Was interessiert heute bei uns das Publikum? Wie stelle ich ein Thema dar? Wo bekomme ich die Bildauschnitte her? Oder: Wie ist das mit dem Copyright? Die Antworten wurden mit den Mitteln der Fotografie zu Postern verarbeitet und sind in der Ausstellung den Inspirationsquellen gegenübergestellt. Die Plakate werden auf der Aussenmauer des Lindenberg 10 in Kleinbasel während zwei Wochen frei zugänglich ausgestellt. Die gezeigten Arbeiten sind von Jonas Hoffmann, Julian Linders, Jashnika Meier, Marina Roper Garcia-Arroba, Leora Schwengeler und Meret Voisard.

kwerk.ch

Livia Rutishauser ist Kulturwissenschaftlerin und Kulturmanagerin mit Lebensmittelpunkt in Berlin.

Benjamin Füglistner ist Künstler und Kulturunternehmer und lebt in Berlin.

NABIL BOUTROS: ALLES ÄGYPTER

Nabil Boutros

Ausstellung / Exhibition

10.6. – 24.6.2017

Voltaplatz, Basel

Vernissage / Opening

10.6.2017 | 17:00

Das Erscheinungsbild, die Kleider einer Person, vermitteln ihre Identität oder ihre Art zu denken, es sind Behauptungen, die einen bestimmten sozialen Umgang erlauben. Ein perfektes Erscheinungsbild ist weniger eine Tatsache als reine Kommunikation. Wie weit können wir dem Bild trauen? Ich habe in den letzten Jahren beobachtet, dass viele Ägypter ihr Erscheinungsbild drastisch und verhältnismässig rasch veränderten und gleichzeitig auch ihren sozialen Umgang anpassten. Was können wir daraus folgern? Dass jeder viele Gesichter hat? Dass die Kleidung den Mann macht? Ich begann mit diesem Projekt im Februar 2010. Ich mimte mein Gesicht unterschiedlich, kämpte und färbte meine Haare unterschiedlich; ich rasierte meinen Bart und schnitt meine Haare in unterschiedlichen Stadien. Dies alles über den Zeitraum von einem Jahr, um unterschiedliche Charaktere ägyptischer Männer zu ver-

Veranstalter

CAP Association

Künstlerische Leitung

Benjamin Füglistner

Projektleitung

Livia Rutishauser

körpern. Die Serie war 2010 in Kairo ausgestellt als bei einer Bombenattake in Alexandria 21 Menschen ums Leben kamen. Wir nahmen dies zum Anlass, ein Protestposter mit den Bildern zu kreieren mit der Überschrift *All Egyptians*. Zehn Tage später begann die Revolution. Während der Sit-ins auf dem Tahrir Platz hielten Aktivistinnen Poster mit *All Egyptians* als Symbol von Einigkeit.

nabil-boutros.com

Nabil Boutros ist ein Mixed-Media Künstler und lebt in Paris.

KONGO AM RHEIN – EXHIBITIONS

The Festival Kongo am Rhein brings some of the most celebrated artists from the megacity Kinshasa (DR Congo) to Basel and features readings by acclaimed authors Fiston Mwanza Mujila and In Koli Jean Bofane, the story of Papa Wemba told in a theatre performance by D. Niangouna, Freddy Tsimba's life-sized sculptures, the photography and performances of Freddy Mutombo, a video installation by Sammy Baloji and Filip de Boeck, as well as film, music and exhibitions by many more artists. This jam-packed programme portrays the inner workings and complexities of the third-largest metropolis on the African continent from very distinguished perspectives.

kongo-am-rhein.org

FREDDY TSIMBA ET SAMMY BALOJI AU MUSEUM DER KULTUREN

In Koli Jean Bofane

DE L'IMPORTANCE DE LA MATRICE

Le Congo (RdC) a connu, depuis les années 90', une longue période de boycott international suite aux turbulences dues à l'accession à la démocratie au temps de Mobutu. Par la suite, le suffrage universel a vu le jour, mais la guerre s'est installée à partir de 1996. L'appareil répressif de l'Etat est devenu encore plus cruel, privant le peuple congolais, pas seulement de ses libertés, mais aussi de tout ce qui est essentiel à la survie. La nourriture, les médicaments, ne parlons pas des livres, ne remplissent déjà pas les besoins de la population alors, que dire d'un instrument de musique? Le Congolais a alors ramassé une vieille boîte de conserve, y a ajouté un bout de bois, une corde en métal et le satonge est né. Branché à de l'électronique, il a conquis le monde à travers le groupe Benda Bilili. La récupération des matériaux est devenue un art au Congo. Les sculpteurs en usent avec maestria. Parmi ceux-ci, Freddy Tsimba excelle.

DU DANGER COMME PRINCIPE DE CRÉATION

L'artiste congolais vit dans une perpétuelle turbulence et entrevoit les dangers qui s'annoncent pour le monde, car il se considère être au centre des toutes les forces centrifuges qui secouent ou ont secoué notre Histoire. De l'esclavage, en passant par la colonisation, l'uranium d'Hiroshima, la guerre, dite froide – brûlante en Afrique – la mondialisation avec la haute technologie et le colombo-tantalite ; l'artiste congolais a de bonnes raisons de considérer être au centre de toutes les problématiques. Pour échapper quelque peu à cette attraction vertigineuse, il faut sublimer les choses, alors Freddy Tsimba s'est mis à récupérer les rebus de notre société de consommation afin de les transformer en œuvre d'art. Au Congo parmi les objets les plus consommés, il y a l'être, sa chair, ses os puis les objets pour contraindre les êtres aux lois de la mondialisation ; les balles ainsi que les douilles qui les accompagnent. Il faut forcément vivre dans un contexte inquiétant pour espérer bâtir une œuvre faite de déchets de tirs à l'arme automatique. Dans cet environnement, il doit nécessairement régner l'émeute et le massacre. Freddy Tsimba est né dans le lieu propice à cela. A Kinshasa, certains jours de contestation, il est facile de ramasser des douilles aux carrefours. En dehors de ces endroits, il y a les champs de bataille après les combats. Freddy Tsimba en a parcouru du côté de Kisangani et du Bas-Congo, ne devant son salut lorsqu'il croisait des soldats

Das Kongo am Rhein Festival bringt einige der meist gefeierten Künstler aus der Megastadt Kinshasa (DR Kongo) nach Basel und präsentiert Lesungen mit den angesehenen Schriftstellern Fiston Mwanza Mujila und In Koli Jean Bofane, eine Erzählung der Geschichte von Papa Wemba durch eine Theaterperformance von D. Niangouna, die lebensgrossen Skulpturen von Freddy Tsimba, Fotografien und Performances von Freddy Mutombo, eine Videoinstallation von Sammy Baloji und Filip de Boeck, sowie Filme, Musik und Ausstellungen von zahlreichen weiteren Künstlern. Das vollgepackte Programm porträtiert das Innenleben und die Komplexitäten der drittgrössten Metropole auf dem afrikanischen Kontinent aus einzigartigen Perspektiven.

qu'à son regard, les haillons avec lesquels il se vêtail, l'allure de dément qu'il avait choisi d'emprunter. Il est notoire que les fous ramassent tout et n'importe quoi sur leur chemin. La figure centrale de la tragédie de cette guerre étant la femme, le sculpteur en est venu à la représenter de façon presque exclusive en soudant ensemble les objets de mort pour en faire des œuvres d'art et tenter de rétablir la vie malgré tout, tenter d'interpeller sur le sort du demi-million de femmes qui ont déjà été violées et mutilées sur le territoire de la République démocratique du Congo.

LA MACHETTE SERAIT-ELLE POÉTIQUE?

L'inquiétude est omniprésente et elle est constamment mise en scène dans l'œuvre de Freddy Tsimba. Pour susciter une réflexion sur les objets et leur glissement vers une utilisation autre que celle prévue, Freddy Tsimba s'est mis à construire une sculpture qui est une maison faites de machettes soudées ensemble. L'œuvre s'intitule 999 machettes. A peine achevée, elle a été déposée sur une place de son quartier de Matonge. Les forces de l'ordre n'ont pas tardé à débarquer, procédant au tabassage et à l'arrestation de ceux qui avaient eu l'audace de contempler une œuvre si subversive. Freddy Tsimba a dû fuir. Jusqu'il y a peu, la machette pouvait être portée par une femme ou un homme sans susciter le moindre émoi. Il s'agit, juste, d'un des outils les plus communs en Afrique et ailleurs ; efficace pour se pratiquer un passage, indispensable pour l'agriculture, pratique pour ramasser le bois pour le repas, un instrument de vie. Puis, il y a eu le génocide du Rwanda en 1994 et du coup, l'objet est devenu quelque chose de craint, suscitant toutes sortes d'émotions. Il est vrai que la machette avait déjà tué avant cela tout comme le plus vulgaire des tisonniers mais au Rwanda il s'agissait d'un génocide et dans ce cas, c'est l'humanité entière que l'on tue et l'ustensile incarnait désormais la mort brutale de l'être humain. Freddy Tsimba aime nous faire ressentir le mal. Il s'agit moins pour lui d'exposer des œuvres que de montrer ou de démonter des trajectoires politiques, économiques, sociales, autrement dit, des destinées y sont impliquées. Freddy Tsimba est toujours implacable. Aussi, lorsqu'il exhibe ses silhouettes représentées les mains en l'air contre un mur, les culottes (en sachets plastique) baissées. Ces sculptures sont construites à l'aide de petites cuillères soudées ensembles. Avec l'abondance des minerais présents au Congo, on pourrait croire que le Congolais serait né avec une cuillère en

Artists / Künstler und Künstlerinnen

Sammy Baloji, Mpambu Bodo Bodo, Filip de Boeck, Colin Delfosse, Jean Depara, Eddy Ekeke, Jaklin, Teddy Mazina, Odette Messenger, Vitshois Milambwe, Mufuki Mukuna, Freddy Mutombo, Ange Swana, Minga Mingiedi Tunga

Curator / Kurator

In Koli Jean Bofane

Project coordinator / Projektkoordinatorin

Isabelle Chariatte Fels

EXHIBITIONS OF CONGOLESE CONTEMPORARY ART

AUSSTELLUNGEN
ZEITGENÖSSISCHER
KUNST AUS DEM KONGO

PAINTINGS AND INSTALLATIONS MALEREI UND INSTALLATIONEN

Exhibition / Ausstellung

11.6.2017 – 2.7.2017

12:00 – 19:00

Salon Mondial, Freilager-Platz 10, Münchenstein

Opening / Vernissage

10.6.2017 18:00

PAINTINGS AND PHOTOGRAPHY MALEREI UND FOTOGRAFIE

Exhibition / Ausstellung

12.6.2017 – 5.8.2017

10:00 – 24:00

Restaurant parterre

Klybeckstrasse 1b, Basel

SCULPTURES FROM FREDDY TSIMBA AND VIDEO INSTALLATION FROM SAMMY BALOJI AND FILIP DE BOECK

SKULPTUREN
VON FREDDY TSIMBA
UND VIDEOINSTALLATION VON
SAMMY BALOJI
UND FILIP DE BOECK

Exhibition / Ausstellung

29.6.2017 – 6.8.2017

Museum der Kulturen, Münsterplatz 20, Basel

10:00 – 17:00

Mondays closed / Montags geschlossen

Commentary by Filip de Boeck and Freddy Tsimba

Kommentar von Filip de Boeck und Freddy Tsimba

1.7.2017 13:00 – 13:45

DEVENIR QUELQU'UN

The protagonists of *Devenir quelqu'un* are university graduates from Mali and Burkina Faso. The audio-visual recordings in this exhibition provide insights into how those considered to be "society's future" – hence today's youths – work on and imagine their future lives in times of economic uncertainties, precarious career trajectories and widely publicised youth protests. The exhibition is part of the communication project Longing for the Future. It draws from scientific research on life stories, career trajectories and self-conceptions and provides a space for expressions of ambitions, ideas, expectations and challenges shared by young people across the world. The photographs were taken by young Malian photographers and the audio-footage was edited by theatre collectives from Burkina Faso and Germany.

Devenir quelqu'un dreht sich um Universitätsabsolventinnen und -absolventen aus Mali und Burkina Faso. Die audiovisuellen Aufnahmen der Ausstellung gewähren Einblicke wie die sogenannte Jugend von heute, die als die „Zukunft der Gesellschaft“ betrachtet wird, in Zeiten von Unsicherheiten, prekären Karriereaussichten und medial weit verbreiteten Jugendunruhen an ihren Zukunftsplänen schmieden. Die Ausstellung ist Teil des Kommunikationsprojekts Longing for the Future. Sie baut auf wissenschaftlicher Forschung zu Lebensgeschichten, Karrierelaufbahnen und Selbstwahrnehmungen auf und bietet einen Raum für Ausdruck von Ambitionen, Ideen, Erwartungen und Herausforderungen, welche die Jugend auf der ganzen Welt bewegen. Die Fotografien wurden von jungen malischen Fotografinnen und Fotografen aufgenommen. Theaterkollektive aus Burkina Faso und Deutschland bearbeiteten die Tonaufnahmen.

Exhibition / Ausstellung

29.6. – 1.7.2017

Deutsches Seminar, Room 0.42

Nadelberg 4, Basel

12:00 – 20:00

longingforthefuture.ch

Photographers / Fotografinnen und Fotografen

Bah Diancoumba, Fanta Diarra, Siriki Kouyaté, Mamadou Ouattara, Zoumana Sidibé, Salimata Sogodogo, Aboubacar Traoré, Fatoumata Traoré, Oumou Traoré

Curators / Kuratorinnen und Kuratoren

The exhibition *Devenir Quelqu'un* is based on the audio-visual exhibition concept from Noemi Steuer, Clemens Bechtel and Till Kuhnert and for ECAS 2017 realised by Michelle Engeler with the help of Florian Barth and Nadine Moroni.

Die Ausstellung Devenir quelqu'un baut auf dem audiovisuellen Ausstellungskonzept von Noemi Steuer, Clemens Bechtel und Till Kuhnert auf und wurde für die ECAS 2017 von Michelle Engeler mit Mitarbeit von Florian Barth und Nadine Moroni realisiert.

MAKING DOUALA 2007–2017

MAKING DOUALA 2007–2017 explores the relationship between artistic production and urban transformation in Africa. The exhibition presents projects and events that have been realised for the Salon Urbain de Douala (SUD), an international triennial festival dedicated to public art that was inaugurated in 2007 in Douala, Cameroon. SUD has brought together a discernible number of Cameroonian and international artists to engage with various neighbourhoods and the public spaces they relate to in the city. These projects pursue various objectives, including addressing the issue of collective cultural identity by re-installing historical awareness, undertaking infrastructural public interventions, providing inventive solutions to concrete problems, creating identities to areas, locations or places, and improving the public space through public events and shared experiences. MAKING DOUALA 2007-2017 is a travelling exhibition showcasing posters, models, prints, drawings, video and films, documentaries, publications and multimedia installations that have been produced over the last ten years. It is simultaneously archive, research and an opportunity to share the insights gained through the SUD project with an international audience.

doulart.org

Participating artists / Künstlerinnen und Künstler

Philip Aguirre y Otegui (BEL), Mustapha Akrim (MAR), Malala Andrialavidrazana (FRA/MDG), Iván Argote (COL/FRA), Kader Attia (FRA), Philippine Barbou (FRA), Bili Bidjocka (CMR), Sylvie Blocher (FRA), Mariela Borello (CAN), Lard Buurman (NLD), C.A.I.R.E.: Kamiel Verschuren (NLD)/Lucas Grandin (FRA), Amandine Braud (FRA), Libia Castro (ESP/NLD), Olafur Olafsson (ISL), Loris Cecchini (ITA), Samuel Chêne (FRA), Collectif Autodafé (CMR), Collectif Kamera: Hervé Dangla (FRA), Stéphane Akoa (CMR), Alette Cosset (FRA), Isabel Forner (FRA), Sylvain Ohl (FRA), Ginette Daleu (CMR), Etienne Delacroix (BEL), Eric Delphin (CMR), Cecile Demessine (FRA), Maksaens Denis (HTI), Romuald Dikoumé (CMR), Danièle Diwouta-Kotto (CMR), Sandrine Dole (FRA), Justin Ebanda (CMR), Dodji Efoui (CMR), Kouo Eyango (CMR), Em'kal Eyongakpa (CMR), Justine Gaga (CMR), Erik Göngrich (DEU), Lucas Grandin (FRA), Juan Fernando Herrán (COL), Chourouk Hriech (MAR/FRA), ICU art projects: Kamiel Verschuren (NLD)/Xandra Nibbeling (NLD)/Lucas Grandin (FRA), Serge-Olivier Fokoua (CMR), Jean-Jacques Kante (CMR), Aser Kash (COD), Frédéric Keiff (FRA), Joe Kessy (CMR), Koko Komégné (CMR), Achilleka Komguem (CMR), Christina Kubisch (DEU), Faouzi Laatiris (MAR), Goddy Leye (CMR), Salifou Lindou (CMR), Mauro Lugaresi (NLD), Michèle Magma (COD/FRA), Malam (CMR), Ato Malinda (KEN), Lionel Manga (CMR)/Philippe Mouillon (FRA), Landry Mbassi (CMR), Alioum Moussa (CMR), Joël Mpah Dooh (CMR), Edwige Ndjeng (CMR), Benjamin Ewane Ndoumbe (CMR), Jean-David Nkot (CMR), Boris Nzebo (CMR), Malika Ouedraogo (FRA), Laure Poinot (FRA), Roberto Paci Dalò (ITA), Younès Rahmoun (MAR), Raumlabor (DEU), RAW foundation: Bart-Jan Hooft (SWZ/NLD)/Calanne Moroney (IRL), Tracey Rose (ZAF), Joseph-Francis Sumégné (CMR), Superuse/2012 Architects: Jan Jongert (NLD)/Arie van Ziel (NLD), Aimé Tallo (CMR), Pascale Marthine Tayou (CMR), René Tchetchou (CMR), The Trinity Session: Stephen Hobbs (ZAF)/Marcus Neustetter (ZAF), Ties Ten Bosch (NLD), Léah Touitou (FRA), Kristine Tsala (CMR), Kamiel Verschuren (NLD), Silvain Wakeu Fogain (CMR), Jules Wokam (CMR), Nelisiwe Xaba (ZAF), Hervé Yamguen (CMR), Emile Youmbi (CMR), Hervé Youmbi (CMR), Yabhood Zohwko (CMR)

Curatorial team / Kuratorisches Team

Marilyn Douala Manga Bell (doulart), Kamiel Verschuren, Xandra Nibbeling & Lucas Grandin (ICU – International Collaborative Urban art projects), Roberto Paci Dalò, Marta Pucciarelli & Iolanda Pensa (SUPSI – University of Applied Sciences and Arts of Southern Switzerland) & Fiona Siegenthaler (University of Basel)

Production and Support / Produktion und Unterstützung

ICU – International Collaborative Urban art projects, SUPSI – University of Applied Sciences and Arts of Southern Switzerland, SNSF – Swiss National Science Foundation Agora programme, Ausstellungsraum Klingental

MAKING DOUALA 2007-2017 erkundet die Beziehung zwischen Kunst und urbaner Transformation in Afrika. Die Ausstellung präsentiert Projekte und Anlässe, die für den Salon Urbain de Douala (SUD) realisiert wurden. SUD ist eine internationale, der Kunst im öffentlichen Raum gewidmete Triennale, die erstmals 2007 in Douala in Kamerun stattfand. SUD hat seither eine beträchtliche Anzahl von kamerunischen und internationalen Kunstschaffenden zusammengebracht, um sich mit verschiedenen Quartieren und deren öffentlichen Räumen zu beschäftigen. Die dabei realisierten Projekte verfolgten mehrere Ziele: sie befassten sich mit kollektiver kultureller Identität mittels der Wiederherstellung von historischem Bewusstsein, unternahmen Interventionen mit öffentlicher Infrastruktur, boten erfinderische Lösungen für konkrete Probleme, schufen neue Identitäten für Gegenden, Orte und Plätze, und verbesserten den öffentlichen Raum durch öffentliche Anlässe und kollektive Erlebnisse. MAKING DOUALA 2007-2017 ist eine Wanderausstellung, in der Poster, Modelle, Drucke, Zeichnungen, Videos und Filme, Dokumentarfilme, Publikationen und Multimedia-Installationen gezeigt werden, die während der vergangenen zehn Jahre produziert wurden. Es ist gleichzeitig Archiv, Forschungsprojekt und eine Gelegenheit, die Einsichten aus dem SUD Projekt mit einem internationalen Publikum zu teilen.

Exhibition / Ausstellung

25.6. – 9.7.2017
Ausstellungsraum Klingental, Kasernenstrasse 23, Basel

Tuesday, Wednesday and Friday	15:00 – 18:00
<i>Dienstag, Mittwoch und Freitag</i>	
Thursday / Donnerstag	15:00 – 20:00
Saturday and Sunday	11:00 – 17:00
<i>Samstag und Sonntag</i>	

Opening / Vernissage

24.6.2017 | 18:00

Exhibition opening by Marilyn Douala Manga Bell, director of doulart and book presentation by Iolanda Pensa, director of Public Art in Africa: *Art et transformations urbaines à Douala III / Art and Urban Transformations in Douala* (Genève: MetisPresses 2017)

Vernissage und Ausstellungseröffnung durch Marilyn Douala Manga Bell, Direktorin von doulart, und Buchpräsentation von Iolanda Pensa, Herausgeberin von Public Art in Africa: Art et transformations urbaines à Douala III / Art and Urban Transformations in Douala (Genève: MetisPresses 2017)

Workshop Literature and Sources about

African Cities and Open Access
28.6.2017 | 14:00 – 17:30
Department of History, University of Basel
Hirschgässlein 21, Basel

IMAGES OF CURRENT AFFAIRS: PRESS PHOTOGRAPHY AND ARCHIVES IN AFRICA

The exhibition *Images of Current Affairs: Press Photography and Archives in Africa* is organised and curated by African Photography Initiatives (APhI). A visit to the African press photo archives offers not only a look back into the past, it also speaks to our lives in the present and allows a glimpse into the future. The exhibition highlights important developments and changes that have shaped press photography in Africa. It focuses on the cultural-historical significance and the research potential of press photo archives in Africa and is a plea for their conservation, protection and use.

african-photography-initiatives.org

Exhibition / Ausstellung

28.4. – 26.8.2017
Basel University Library
Schönbeinstrasse 18 – 20, Basel

Monday to Saturday / Montag bis Samstag
9:00 – 22:00

Guided tour / Führung

21.6.2017 | 18:00

Further events will be announced via the African Photography Initiatives website and Facebook page

Weitere Veranstaltungen werden auf der Website und Facebook Page von African Photography Initiatives angekündigt.

STOLEN MOMENTS – NAMIBIAN MUSIC HISTORY UNTOLD

Stolen Moments – Namibian Music History Untold is an exhibition of stories, adventures and experiences of the people who shaped Namibian popular music from the 1950s to the 1980s, whose rich legacy was almost completely destroyed by the cruel exploitation of the apartheid state. The exhibition takes visitors on a musical journey through which questions of cultural identity as well as matters of daily life are explored. How did musicians in Namibia live during that period? Who influenced them musically? How did artists deal with the restrictions of the apartheid system? What repercussions did socio-political realities have on their careers? What concessions had to be made? The exhibition is the outcome of an extensive four-year research project conducted by the *Stolen Moments* Research Group.

Exhibition / Ausstellung

28.6. – 14.7.2017
Basler Afrika Bibliographien, Klosterberg 23, Basel

28.6. – 2.7.2017 | daily / täglich 11:00 – 19:00

4.7. – 14.7.2017 | Tuesday to Friday 14:00 – 18:00
Dienstag bis Freitag
Saturday / Samstag 11:00 – 16:00

Opening / Vernissage

27.6.2017 | 18:30

Archive Talk: Stolen Moments of Namibian Popular Music under Apartheid
1.7.2017 | 17:00 – 18:30

The *Stolen Moments* research project traces popular Namibian music cultures which were either suppressed or ignored under the apartheid system. As part of the Basler Afrika Bibliographien's series Archive Talks, the project leaders Aino Moongo (Windhoek/Bayreuth) and Thorsten Schütte (Stuttgart) explain historical music trends from Namibian townships and dance halls and reflect on their treasure hunts with Namibian musicians. The talk is moderated by Dag Henrichsen and takes place inside the exhibition space *Stolen Moments – Namibian Music History Untold* at the Basler Afrika Bibliographien.

Im Rahmen der Reihe Archive Talks der Basler Afrika Bibliographien erläutern die Projektleiter Aino Moongo (Windhoek/Bayreuth) und Thorsten Schütte (Stuttgart) musikalische Trends aus den Townships und Tanzlokalen in Namibia zur Apartheidzeit und berichten über die Schatzsuche, auf die sie sich mit namibischen Musikerinnen und Musikern begeben haben. Das Gespräch wird von Dag Henrichsen moderiert und findet im Ausstellungsraum von Stolen Moments – Namibian Music History Untold in den Basler Afrika Bibliographien statt.

Stolen Moments – Namibian Music History Untold (Gestohlene Momente – unerzählte namibische Musikgeschichte) ist eine Ausstellung über die Geschichten, Abenteuer und Erfahrungen der Personen, die von den 1950er bis zu den 1980er Jahren die namibische Musikszene prägten, aber deren reiches Erbe durch die Grausamkeiten des Apartheidstaates fast völlig ausgerottet worden ist. Die Ausstellung lädt auf eine musikalische Reise ein, während der Fragen zur kulturellen Identität sowie zum alltäglichen Leben erkundet werden. Wie haben Musikerinnen und Musiker in Namibia in diesem Zeitraum gelebt? Wer hat sie musikalisch beeinflusst? Wie sind Künstlerinnen und Künstler mit den Einschränkungen des Apartheidsystems fertig geworden? Welche Auswirkungen hatten die soziopolitischen Realitäten auf ihre Karrieren? Welche Zugeständnisse mussten sie eingehen? Die Ausstellung ist das Resultat eines umfangreichen vierjährigen Forschungsprojekts, das von der Stolen Moments Forschungsgruppe durchgeführt wurde.

baslerafrika.ch

Artists / Künstlerinnen und Künstler

Ben Molatzi, Wiks Louw, Willy Collins, #Kharixurob, Samuel Flermuis, Kakuja Kembale, The Rocking Kwela Boys, Rita Ikwambi, The Ugly Creatures, Kwela and Lexington, Papa Shikongeni, Phillipus Shehama, David Amukoto, Sandile Pazvakavamwa, Stephan Zaubitzer and many more

Artistic Direction / Künstlerische Leitung

Aino Moongo (NA) und Ulf Vierke (DE)

Stolen Moments Research Group

Aino Moongo (NA), Baby Doeseb (NA), Thorsten Schütte (DE)

Team Iwalewahaus

Lucie Ameloot, Alexandra Kuhnke, Sabine Linn, Thorsten Schütte, Wolfgang Spahn, Hercules Viljoen

Team Basler Afrika Bibliographien (BAB)

Dag Henrichsen, Reto Ulrich, Christian Vandersee, Anna Vögeli

Artists / Künstlerinnen und Künstler

Photographers / Fotografinnen und Fotografen

Buea Press Photo Archives (Cameroon)

Emmanuel M. Mbwaye, Scott Fominyam, Benedict Ngwa Suh, Isaac Chungong Ngwa, Thaddeus Nokuba

Reinterpreting Historical Photographs

Adalberto Abbate (IT), Amalia Ramanankirahina (MG), Anne Gregory (US), Caecilia Tripp (DE), Carolle Benitah (MA), Cécile Hummel (CH), Diogo Bento (CV), Dunja Herzog (CH), Erika Nimis (CA), Fabien Lapouge (FR), Frida Robles (MX), Gisle Froysland (NO), Gregorio Mendez (ES), Hillie de Rooij (NL), Justine Gaga (CM), Maite Cajaraville (ES), Elsa M'bala (CM), Mustafa Saeed (SO), Pascale Obolo (FR), Raquel Bravo (ES), Ray Piwi (KE), Rosario Mazuela (ES), Spring Ulmer (US), Thais Medina (BR), Vincent Bezuidenhout (ZA), Xavier Aguirre Palacios (MX), Zara Julius (ZA)

Collective Afrapix (South Africa)

Ben McClennan, David Goldblatt, Gideon Mendel, Gille de Vlieg, Guy Tillim, Omar Badsha, Paul Weinberg

Independent Newspapers (South Africa)

Andrew Ingram, Andrew Pratt, Benny Gool, Doug Pithey, Glenn Sherratt, Jim McLagan, Willie de Klerk, anonymous photographers of Independent Newspapers Photo Service and The Cape Times

Uganda Press Photo Awards (Uganda)

Abubaker Lubowa, Abou Kisige, Abu Mwesigwa, Badru Katumba, Colleb Mugume, Daudi Murungi, Dominic Bukonya, Drake Ssentongo, Edyegu Daniel Enwaku, Esther Mbabazi, Jjumba Martin, Joel Nsadh, John Batanudde, Kennedy Oryema, Kibuuka Mukisa Oscar, Matthias Mugisha, Miriam Namutebi, Mohsen Taha, Muyingo Siraj, Norman Katende, Papa Shabani, Peter Tera, Simon Naulele, Sarah Waiswa

and the unknown photographers...

IMAGES OF CURRENT AFFAIRS: AN EXHIBITION ON PRESS PHOTOGRAPHY AND ARCHIVES IN AFRICA

Rosario Mazuela and Jürg Schneider



Arriving of E.M.L. Endeley at Fouban Conference, 1961. From left to right: P.M. Kemcha, Dr. E.M.L. Endeley, Justice S.M.L. Endeley and Emmanuel Mbwaye (photographer). NEG_6986. Infocam Photographer. © MINCOM Cameroon.



Prime Minister and Vice President's tour of West Cameroon, 1965. NEG_4626. Infocam Photographer. © MINCOM Cameroon.

The exhibition *Images of Current Affairs: Press Photography and Archives in Africa* has its roots in the project Press Photo Archives Buea, Cameroon: Long-Term Protection, Preservation and Access, which was carried out between 2013 and 2017 by African Photography Initiatives (APhI). It highlights the importance of preserving Africa's press photo archives and offers anyone interested in historic photography the opportunity to get to know and enjoy these photographs and archives. If this visual heritage is not preserved and put to use, these press photo archives run the risk of falling into oblivion, or literally disappearing.

The exhibition focuses on the content, function, use and organisation of government-owned press photographs, particularly in the Buea Press Photo Archives in Cameroon. On display are also a number of press photographs from South Africa that have developed quite a specific dynamic, due to the anti-apartheid movement and the international support and media attention it attracted. To highlight the relevance of press photography in Africa today, photographs of the winners of the Uganda Press Photo Award (UPPA) of the last six years have been included; so too are works from Reinterpreting Historical Photographs, a project initiated by APhI that showcases various artistic approaches to working with historic photographs. *Images of Current Affairs* deals with the past, present and future of press photography in Africa and highlights the important developments and changes that have shaped it to date.

Interest in the works of photographers on the African continent is still relatively new from the general public as well as from academia, and still primarily found in the West. Interest is mainly concentrated on (West) African studio and portrait photography, although contemporary art photography is becoming increasingly popular. Other similarly important and fascinating genres, such as press photography, remain largely unexplored despite the important role state press photo agencies have played in the formation of national identities in the post-colonial era. Press photo archives are critical in making the history of these nations accessible to the next generations.

Since their emergence in the independence and post-independence periods, African state press and photo agencies have been deeply influenced by various political and technological changes: on the one hand, the transformation of colonial information services into institutions serving these new and independent nations, and on the other hand, technological developments such as the arrival of colour and digital photography, as well as the Internet. These changes have had a lasting effect on the archives, the places and institutions where press photographs are collected, stored and arranged, and the sources that can distribute the pictures to the public. Under which political, social, legal and material conditions this is done and regulated has a direct and long-lasting effect on access to the photographs, their use and their circulation. In short, their public presence and long-term material survival depends on these factors.

In order to illustrate the impact of these changes and developments in a visually comprehensive way, the exhibition is divided into different sections, broadly distinguishing between analogue and digital periods, using various medial approaches. Visitors can acquaint themselves with the systems used to manage press photo archives like the Buea Photographic Service by exploring the processes of documentation, storage and retrievability of photographs.

The audio-visual sections of the exhibition present a selection of films and slide shows across four screens, including interviews with senior press photographers from Cameroon and Uganda about their work and life, regional and national TV productions about the Buea Press Photo Archives and the Buea National Archives, in addition to a selection of photographs from the Buea Press Photo Archives retrieved from its digital database. Also featured are the winners of the UPPA and historical movies from the Cinematographic Section of the Information Service in Buea. The latter consist of black and white as well as colour films from the 1960s and 1970s. They are accompanied by music from that period provided by ARC MUSICA (Archives de la Musique du Cameroun), a project led by Joachim Oelsner, who digitised and preserved thousands of pieces of music piled up in radio stations all over the country. The addition of music from ARC MUSICA is to point not only to the content-related connectedness of visual and sound archives, but also their historic cultural meaning.

A selection of images focuses on the 1980s, when Afrapix photographers Paul Weinberg, David Goldblatt, Gideon Mendel, Gille de Vlie, Guy Tillim, Omar Badsha, and many others documented the atrocities of the South African

apartheid system at that time. These images were provided by the Independent Newspaper Cape Photographic Archive, a collection with more than 850,000 photographs documenting more than one hundred years of South African press photography, and the Afrapix collective.

Another area of the exhibition, spatially separated but conceptually intertwined with all other sections, addresses and dramatises the death of analogue or silver halide based photography and celebrates its resurrection. This isn't a rebirth in the technical sense, but rather in the aesthetic sense, realised through artistic explorations and transformations of historical photographs from the Press Photo Archives Buea within the framework of the APhI project Reinterpreting Historical Photographs.

Rosario Mazuela holds a Master in Development Studies and a DESS in Human Rights and Conflict Resolution Studies. Jürg Schneider, PhD, is a historian and researcher affiliated with the Centre for African Studies at the University of Basel. Together Mazuela and Schneider founded the African Photography Initiatives.

YAOUNDÉ DECLARATION

Recommendations for the preservation of and access to analogue and digital photo and film archives in Cameroon

Photo and film archives in Cameroon are endangered. The material they host is exposed to severe climatic conditions, lacks adequate infrastructure and staff to protect it, and suffers from political and institutional negligence. Furthermore, access to photo and film archives in their analogue and digital form is badly regulated since clear rules and regulations don't exist.

African Photography Initiatives and the subscribers of the YAOUNDÉ DECLARATION wish to generate a greater understanding of the inescapable value of photographs, films and analogue as well as digital archives for the future of studies in historic, human and social sciences. They call on the government and other stakeholders in Cameroon to make every effort in order to protect and make accessible for public use the country's photographic and cinematographic heritage.

The Yaoundé Declaration was presented on 9 November 2016 at the University of Yaoundé in the context of the international conference

"Il y a cent ans les allemands quittaient le Cameroun. Histoire d'une rupture – continuité (1916-2016)". Endorsed by the vice-chancellor of the University, the organizers of the conference and over 50 signatories from Cameroon, the Yaoundé Declaration will be included as a recommendation in the conference transcript.

As a first step, the Yaoundé Declaration recommends the recognition of the Buea Press Photo Archives and Yaoundé Press Photo Archives as cultural property as intended by the law (L2013/003) on Cultural Heritage in Cameroon from 18 April 2013.

The Yaoundé Declaration with the list of signatories will be handed over to the Ministries of Communication, Art and Culture in 2018.

To subscribe please send an email to yaounde.declaration@gmail.com with the subject "Yaoundé Declaration". Please indicate your name and institution.



34°21'53.0"N 8°25'41". From the series Nobody Will Talk About Us, 2012-2015. Photograph by Mouna Karray.

SUJET, OBJET, RÉSISTANCE

Mouna Karray et Alexandra Galitzine-Loumpet

Alexandra Galitzine-Loumpet: La forme et la pratique?

Mouna Karray: L'art n'est pas innocent. Il permet d'interroger, de dénoncer, d'apporter une information tout en gardant une esthétique. La question que je me pose est: comment raconter? La forme et la question créent une émotion, les deux doivent être présentes et à partir d'une situation, d'une intuition, d'un vécu permettent d'aller au-delà, d'en faire une métaphore. Mais partir pour aller au plus loin est vital pour moi.

Un dispositif oxymorique? Le corps est absent et présent – d'une absence ambulante pour reprendre les termes de Marguerite Duras –, passif et actif, central et en marge, contraint et résistant. C'est un corps-objet?

Je désigne cet objet comme un corps. C'est un corps contraint mais créateur, sa présence inquiétante déstabilise à la fois le paysage et le spectateur. J'aime beaucoup l'expression « absence ambulante », je la trouve juste; paradoxalement cette absence occupe l'espace, le paysage, la photographie. Cette absence est un bruit dérangeant.

L'Histoire est-elle privilège des riches, des villes, des vainqueurs? Comment raconter l'histoire des oubliés d'une Tunisie de l'indépendance et de la révolution? C'était l'enjeu pour moi. Dans mon travail, l'homme est un passager. Il est là et pas là, il n'est pas tout à fait un citoyen. Il y a une sensation de no man's land, mais l'espace est toujours habité.

J'ai pris la route qui sillonne ces terres de poussière, cet univers fossilisé mais habité, où se déplace un corps captif. Prisonnier d'une gangue, il s'en extraira dans une gestation qui finira par rompre son enfermement et engendrer sa renaissance.

Renaissance?

J'ai réalisé cette œuvre en 2012, période pendant laquelle la Tunisie tentait de se réformer, où l'espoir était permis, où de nouvelles volontés se faisaient jour. Aujourd'hui, mon sentiment est plus ambivalent. Finalement, le conservatisme prévaut.

L'espace de l'action?

Les premières photos de « Personne Ne Parlera De Nous » ont été prises à une trentaine de kilomètres de Sfax. J'ai voulu ancrer cette œuvre dans un paysage qui m'est familier. J'ai été inspirée

par l'étude sociologique de Jean Duvignaud Chebika (1968), sur un village dans le sud-ouest tunisien, où les gens se désignent comme « la queue du poisson ». Je trouve cette expression très juste pour résumer la situation d'un village mais aussi d'une région délaissés et oubliés par les pouvoirs depuis l'indépendance, bien que très riche en phosphate. Le livre de Duvignaud souligne aussi des formes et des figures de résistances qui incarnent la lutte, l'insoumission et la désobéissance. Ce sont des valeurs universelles. Le corps en puissance de lutte, prêt à s'échapper de son cocon, est un corps universel qui traverse les villes et les cantons. Ainsi, le contexte est important, mais l'œuvre transgresse le lieu, pour parler aussi d'autres géographies.

De la marchandisation du sujet. Le choix d'un sac blanc évoque la question de la marchandisation des individus et d'un système d'exploitation qui dénie leur humanité. Le corps devient-il ainsi un objet parmi d'autres ou bien se trouve-t-il au carrefour de plusieurs entités: corps, objet, marchandise, sujet?

C'est tout à la fois, c'est un corps vivant qui est en lutte permanente, en quête d'une renaissance. Mais il est en même temps déshumanisé et devient un objet non identifié, une marchandise délaissée sur les routes.

Hommes et femmes sont souvent absents, ou leur présence est fugitive, dans le hors-champ.

L'homme est toujours enfermé, prisonnier de quelque chose. Je souligne cette situation, mais en même temps, je me situe du côté du potentiel, du côté de l'espoir, de quelque chose qui va au-delà, malgré la tension ou le désespoir.

Des situations. Ce « corps » investit des espaces et des situations différents. Dans une photographie, il disparaît. Avez-vous voulu rendre compte de situations distinctes?

Oui, dans la phase de l'editing et le choix de l'enchaînement des photographies. La meilleure façon de souligner, de mettre en valeur une présence, c'est de la perdre ou de la faire disparaître. Mon intention était que le corps tisse un lien avec le paysage et les gens. Je n'ai provoqué aucune situation, j'ai intégré le corps dans les espaces, j'ai attendu et j'ai observé ce qui se passait. Je n'ai pas contrôlé l'action des gens, je voulais qu'ils soient libres dans leurs mouvements. Ce sont eux, par leurs postures, leurs gestes et leurs mouvements, qui ont rompu ou tissé un lien et rendu le corps visible ou invisible.

De l'intrusion et de la condition. L'intrusion de ce corps-objet est immédiatement sensible; faussement inerte, sa présence désagrège une unité du quotidien. Il libère « l'insu », le sous-jacent, et révèle la condition faite aux hommes?

Effectivement, ce corps dans son intrusion cause une gêne mais pour qui? Pour celui qui regarde ou pour celui qui l'intègre dans son entourage? Quand j'ai approché les gens, dans leur maison ou dans leur lieu de travail, pour leur demander la permission de placer ce corps à leurs côtés, ils ont toute de suite parlé de leurs vies, et ont laissé, avec générosité, ce corps vivre pour quelques dizaines de minutes à leurs côtés. Ils ont compris que ce corps pouvait être à l'image de leur solitude et de leur emprisonnement dans des conditions très difficiles. Cela s'est passé de façon très fluide, très ouverte. Et parfois les circonstances ont permis d'aller plus loin dans la prise de vue, d'ouvrir de nouvelles perspectives.

La performance à l'ECAS Bâle?

Pour la première fois, il s'agira d'une performance qui aura lieu dans un milieu urbain. Tout l'intérêt sera dans l'observation directe des réactions des passants.

Votre travail actuel?

Je suis en résidence au Canada pour un projet vidéo et une installation autour du personnage de ma mère et de ses mains « qui parlent ». Je pars à nouveau d'un vécu personnel pour aller au-delà, sur un champ plus social.

Art, Africa, Analysis?

L'Art est le remède des folies des Hommes, des guerres et des injustices. C'est une célébration des émotions d'une Afrique longtemps et encore spoliée.

Mouna Karray est artiste, elle vit et travaille entre Paris et Sfax. Alexandra Galitzine-Loumpet est anthropologue au Centre d'études en science sociales sur les mondes africains, américains et asiatiques (CESSMA – Université Paris Diderot, Inalco, IRD) et coordinatrice du programme Non-lieux de l'exil. Cet entretien a été réalisé entre Paris (France) et Gatineau (Canada), via Skype le 10 mai 2017.

SOMEWHERE BETWEEN A SCREAM AND A LULLABY

Stacy Hardy

In a city where the boundaries between life and death are laid bare, artists are birthing new spaces for dreaming ‘other ways of breathing’.

“Art is the strength to make reality say what it would not have been able to say by itself or, at least, what it might too easily have left unsaid,” wrote the Congolese novelist and playwright Sony Labou Tansi in 1985.

Writing out of the turmoil of post independence, Sony’s texts posed a challenge to the corrupt body politic of both colonial and post-colonial Africa. “To be a poet nowadays,” he claimed, “is to want to ensure that, in the face of guns, in the face of money (which in turn becomes a gun), in the face of received wisdom (upon which we poets have the authority to piss), no aspect of human reality is swept into the silence of history.”

Dancer and choreographer Faustin Linyekula is precisely such a poet. His realm is the stage, his medium is the body, but his work is defined by a similar quest for truth – a truth arrived at not by defending reality or by embracing illusion, but rather, like Tansi, by seeking out a physical language that breaks the assumptions of both reality and illusion; a truth that can birth new spaces for dreaming “other ways of breathing”.

LIFE AND A HALF

It is this desire for a new sense of truth that provokes Linyekula to return to the Congo after years in exile dancing his way to fame in the capitals of Africa and Europe. There he creates what has become known as Studios Kabako, a network of emerging artists spanning the world; a home for dreamers that encourages “a fluid movement between the social and the artistic”.

The company has its roots in Kinshasa, the capital of the Democratic Republic of Congo. Once “Kin la belle” of Linyekula’s childhood, now “Kin la poubelle”, a city in ruin, haunted by the ghost of Mobutu Sese Seko and shaped by intense strife between the energy of its survival economy and the horror of life.

It is a city perhaps best described by fiction. The phantasmagorical Kinshasa Tansi evokes in his novel *Half and a Life*, where the boundaries between life and death are cracked, lacerated and laid open. “This became a land of bodies and blood,” he writes, populated by “the living, the dead, the nearly dead, the ones who wouldn’t leave... the halves, the limbs, the chunks... men and woman for who life had no purpose but to kill life...”

“I asked myself, how do you invent islands of beauty in such a chaotic space?” says Linyekula. “That’s where my work finds its energy. And yet I don’t only want to tell stories of ruins – all the ruins inside us, all around us... Sometimes it seems everything is hopeless. The abyss is so deep. How can I imagine a way forward? What are the remaining spaces of dreams that people have?”

He looks to Kinshasa’s music culture, the songs, dances and fashion that have so long been the lifeblood of the city. Antoine Moundanda’s kisansi-rumba of the 1950s; the independence cha cha cha of the 1960s; and François Luambo Makiadi, a.k.a Franco, the voice of Mobutu... but also the voice of the people.

“Kinshasa, Mboka ya Makambo,” Franco sang, “City full of problems/ Kinshasa, city full of liars/ They want me to flee kin/ But if I flee, their lies will be seen as true.”

But now the subtle interplay between truth and lies, sycophancy and subversion embodied by Franco are increasingly threatened by consumer cults characterised by vulgar expediency and infighting. The body, Tansi warns, can also be a traitor: “it sells you to the outside world. It puts you at the disposition of others.”

“Back in my country after several years... all of Kinshasa seems to live only for appearances,” says Linyekula. “Appear rich and strong... shine at all costs. Concerts invite you at 9pm. Don’t come before midnight but be prepared to stay until dawn. Drink, dance and flirt. Musicians... singing their own praises, power, beautiful women and expensive stuff, designer clothes and luxury cars.”

The soundtrack is ndombolo, a music whose driving rhythms and sheer physicality offers the possibility for liberation from war and oppression, but simultaneously risks perpetuating the very violence and subjugation it seeks to transcend. “Violent assault taught us what lungs are used for,” as Tansi puts it; music becomes a radioactive buzz that transforms dancers into “diameters of meat smelling like wine... those dead eyes, those laughs... those wretched asses.”

“Today in my country,” says Linyekula, “we need to dream. Music was one of those spaces. But today I look at Werrason, Fally Ipupa, Koffi Olomide, Mpiana

– all the big shots. They think that the answer is to show off. To say, ‘I am the richest around’ – to sell that dream... Musicians become beggars, glittery beggars but beggars. Then you realise how tragic our situation is. When you see the moral, intellectual, material misery of the people who should make us dream, then you understand how much shit we are really in. Then you ask yourself what can be the future...”

Out of this seeming emptiness Linyekula creates Studios Kabako’s first performance, *Spectacularly Empty II* (2003). An empty stage, bare bodies set against the superficial abyss of a screen, a hypnotic transparency which simulates and denies space at the same time. The contrast between illusion (which is spectacular) and reality (which is empty), but also the spectacular emptiness of the naked body set against the emptiness of the spectacle.

He invokes Franco, his childhood hero. The company performs *The Dialogue Series: i. Franco* (2006). Franco’s story: “A boy who came from the streets, Leopoldville as it was then, who educated himself into music, into life. Who with his guitar and voice communicated something that spoke to and of his generation... how did he manage to capture that energy? I go to Franco to learn.”

Alone on stage, Franco’s music drives Linyekula as he punches into a boxing bag. A gruelling marathon. 12 rounds. “Almighty OK Jazz. We entered OK, we came out KO.” He is Franco. He is Muhammad Ali taking down George Foreman at Stade Tata Raphaël in Kinshasa in 1974.

He re-enacts Ali’s rope-a-dope technique, goes to the edge. Maybe, he thinks, truth then is like gravity, it does not reveal itself through rational thought or descriptions. Only by releasing our human grasp of something and entering into the space of unknowing can an object fall and gravity be revealed. Perhaps, as Tansi tells us, “the body is the only bottomless thing in the world.”

Abundantly layered in an intensely personal language of the self, *The Dialogue Series: i. Franco* culminates in an affirmation of the body as one’s “only true country”. It shows that what is most meaningful in living can be uncovered in the scattered traces of our individual and personal experiences.

Says Linyekula: “The process thus far has been that everyone who takes over power, rewrites history. So as an artist I need to stop fighting. To take what everyone has said and see where I personally stand. So the question becomes: ‘how do I say my name in the middle of all this?’”

THIS HERE IS MY CITY

During 2006 Linyekula moves Studios Kabako from Kinshasa to Kisangani, the city of his birth. Capital of Orientale Province, Kisa is a city at the heart of the war, ripped open by violence and mineral extraction. But if Kin’s ruins are haunted by Mobutu, it is Patrice Lumumba that haunts Kisa.

“This here is my city,” the leader of Congolese independence said in 1961. A city then, also of hope, Kisangani redefines Studios Kabako – a dance and theatre ensemble, a communal place for exchange.

Linyekula recalls: “I started to realise, yes, it’s an unstable territory. At the same time there is a common denominator: the body. All history, all of the present can be defined by forms of violence against the body – its sophistication, its evolutions. One hundred years back: Belgium. The violence with Mobutu’s regime. More recently: cannibalism... It’s too big! How can you speak about this? It’s impossible. So I thought maybe this body will tell me the truth. I’ll shake it a bit and see what it answers.”

The answer came as last year’s *Dinozord: The Dialogue Series iii*, Studios Kabako’s first piece created in Kisangani. A deeply personal narrative that employs what Tansi calls “passwords of flesh,” creative strategies that can “send the body back to hope” and “provoke meat to leap”.

“In the middle of this destruction the only way of being subversive is to be positive. The punks from Europe and America in the late 1970s said ‘no future’, but they could afford to say that because there was a future there. Here we are in a context where there is only destruction. If I want to be a rebel I have to be positive. I just have to be constructive and say ‘more future...’”

“More future” became *more more more...future*, the title of Studios Kabako’s new work, currently in production. Its title suggests the trajectory. *More more*

more...future is a work based on excess and scattering, an aesthetic of sensuous surplus, overload and over-elaboration. Yet, it is not spectacle – for there can be no spectators. Everyone present is implicated.

Performance itself is implicated. Its inspiration is ndombolo dance culture. Its subject is the show trials and public executions that have replaced theatre in the Congo. It lays bare the messy collusion between ruler and ruled, the grotesque moments of duplicity and complicity that have come to define life.

“The most important thing is not the aesthetic object. Art is not important. The most important thing is to believe in something in a context where it’s impossible to believe in anything. The work is thus an act of faith.”

“So the form emerges. It’s music but it’s music that only makes sense when it has a physical impact. So we will turn up the volume. It has to be loud so we’ll stop hearing all the noise – NGOs, politicians, propaganda, statistics. So I can hear the sound of my body and then the sound will get the bodies to move.”

“But these bodies need a shell, a skin. So I turned to Lamine [Badian Kouyate, founder of the Paris-based label Xuly Bet]: ‘can you create a shell for these bodies?’ On top of all that I called a friend who is in jail – the poet Antoine Vumilia Muhindo, who was arrested and sentenced to death in 2001. I asked him, ‘from where you are, sentenced to death for treason, what do you hear?’”

Muhindo’s reply came as a “dog’s soliloquy” – words, not as symbols, but as pieces of living tissue. Not spoken, not enunciated but flung. Lamine’s costumes: not clothes but literally skin, prosthetics that transform or extend bodies. The movement is not even dance. It predates the choreography of dancing – it is the body manifesting itself and manifesting us – feet communicating to a pitch of fury that is life, is love, is death.

The music, which anchors the project, is directed by acclaimed guitarist Flamme Kapaya, a graduate of the ndombolo factories of Wenge Musica Maison Mère and Werasson. But here ndombolo’s ecstatic energy and physical power is turned against commercial ideologies of containment and control. The music infects bodies, pervades and infiltrates them, and in a turbulent explosion of noise ungrounds death – life feasting on death or a life-infested death, an unthinkable intensity of life.

More more more...future is not an easily locatable cultural mimicry, but a rogue arsenal of displacements and delirious incantations. The violent, vulgar aesthetic of power that characterises commandment is invisibly turned against itself. A different form of power emerges within this very moment, generated by the body in movement. The body becomes a rogue space once more. It traffics in the unspoken. It steals and scavenges, displaces and reinstitutes the world with which it plays.

“So yes, it’s a fashion show and yet it is not. It’s a choreographic piece and yet it is not. It’s a concert and yet it is not. It’s somewhere between a scream and a lullaby.”

Stacy Hardy is a writer, researcher and editor at Chimurenga in Cape Town. This article was originally published in Chimurenga 16: The Chimurenga Chronic (October 2011).

The inventors of Africa



UNE FOIS DE PLUS LE DÉNI

Dieudonné Niangouna

Comment peut-on refuser de concevoir un espace existant en s'acharnant à dévier sa présence ? Encore un coup d'état du sens. Le coup d'état fait au théâtre.

Le Festival d'Avignon vient de donner sa lecture sur les créateurs issus de l'Afrique subsaharienne : zéro théâtre. C'est dire que la radicalité avec laquelle cette programmation le fait savoir est d'un déni total. Totalement flagrant. C'est à se poser des questions sur les mécanismes de lecture que certaines institutions peuvent encore avoir aujourd'hui sur la création théâtrale venue du continent africain et de sa diaspora. Le théâtre deviendra de plus en plus un cas de conscience et cela est sans doute son côté le plus redoutable. Celui qui échappe au simplisme et à l'injonction des formes et des codes de lecture.

Après le grand débat sur la présence des minorités sur les scènes françaises, il est aberrant de constater que le problème se dessine sous forme de genre aujourd'hui ; on donne un espace à la danse et à la chanson pour justifier cette présence ; tout en continuant à nier la place du théâtre. Quelque chose s'avère suivre son cours ; comme si il y avait un mystère quelque part et qu'il fallait à tout prix rendre les choses encore moins légitimes et pas tout à fait acceptables.

Après maintes discussions le phénomène théâtre qui vient d'Afrique est toujours décliné ; la raison non entendue ; et les efforts des créateurs comme des épées dans l'eau. Devant ces créateurs se dresse un ennemi redoutable qui contre vents et marées refuse d'entendre raison en affirmant sa lecture et la conception selon laquelle l'autre doit être vu au nom de je ne sais quelle morale sacro-sainte.

Je crois que l'art dramatique est au cœur de toute démocratie. Et faire fi de l'art dramatique venu du continent africain et articulé par ses créateurs contemporains est un énorme problème qui cache bien des raisons sous-jacentes ; si même un grand festival comme le Festival d'Avignon qui annonce de façon officielle une année à l'avance que l'édition 2017 sera consacrée à l'Afrique subsaharienne néglige le théâtre. Comment peut-on inviter et prouver par ignorance ? Comment peut-on dire faire place et faire fi ? Comment peut-on prôner une chose et appliquer son contraire à la fois ? Ici, la question n'est plus la présence des créateurs africains au Festival d'Avignon mais celle de la présence du théâtre issu du continent africain et de sa diaspora. Comment peut-on fuir la question THÉÂTRE à ce point dans l'une des plus grandes messes du théâtre en Europe ? Fuir la question du texte pour des gens qui disent penser le théâtre me paraît complètement dichotomique. Inviter un continent sans sa parole est inviter un mort. C'est une façon comme une autre de déclarer que l'Afrique ne parle pas, n'accouche pas d'une pensée théâtrale dans le grand rendez-vous du donner et du recevoir. Et insister en invitant cette Afrique sous cette forme muselée

c'est bien pire qu'une injure. C'est inviter un mort à sa table, lui envoyer toutes les abominations à la gueule, sans se reprocher quoi que ce soit, parce que de toute évidence on sait que le mort ne parlera pas, et c'est bien la raison de cette invitation.

Cette profanation continue à dire que l'esprit créatif africain ne trouve toujours pas des voix assez fortes pour crier haut et fort « Ça suffit ! Nous ne sommes pas des moutons ! » Mesdames et messieurs les organisateurs de la soixante et onzième édition du festival d'Avignon, personne ne vous a obligé d'inviter l'Afrique subsaharienne, alors pourquoi ce coup d'état de sens ? Créer un espace pour la parole et empêcher une partie d'un continent de parler à cette tribune me semble en tout point égal à une forme de censure qui ne dit pas son nom. Je vois là des gens qui s'acharnent à repousser la vie des mots, à tuer le langage articulé venu du continent africain, à ignorer avec force et véhémence l'existence de sa pensée mise en scène et défendue oralement par des acteurs, à étouffer sa voix la plus existante, sa poétique parlée, à l'empêcher de cotiser dans le concert des arts au sommet des nations.

C'est bien de ça qu'il s'agit dans cette programmation de la soixante et onzième édition du Festival d'Avignon, soit cinquante-sept ans après la décolonisation des espaces francophones africains. Cinquante-sept ans après, c'est énorme ! On ne peut quand-même pas continuer à jouer avec un continent. L'impression que certains peuvent tout dire, tout faire, et faire-faire aux créateurs issus du continent africain sans qu'aucun raisonnement sensé au préalable ne puisse nourrir la réflexion. Les créateurs de théâtre issus du continent africain ce sont des pas aboutis pour eux, des dégénérés peut-être... Sinon comment peut-on accepter de retirer la parole dans un corps ? Mais enfin, sommes-nous revenus à l'époque de Hérodote où l'on disait que le noir n'est que bruit, son et tam-tam ? Dans un festival de théâtre en plus ? Jean Vilar avait un rêve compétent, un rêve d'ouverture qui évacuait la peur de l'autre, un rêve qui épousait les grands défis de son temps. Et c'est en cela que le Festival d'Avignon est un temple artistique du vivant, un endroit qui questionne notre monde, à tous, je précise. On ne peut pas saboter le sens pour continuer à droguer le plaisir et agiter des oriflammes sous des couleurs africaines c'est bêtement honteux, c'est d'une obscénité, c'est lâchement de l'exotisme blême, affable, horrible, sans couilles et sans classe !

Monsieur Olivier Py qui dirige le festival d'Avignon depuis quatre ans a toujours dit qu'il défendait le texte, le théâtre de texte selon sa propre expression, le théâtre de texte. Monsieur Olivier Py est auteur, dramaturge et romancier. Il est metteur en scène et comédien. Alors comment un chantre de la dramaturgie de son calibre peut-il concevoir un dialogue avec un espace continental en faisant fi du théâtre ? Comment est-ce possible sans la parole du théâtre, sans l'espace du langage textuel pour lui qui est dramaturge, metteur en scène et comédien ? Je parle au nom d'un continent qu'on doit arrêter d'utiliser comme une serpillère. Nous autres têtus d'Afrique ne

sommes pas là pour essayer la moquette. Le grand écrivain Sony Labou Tansi disait « Si nous autres têtus d'Afrique demandons têtement la parole après cinq siècles de silence, c'est pour dire l'espoir à l'oreille d'une Humanité bâclée. » C'est pour dire ! On n'invite pas les gens pour se taire. On n'invite pas les gens sans leur parole. On n'invite pas un morceau de terre sans ses poètes. Alors, où est la parole ?

Nous demandons la parole, Monsieur Py. Nous la demandons sur scène après cinq siècles de silence. La parole sur scène et pas à RFI. Nous ne sommes pas que des corps. Où sont les dramaturges ? Où sont les acteurs ? Les parlants, où sont-ils ? Où est la parole parlée ? Où est le verbe ? Où est la gueule qui beugle et fait sonner les nuits magiques d'Avignon ? Où est la chanson du poète ? Je ne parle pas des musiciens que vous avez invité car l'Afrique a toujours chanté partout et en tout temps. Je parle de l'art du conteur, je parle du soleil, de la foudre, de l'épée tranchante du mot qui assène, soigne et caresse, je parle du feu béni qui sort de la bouche ! Où est ce français qu'on nous a appris à la chicotte et que nous avons assimilé à notre façon de faire théâtre avec ? Il est où ? Vous avez peur de notre façon ? Vous ne l'aimez pas ? Vous ne la comprenez peut-être pas ? Mais pourquoi nous inviter, alors ? Vous préférez nous inviter sans notre français ? Mais diable, pourquoi l'a-t-on appris, alors ? Après nous avoir forcé d'apprendre la langue de Molière à la chicotte, on nous interdit en plus de ne pas la prononcer sur scène ? Mais de qui se moque t-on ? C'est quoi la blague ? Nous sommes une opération historique, et c'est une donnée qu'il ne faut jamais ignorée. Nous ne sommes pas à la foire où l'homme le plus fort soulève quatre cents kilos, où l'on apprécie un nègre en cage, où l'on applaudit les parties génitales de la Vénus hottentote. Nous ne sommes pas une exposition universelle. Une maison s'élève par l'esprit. Et ce qui est écrit sur cette programmation révèle sous bien des formes ce qui n'est pas dit. On ne chasse pas la parole au théâtre.

Dieudonné Niangouna est auteur, metteur en scène et acteur. Cet article a été publié par l'artiste sur sa page Facebook et sur sceneweb.fr le 23 mars 2017.



RETURN THE
DEVELOPMENT
NARRATIVE
TO THOSE WHO
L I V E I T



FEATURE PERFORMANCE

FESTIVAL KONGO AM RHEIN RENCONTRE DES ARTS CONTEMPORAINS DU CONGO

In Koli Jean Bofane

Le festival Kongo am Rhein se déroulera du 11 juin au 2 juillet 2017. L'événement réunira des artistes contemporains et leurs œuvres pour une rencontre avec la flamboyance et le dynamisme de la ville de Kinshasa, transplantée pour un moment sur les rives du Rhein. Il s'agit de mettre en place un échange véritable à travers des formes artistiques qui parlent à tous. Un dialogue sera instauré avec les habitants de Bâle en passant par des conférences, des ateliers, des rencontres-débats, des activités ludiques et conviviales pour commencer l'été en beauté.

L'art contemporain venu du Congo débarquera à Bâle cet été et ce sera l'occasion d'une véritable expérience qui se déroulera à travers des expositions et beaucoup d'autres activités culturelles. L'art plastique y figurera en bonne place mais pas seulement ; il y aura aussi du théâtre, de la littérature, de la bande dessinée, des performances, de la musique, un programme foisonnant, des œuvres et des invités de talents.

KINSHASA / BÂLE : DEUX VILLES – DEUX SENSIBILITÉS

Nous nous sommes posé une question simple : que pourrait produire la rencontre d'une société telle que la Suisse caractérisée par la rigueur et la bonne gouvernance avec le tumulte et l'imagination, composantes incontournables lorsque vivant au bord du fleuve Congo ? Les sensibilités de deux espaces seront en confrontation : deux villes et deux façons de réfléchir et de vivre. Le festival sera l'occasion d'un happening qui se déroulera dans toute la ville de Bâle. Kongo am Rhein, c'est la beauté et la réflexion d'aujourd'hui à travers différentes formes d'art : peinture, sculpture, littérature, théâtre, cinéma, performances, musique, bande dessinée. Seront présentes des œuvres de : Steve Bandoma, Minga Mingiedi Tunga, Freddy Mutombo, Eddy Eketé, Vitshois Milambwe, Ange Swana, Odette Messenger, Mufuki Mukuna, Freddy Tsimba, Michèle Magma, Rosette De Stefano, Jaklin, Serge Kakudji, Fiston Mwanza Mujila, In-Koli Jean Bofane, D. Niangouna, Anaclét Kennedy, Androa Mindre Kolo, Sammy Baloji, Filip De Boeck, Patrick Willocq, Colin Delfosse, Jean Depara, Djo Munga, Florent de la Tulaye, Renaud Barret, Barly Baruti, Héritier Tripple, Yannick Nkoy, Jones Cruipy, le restaurant Inzia.

PENSER LA VILLE À TRAVERS L'ART

Les métropoles africaines sont des espaces qui se développent rapidement. Il y a 20 ans, la ville de Kinshasa comptait 6 millions d'habitants, aujourd'hui elle en compte 12 millions dont la moitié a moins de 25 ans. Elle est un creuset également et son fleuve draine des populations issues des quatre coins du pays, différentes les unes des autres parce que de différentes ethnies, ce qui crée un dynamisme extraordinaire que nous comptons confronter à travers le Festival Kongo am Rhein, afin de tracer des pistes de réflexion sur le vivre ensemble, sur le futur d'une ville, sur les pratiques de coexistence entre des populations de différentes générations et pays. Les œuvres créées par les artistes de cet espace décrivent essentiellement des situations du milieu urbain, en phase avec leur temps, se projetant dans le futur. Ces œuvres sont des allégories et des métaphores sur la vie sociale et politique, sur les rêves et les désirs du citoyen, mais aussi sur ses turpitudes.

L'art à Kinshasa réside au milieu de la population. Les ateliers des peintres et des plasticiens, les lieux de répétition des musiciens ou des gens de théâtre, ces endroits où la création règne, sont ouverts au quartier. Il existe à travers l'élaboration de l'œuvre, un échange constant entre l'artiste, son environnement, son public. L'artiste est au centre de la cité et pas vivant dans une sphère élitiste, en dehors de son siècle. Autour des expositions et des activités se déroulant pendant le festival Kongo am Rhein, des plasticiens, des écrivains, des penseurs, des performeurs, des musiciens, animeront des rencontres, des ateliers, des spectacles, des concerts à travers la ville de Bâle, car l'artiste à Kinshasa, se doit de participer à l'édification de la cité, à la promotion du vivre ensemble et son devoir est de susciter des pistes de réflexion.

VOUS DITES, PERFORMANCE ?

Lorsque l'on dit performance à Kinshasa, on pense : outrance, exagération, flamboyance. Parce qu'il le faut, l'environnement d'où ils viennent est turbulent, chaotique, la démocratie à de la peine à prendre

son envol, la mauvaise gouvernance est institutionnalisée. Les performeurs sont les hérauts du peuple. Ils bougent plutôt. Ils prennent possession de la ville pour interpeler sur la place ou les devoirs du citoyen, sur des problématiques telles que la maladie, l'environnement, la propreté dans la ville, à l'instar d'Eddy Eketé, l'homme-canette. A Bâle, ils seront les sensibilisateurs populaires de l'événement. Ils parcourront la ville avec leurs messages et animeront des ateliers avec les jeunes également. Bref, ils tenteront de frapper nos imaginations comme ils le font à Kinshasa, où l'art est entré une fois pour toute dans la cité et où leur vocation à eux est non seulement de transmettre leurs délires, mais surtout de susciter une profonde réflexion.

LE CONTRE-TÉNOR SERGE KAKUDJI

Lorsque nous tentons de connecter les espaces à travers l'art, le contre-ténor Serge Kakudji pourrait constituer la clé de voûte de cette manifestation dans le sens qu'il accomplit le chemin inverse des artistes présents à Kongo am Rhein. L'artiste n'amènera pas le Congo sur les bords du Rhein, mais démontrera qu'il est facile de se projeter à travers l'espace, de s'emparer de ce que bon vous semble pour le restituer – comme il le fait – avec maestria. Son répertoire, c'est, Mozart, Haendel, Glück. Il a intégré le chant lyrique depuis son Katanga natal et est parvenu à s'emparer de ce que la tradition occidentale avait de plus fin, le mêlant à ce que le Congo pouvait offrir de plus splendide à travers sa propre singularité. Il était important que Serge Kakudji depuis son environnement constitué de cuivre, de cobalt, d'uranium et de malachite puisse faire entendre sa voix, là où des prédécesseurs ont marqué les âmes de leur empreinte.

LE SENS DE LA DÉMARCHE

Il est important de constater que les artistes issus de cet espace que l'on nomme Congo ne peignent pas de jolies petites fleurs, n'écrivent pas sur leur dernière histoire d'amour qui a mal tournée. Leurs préoccupations sont autres. Ils évoquent la démocratie, la liberté, les turpitudes des êtres, leur place dans leur environnement, autrement dit, ils parlent de citoyenneté et de responsabilité individuelle et collective. Pour ce faire, ils ont dû s'ouvrir au monde et chercher des pistes de réflexion partout où cela est possible. C'est cet esprit-là que l'on veut susciter à travers la culture qui, si elle est universelle, démontrera que nos ambitions, nos rêves sont semblables à travers le monde, même si les façons de les interpréter peuvent différer, pour une meilleure perception de son environnement, de l'Autre.

kongo-am-rhein.org

In Koli Jean Bofane est écrivain et auteur, entre autres, de *Mathématiques congolaises (Actes Sud, 2008)* et *Congo Inc. (Actes Sud, 2014)*. Né à Mbandaka en RdC, il vit et travaille actuellement à Bruxelles.

FESTIVAL KONGO AM RHEIN

k
KASERNE

**DIEUDONNÉ
NIANGOUNA (COG)**
**PAPA WEMBA.
DER AFFE
HAT RECHT**

**PAPA WEMBA.
LE SINGE
AVAIT RAISON**

**29.&
30.6.**



30.6.
**DIEUDONNÉ
NIANGOUNA (COG)**
LEYLA-CLAIRE RABIH (FR)
FRANK WEIGAND (DE)
**NENNT MICH
MUHAMMAD ALI**
M'APPELLE MUHAMMAD ALI

KONGO AM RHEIN – PERFORMANCES

Moderated readings with In Koli Jean Bofane and Fiston Mwanza Mujila
Moderierte Lesung mit den Schriftstellern In Koli Jean Bofane und Fiston Mwanza Mujila

29.6.2017 | 19:00
Kulturraum Restaurant parterre
Klybeckstrasse 1b, Basel

Theatre performance by D. Niangouna:
«Papa Wemba. Le singe avait raison»
*Theaterperformance von D. Niangouna:
«Papa Wemba. Le singe avait raison»*

29.6. & 30.6.2017 | 19:30
Kaserne
Klybeckstrasse 1b, Basel

Classical concert by counter tenor Serge Kakudji,
accompanied by cembalo and piano
*Klassisches Konzert von Kontratenor Serge Kakudji,
mit Begleitung durch Cembalo und Klavier*

29.6.2017 | 21:00
Kulturraum Restaurant parterre
Klybeckstrasse 1b, Basel

Staged reading of «M'appelle Mohammed Ali» with
D. Niangouna, Frank Weigand and Leyla-Claire Rabih
*Szenische Lesung von «M'appelle Mohammed Ali»
mit D. Niangouna, Frank Weigand und
Leyla-Claire Rabih*

30.6.2017 | 21:00
Kaserne
Klybeckstrasse 1b, Basel

Rumba Congolaise with Yannick Nkoy
Rumba Congolaise mit Yannick Nkoy

30.6.2017 | 21:00
Kulturraum Restaurant parterre
Klybeckstrasse 1b, Basel

Trap with Jones Cruipy
Trap mit Jones Cruipy

1.7.2017 | 21:00
Kulturraum Restaurant parterre
Klybeckstrasse 1b, Basel

Readings of Congolese literature by
In Koli Jean Bofane and Fiston Mwanza Mujila with
Claude Bofane on the saxophone
*Lesung von Auszügen kongolesischer Literatur von
In Koli Jean Bofane und Fiston Mwanza Mujila,
begleitet von Saxophonist Claude Bofane*

2.7.2017 | 11:30
Kulturraum Restaurant parterre
Klybeckstrasse 1b, Basel

Congolese gastronomy by Restaurant Inzia
Kongolesische Gastronomie von Restaurant Inzia

2.7.2017 | 12:00
Restaurant parterre
Klybeckstrasse 1b, Basel

Artists / Künstler und Künstlerinnen
In Koli Jean Bofane, Claude Bofane, Jones Cruipy,
Eddy Ekete, Serge Kakudji, Freddy Mutombo, Fiston
Mwanza Mujila, D. Niangouna, Yannick Nkoy, Leyla-
Claire Rabih, Frank Weigand

Curator / Kurator
In Koli Jean Bofane

Project coordinator / Projektkoordinatorin
Isabelle Chariatte Fels

DIE FRAGE NACH HELDENFIGUREN UND DER SCHWARZEN IDENTITÄT

D. Niangouna und Frank Weigand

D. Niangouna, Autor, Regisseur und Schauspieler aus Brazzaville / Republik Kongo und seine Compagnie haben sich in ihren Theaterarbeiten mit der Gewalt und Wut auf den Strassen der Republik Kongo vor dem Hintergrund des kongolesischen Bürgerkriegs und der Geschichte des französischen Kolonialismus auseinandergesetzt. In der Lyoner Inszenierung *Papa Wemba. Le singe avait raison* setzt sich Dieudonné Niangouna mit der heutigen Heldenfigur auseinander.

D. Niangouna: „Auf der Suche nach einer passenden Heldenfigur stellte ich fest, dass die Vorstellungswelt meiner Kindheit in erster Linie von fiktiven Bildern beeinflusst worden war. Nicht die realen politischen Themen hatten meine Gedankenwelt bevölkert, sondern stereotype Fantasiebilder in Form von Superhelden. Als Gegenreaktion darauf setze ich hier [in der Theaterperformance *Le singe avait raison*] vier ungewöhnliche Figuren ins Zentrum und gebe ihnen mittels einer ikonoklastischen Sprache das Wort: Superheld, Diva, Clown und Sapeur werden in stark verschobener Art das Wort ergreifen, um ihrem Charakter zu entfliehen, um Klischees in Fragen umzuwandeln, wie jene der erstarrten Gegenwart und der unzureichend verhandelten Zukunft; wie jene der allwissenden offiziellen Geschichtsschreibung, welche Erfolg vorgaukelt und doch keinen Raum lässt für die historischen Wirklichkeiten der gewöhnlichen Leute, besonders nicht der kritisch Gesinnten. Das Stück steht ganz im Zeichen jener Person, welche schon früh ihr Werk und Leben genau diesen Fragen widmete: Papa Wemba.“

Wie nimmt man in Mitteleuropa Texte wahr, welche die euro-zentrische Perspektive Lügen strafen und selbstverständlich mit sprachlicher, formaler und kultureller Vielfalt umgehen? Und wie lassen sich derartige Werke adäquat ins Deutsche übertragen? Dies ist das Thema der Leseperformance zu Dieudonné Niangounas Monolog *M'appelle Mohamed Ali/Nennt mich Muhammed Ali*, den der Autor ursprünglich dem burkinischen Regisseur und Schauspieler Etienne Minoungou auf den Leib schrieb. *M'appelle Mohamed Ali* präsentiert einen schwarzen Schauspieler, der vor weissem Publikum den zur afro-amerikanischen Ikone gewordenen Schwerege-

wichtsweltmeister Ali verkörpert und immer wieder aus der Rolle fällt. Diese Situation wird zum Ausgangspunkt einer Reflexion über schwarze Identität und Geschichte und zeitgenössisches Theaterschaffen in Afrika und Europa. Ins Deutsche übersetzt wurde der Text von der französischen Regisseurin Leyla-Claire Rabih und dem deutschen Journalisten und Übersetzer Frank Weigand, die seit 2011 gemeinsam die Buchreihe *SCÈNE – neue französische Theaterstücke* im Verlag Theater der Zeit herausgeben.

In der Leseperformance stehen D. Niangouna, Leyla-Claire Rabih und Frank Weigand gemeinsam auf der Bühne und beleuchten in einer zweisprachigen Textmontage die komplexen Wechselspiele zwischen Körper, Kontext, Sprache, Figurenkonstruktion und Übersetzungsprozess.

D. Niangouna ist Autor, Regisseur und Schauspieler. Frank Weigand ist Journalist und Übersetzer und lebt in Berlin.

SchwarzWeiss Sendung Literatur



Things you should know about Africa | Radio X

IMAGE AFRIQUE FESTIVAL '17 – STADTSPRACHEN

Kulturenvelfalt steht im Mittelpunkt des Konzepts von Stadtsprachen – einem Festival und Literaturmagazin der Berliner Literarische Aktion e.V., das der multilingualen Gegenwartsliteratur Berlins eine Plattform bietet. Mit Unterstützung des Literaturhaus Basel bringt Image Afrique die Idee von Stadtsprachen nach Basel und veranstaltet zwei Leseabende. Sechs im deutschsprachigen Raum lebende afrikanische Autorinnen und Autoren tragen dabei in der Originalsprache sowohl bekannte als auch bisher unveröffentlichte Texte aus ihren literarischen Werken vor. Im Anschluss lesen Schauspieler die Texte in der deutschen Übersetzung. Einige davon wurden extra für diese Performance übersetzt und sind erstmals in deutscher Sprache zu hören. Gelesen wird auf Setswana, Yorùbá, Kiswaheli, Songhay, Englisch, Französisch und Deutsch.

Die Lesungen moderieren Acèle Nadale, Literaturwissenschaftlerin und Gründerin von Afrolivresque, und Martin Jankowski, Berliner Literarische Aktion, e.V., Herausgeber des Stadtsprachen Magazin und Autor. Die beteiligten Autoren und Autorinnen sind Jümoké Bolanle Adéyanju (Nigeria/Deutschland), Mohomodou Houssouba (Mali/Schweiz), Steve Mekoudja (Kamerun/Deutschland), Goitseone Montsho (Südafrika/Deutschland), Wilfried N'Sondé (Demokratische Republik Kongo/Frankreich/Schweiz) und Henri Michel Yéré (Elfenbeinküste/Schweiz).

In Kooperation mit:
Stadtsprachen Magazin und Literaturhaus Basel

imageafrique.com

Mehrsprachiger Leseabend afrikanischer Literatur mit
Henri Michel Yéré, Steve Mekoudja und Mohomodou
Houssouba

Naturbad Riehen, Weilstrasse 69, Riehen
23.6.2017 | 19:30

Mehrsprachiger Leseabend afrikanischer Literatur mit
Jümoké Bolanle Adéyanju, Wilfried N'Sondé und
Goitseone Montsho

Rhybadhüüsl St. Johann, St. Johanns-Rheinweg 50, Basel
24.6.2017 | 19:30

Henri Michel Yéré ist ein ivoirischer Poet und wurde 1978 in Abidjan geboren. Er studierte Geschichtswissenschaften an der University of Cape Town und African Studies an der Universität Basel. 2010 promovierte er an der Universität Basel mit einer Dissertation zu Staatsbürgerschaft, Nationalität und Geschichte in der Elfenbeinküste im Zeitraum 1929-1999. Yéré ist Senior Diversity and Inclusion Partner für Novartis Schweiz und Lehrbeauftragter an der École Polytechnique Fédérale de Lausanne. 2015 veröffentlichte er zwei Gedichtbände: *Mil Neuf Cent Quatre-Vingt-Dix* (Panafrika) und *La nuit était notre seule arme* (L'Harmattan), die beide literarische Auszeichnungen erhielten. Er lebt mit seiner Frau und seinen zwei Söhnen in Basel.

Henri Michel Yéré is an Ivoirian poet born in Abidjan in 1978. He holds a BA degree in history from the University of Cape Town and an MA degree in African Studies from the University of Basel. In 2010 he obtained a PhD degree from the University of Basel with a dissertation on Citizenship, Nationality and History in Côte d'Ivoire, 1929–1999. He is currently Senior Diversity and Inclusion Partner for Novartis Switzerland and a lecturer at the École Polytechnique Fédérale de Lausanne. He published two poetry books in 2015: *Mil Neuf Cent Quatre-Vingt-Dix (Panafrika)* and *La nuit était notre seule arme (L'Harmattan)*, both of whom won literary accolades. Yéré now lives in Basel with his wife and two sons.

Steve Mekoudja ist künstlerischer Leiter, Autor und Blogger. Im März 2015 wurde seine Debüt-Novelle *Tala Ngoi*, welche die Massenvergewaltigungen von Frauen im Kongo thematisiert, beim Salon du Livre de Paris, der grössten Buchmesse Frankreichs, mit dem Prix Stéphane Hessel de la jeune écriture francophone ausgezeichnet. Derzeit studiert er Technische Informatik an der Technischen Universität Berlin.

Steve Mekoudja is an art director, author and blogger. In March 2015 he was awarded the Prix Stéphane Hessel de la jeune écriture francophone at the Salon du Livre de Paris, the biggest book fair in France for his debut novella *Tala Ngoi*, which broached the issue of women's mass rape in the Congo. Currently, he studies Computer Science at the Technical University of Berlin.

Mohomodou Houssouba kommt aus Gao, im Nordosten von Mali. Er studierte verschiedene Sprachen und Literaturen in Mali und Illinois (USA). Er schreibt auf Songhai, Französisch und Englisch und betrachtet die Mehrsprachigkeit als unabdinglich für das Zusammenleben und den interkulturellen Dialog. Deshalb engagiert er sich dafür, die Songhai-Sprache zu modernisieren und zu dokumentieren, besonders durch die Übersetzung verschiedener Texte. Seit 2001 arbeitet und lebt er in Basel.

Mohomodou Houssouba is from Gao in northeast Mali. He studied different languages and literatures in Mali and Illinois (USA). He writes his texts in Songhay, French and English, and considers multilingualism as fundamental to living together in harmony and to intercultural dialogue. Therefore, he is engaged in working towards documenting and modernising the Songhay language, particularly through the translation of a diverse body of texts. He has been living and working in Basel since 2001.

Jümoké Bolanle Adéyanju ist polylinguale Poetin, Kuratorin, Übersetzerin, Moderatorin und Tänzerin. Im Jahr 2012 organisierte sie das erste Break Dance Battle für Kinder und Jugendliche in Sansibar. Sie engagierte sich für etliche Hip Hop Jugendprojekte in Tansania und in der Türkei. Seit 2014 organisiert und moderiert sie die renommierte Veranstaltungsreihe The Poetry Meets Series in Berlin. Momentan lehrt sie an der Alice Salomon Hochschule Berlin zu Mbembe und Fanon (Concerning Violence: Necropolitics and Revolutionary Humanisms) und moderiert die monatlich stattfindende YAASAA Show beim Berlin Community Radio. Jümoké Adéyanju führt ihre Gedichte in Kiswahili, Yorùbá, Deutsch und Englisch auf.

Jümoké Bolanle Adéyanju is a polylingual poet, curator, translator, moderator and dancer. In 2012, she organised the first Break Dance Battle for Children and Youth in Zanzibar. She is involved with various hip hop youth projects in Tanzania and Turkey. Since 2014, she has organised and moderated the renowned event series "The Poetry Meets Series" in Berlin. Currently she teaches on Mbembe and Fanon (Concerning Violence: Necropolitics and Revolutionary Humanisms) at the Alice Salomon University in Berlin and presents the monthly YAASAA Show on Berlin Community Radio. Jümoké Adéyanju performs her poems in Kiswahili, Yorùbá, German and English.

Wilfried N'Sondé wurde 1968 in Brazzaville, Republik Kongo, geboren. Im Kindesalter zogen er und seine Familie in einen Vorort von Paris, wo er anfang Gedichte und Kurzprosa zu verfassen. An der Sorbonne studierte er Politologie. Heute lebt er seit über 20 Jahren in Berlin. Sein erster Roman *Le Cœur des enfants léopards* erschien 2007, für den er mehrere Preise erhielt. N'Sondé ist ausserdem für seine Romane *Le Silence des esprits*, *Fleur de béton* und sein jüngstes Werk *Berlinoise* bekannt.

Wilfried N'Sondé was born in Brazzaville, Republic of Congo in 1968. At the age of five he and his family moved to the outskirts of Paris where he began writing poems and short prose pieces. He studied political science at the Sorbonne until 1991. Today he has been living in Berlin for more than 20 years. His first novel *Le Cœur des enfants léopards* was published in 2007 and won numerous prizes. N'Sondé is also known for his novels *Le Silence des esprits*, *Fleur de béton* and *Berlinoise*.

Goitseone Montsho, geboren im Township Mabopane, ist eine südafrikanische Dichterin. Sie sieht sich selbst als Teil einer mündlichen Überlieferung und nutzt ihre Erzählungen, um ihren Enthusiasmus für Aktivismus, überkreuzende Narrative und Performance Art auszudrücken. Ihre Lyrik ist inspiriert von Geschichten der Tochter- und Mutterschaft und den vielen Grundierungen, die eine solche Bindung ausmachen: Erzählungen der weiblichen, dunkelhäutigen Erfahrungen, kombiniert mit dem Geschichtenerzählen und dem Verlangen, es der nächsten Generation zu erleichtern. Seit fünf Jahren lebt sie in Berlin.

Goitseone Montsho, born in the Mabopane township, is a South African poet. She considers herself as part of an oral tradition, and uses her storytelling to channel her passion for activism, intersecting narratives and performance art. Her poetry is inspired by tales of daughterhood, motherhood and the many ties that bind such experiences: Narratives of the black female experience, together with storytelling and the urge to give the next generation a better experience. She has lived in Berlin for the past five years.



MerKaBa for the Hoeteps. Photograph by Tabita Rezaire.

A* PIECE OF STREET FESTIVAL

The A* Piece of Street Festival, as the name suggests, is a public space happening that invites the public to experience the multiple reflections on African urbanity offered by the participating artists. A* stands for Art, Africa and Analysis. The festival highlights the roles artists play in understanding and translating urban dynamics in Africa, but also in a global context by curtailing the gap between “here” and “there”. The invited performers come from both African and European cities. Their works span from poetry to music, enactment to installation. They tackle diverse – and often difficult – topics: commodity trade and colonial entanglements, racism in multi-cultural societies, and the culture of language and decolonial healing.

apieceofstreet.com

knowbotiq: Swiss Psychotropic Gold

29.6.2017 | 12:30 | Petersplatz
30.6.2017 | 12:30 | Petersplatz

Tabita Rezaire: MerKaBa for the Hoeteps

29.6.2017 | 12:30 | Petersplatz
29.6.2017 | 17:30 | Matthäusplatz

Henri Michel Yéré: De rives et de rythmes

Fiston Mwanza Mujila: Acte de Dire III
30.6.2017 | 12:30 | Petersplatz

The Brother Moves On featuring Makongela from

The Brother Moves On, Itai Hakim and Kajama:

A Random Audience
30.6.2017 | 17:30 | Matthäusplatz

Das A Piece of Street Festival (zu deutsch „Ein Teil der Strasse“) besetzt für drei Tage Plätze im öffentlichen Raum. Das Publikum ist eingeladen, die vielseitigen Interventionen der teilnehmenden Kunstschaffenden zu afrikanischer Urbanität zu erleben. Das A* im A* Piece of Street Festival steht für Art (Kunst), Africa (Afrika) und Analysis (Analyse). Kunstschaffende bieten mit ihren Arbeiten nicht nur Unterhaltung, sondern tragen auch wesentlich zur Wissensproduktion bei, indem sie komplexe Dynamiken in neue Formen übersetzen. Die eingeladenen Künstlerinnen und Künstler leben sowohl in afrikanischen wie auch in europäischen Städten. Sie arbeiten in den Bereichen Poesie, Musik, Theater und Installation. Sie befassen sich mit diversen – und oftmals schwierigen – Themen: Rohstoffhandel und kolonialen Verflechtungen, Rassismus in multikulturellen Gesellschaften, Sprachkultur und dekolonialer Heilkraft.*

Mouna Karray: Nobody Will Talk About Us

1.7.2017 | 12:30 | Petersplatz

Ntando Cele: Lost Cargo

1.7.2017 | 17:30 | Matthäusplatz

Curator / Kuratorin

Kadiatou Diallo

Assistants / Assistentinnen

Melanie Boehi
Sarah Thiele

WALKING TOUR: AFRICA AND BASEL

The guided walking tour through Basel's old town reveals unexpected connections between the Swiss border-city and the African continent. Among those are remnants of the Indies textile trade of the late 17th and 18th centuries, sounds of 20th and 21st century South African Jazz, and, perhaps most obviously, the headquarters of pharmaceutical companies. The guides of the Africa and Basel walking tour elaborate on these entangled histories, provide alternative narratives about well-known places and show easily overlooked points of interest. The walking tours in the city centre are conducted in English and last 90 minutes. The number of spaces is limited and will be granted on a first come, first served basis.

Start:

Lohnhof, Basel

Finish/Ende:

Zentrum für Afrikastudien, Rheinsprung 21, Basel

26.6.–28.6.2017 | 18:00

29.6.–1.7.2017 | 14:00 | 18:00

2.7.2017 | 14:00

Der Stadtrundgang durch Basels Altstadt zeigt unerwartete Verbindungen zwischen der schweizerischen Grenzstadt und dem afrikanischen Kontinent. Dazu zählen Überreste des Handels mit Indiennes-Textilien aus dem späten 17. und 18. Jahrhundert, Klänge von südafrikanischem Jazz aus dem 20. und 21. Jahrhundert, und, vielleicht am offensichtlichsten, die Geschäftssitze der Pharmakonzerne. Die Leiterinnen und Leiter des Afrika und Basel-Stadtrundgangs erläutern diese Verflechtungen, präsentieren alternative Narrative zu altbekannten Orten und lenken die Blicke der Teilnehmenden auf leicht zu übersehende Sehenswürdigkeiten. Der Rundgang im Stadtzentrum wird auf Englisch durchgeführt und dauert 90 Minuten. Die Teilnehmerzahl ist beschränkt, am besten rechtzeitig am Lohnhof erscheinen.

SOUTH AFRICAN JAZZ

Andile Yenana Sextet

the bird's eye jazz club, Kohlenberg 20, Basel
21. & 22.6.2017 | 20:30

Jazzcampus, Utengasse 15, Basel

30.6.2017 | 20:30

In 2006, a brief encounter between South African pianist Andile Yenana and Swiss musicians Domenic Landolf and Patrice Moret lead to a lasting relationship. In 2016, together with the drummer Michi Stulz, they formed the Andile Yenana Quartet. With the addition of the young trombone player Siyasanga Charles and Yenana's longtime collaborator Marcus Wyatt, the ensemble has now grown into a sextet. Yenana's compositions are influenced as much by the musical traditions of the Eastern Cape and the townships as by the music of McCoy Tyner and Thelonious Monk.

Line-up

Ganesh Geymeier: tenor saxophone
Marcus Wyatt: trumpet, flugelhorn
Siyasanga Charles: trombone
Andile Yenana: piano
Patrice Moret: bass
Michi Stulz: drums

2006 kam es in Südafrika zu einer kurzen, aber nachhaltigen Begegnung zwischen dem Pianisten Andile Yenana und den Schweizern Domenic Landolf und Patrice Moret. Zusammen mit dem Schlagzeuger Michi Stulz formierten sie 2016 das Andile Yenana Quartet, das sie nun um die junge Posaunistin Siyasanga Charles und Yenanas langjährigen Weggefährten Marcus Wyatt zum Sextett erweitern. Yenanas Kompositionen sind ebenso von den musikalischen Traditionen des Eastern Cape und der Townships Südafrikas sowie von der Musik McCoy Tyners und Thelonious Monks geprägt.

Blue Notes Tribute

the bird's eye jazz club, Kohlenberg 20, Basel
23. & 24.6.2017 | 20:30

Jazzcampus, Utengasse 15, Basel

1.7.2017 | 21:30

In 1964, the South African pianist, composer and arranger Chris McGregor and his band, The Blue Notes took Switzerland by storm before continuing on to London, where they morphed into The Brotherhood of Breath. Trumpeter Marcus Wyatt, together with a distinguished South African-Swiss septet, honours the great music of Chris McGregor, Mongezi Feza, Dudu Pukwana, Nikele Moyake, Johnny Dyani, and Louis Moholo with this tribute band.

1964 machten die Blue Notes des südafrikanischen Pianisten, Komponisten und Arrangeurs Chris McGregor in der Schweiz Furore, bevor sie nach London weiterzogen und sich zur Brotherhood of Breath weiterentwickelten. Der Trompeter Marcus Wyatt würdigt mit einem hochkarätigen südafrikanisch-schweizerischen Septett die grossartige Musik von Chris McGregor, Mongezi Feza, Dudu Pukwana, Nikele Moyake, Johnny Dyani, und Louis Moholo.

Line-up

Simon Spiess: tenor saxophone
Donat Fisch: alto saxophone
Marcus Wyatt: trumpet and flugelhorn
Siyasanga Charles: trombone
Andile Yenana: piano
Fabian Gisler: acoustic bass
Dominic Egli: drums

birdseye.ch
jazzcampus.ch

Concerts at Markthalle: Jazz from South Africa with Andile Yenana, Siya Charles and Marcus Wyatt

Konzerte in der Markthalle: Jazz aus Südafrika mit Andile Yenana, Siya Charles und Marcus Wyatt

25.6.2017 | 11:00–13:00

28.6.2017 | 20:30–22:30

29.6.2017 | 20:30–22:30

2.7.2017 | 11:00–13:00

Markthalle Basel, Steinentorberg 20, Basel

Free entry, donations/Freier Eintritt, Kollekte

Andile Yenana (piano) and Marcus Wyatt (trumpet/flugelhorn) belong to the top guild of South Africa's bustling jazz scene and have been working together for many years in legendary bands. Some of them are the Voice Quintet, the Andile Yenana Quintet or the Blue Notes Tribute Orchestra - in all of them these artists excel with tremendous energy, quality and wit. They are joined by shooting star Siya Charles (trombone) - as is the case with Yenana and Wyatt her music tells of her roots in the Eastern Cape of South Africa.

Der Pianist Andile Yenana und der Trompeter Marcus Wyatt gehören zu den wichtigsten Vertretern der südafrikanischen Jazzszene und blicken auf eine langjährige Zusammenarbeit in legendären Formationen zurück. Ob im Quintett Voice, im Andile Yenana Quintet oder im Blue Notes Tribute Orchestra, die beiden Musiker begeistern mit ihrer unglaublichen Energie, ihrem Witz und einer hohen musikalischen Qualität. Mit der Posaunistin Siya Charles kommt ein Shootingstar der südafrikanischen Musikszene dazu. Wie Wyatt und Yenana sind auch bei Charles die Referenzen an die Musiktraditionen des Ostkaps unüberhörbar.

URBAN SOUNDS FROM AFRICA AT THE JAZZCAMPUS

Jazzcampus, Utengasse 15, Basel

1.7.2017

“Urban Sounds from Africa at the Jazzcampus” is organised by the Centre for African Studies Basel for the 7th European Conference on African Studies.

Yannick Nkoy

20:00

Nowhere beyond Latin America has Rumba had as strong an impact as in the Democratic Republic of Congo where it has developed into a major export. Yannick Nkoy and his band make the club swing to compositions of Tabu Ley, Franco and Papa Wemba.

Blue Notes Tribute

21:30

Motherland Soundsystem presents “Tour d’Afrique”

23:00

Motherland Soundsystem takes you on a tour to Africa's hottest musical destinations, mixing hiphop, electronica and the latest grooves from around the continent. The Zurich based Motherland club collective has curated contemporary urban African music to various audiences in the past decade. It has pioneered World Music 2.0, outernational and tropical live acts and DJs as part of the “Motherland calling from” and “Democratic Republic of Tamtam” club nights.

“Urban Sounds from Africa at the Jazzcampus” wird vom Zentrum für Afrikastudien Basel für die 7. European Conference on African Studies organisiert.

Wohl in kaum einem anderen Land ausserhalb Lateinamerika hatte die Rumba einen so massiven Einfluss auf die populäre Musik wie im Kongo, von wo er sich wiederum als Congo Rumba zum Exportschlagler entwickelte. Yannick Nkoy und sein Ensemble versetzen den Club mit Kompositionen von Tabou Ley, Franco und Papa Wemba in Schwingung.

Das Kollektiv Motherland präsentiert urbane Sounds und Lebenswelten aus afrikanischen Metropolen und darüber hinaus. Die Kombination aus Hiphop, Electronica und den neuesten Grooves sorgt für die ultimative Party zum Abtanzen! Das Zürcher Motherland Club Kollektiv kuratiert seit gut zehn Jahren zeitgenössische urbane Musik aus Afrika.

EVENTS

FRIDAY 9 JUNE

18:00 Image Afrique Festival '17:
CAP Prize 2017
Theaterplatz | free

SATURDAY 10 JUNE

17:00 Image Afrique Festival '17:
Nabil Boutros: Alles Ägypter
Voltaplatz | free

18:00 **Kongo am Rhein Festival**
Salon Mondial | Freilager-Platz 10
free

THURSDAY 15 JUNE

18:30 Image Afrique Festival '17
Afrika-Komitee: **Democrats**
followed by discussion with
Lucy Mazingi (YETT, Zimbabwe)
Neues Kino | Klybeckstrasse 247
Donations welcome

FRIDAY 16 JUNE

17:00 Image Afrique Festival '17:
Plakatausstellung des K'Werk
Lindenberg 10 | free

SATURDAY 17 JUNE

16:00 Kongo am Rhein:
Eddy Ekete: L'homme-cannette
City centre along the Rhine river
free

SUNDAY 18 JUNE

16:00 Image Afrique Festival '17:
Aya de Yopougon
Kino Sputnik | Am Bahnhofplatz
Liestal | CHF 15/12

18:00 Image Afrique Festival '17:
Usgrächnet Gähwilers
followed by discussion with
director Martin Guggisberg
Kino Sputnik | Am Bahnhofplatz
Liestal | CHF 15/12

MONDAY 19 JUNE

18:00 Image Afrique Festival '17:
La pirogue / Die Piroge
Kino Sputnik | Am Bahnhofplatz
Liestal | CHF 15/12

20:15 Image Afrique Festival '17:
**Des étoiles / Unterm
Sternenhimmel**
Kino Sputnik | Am Bahnhofplatz
Liestal | CHF 15/12

TUESDAY 20 JUNE

20:15 Image Afrique Festival '17:
Ayanda and the Mechanic
Kino Sputnik | Am Bahnhofplatz
Liestal | CHF 15/12

WEDNESDAY 21 JUNE

18:00 **Images of Current Affairs – Press
Photography and Archives in Africa**
Guided Tour
Basel University Library | free
Schönbeinstrasse 18-20

20:15 Image Afrique Festival '17:
**À peine j'ouvre les yeux /
Kaum öffne ich die Augen**
Kino Sputnik | Am Bahnhofplatz
Liestal | CHF 15/12

20:30 South African Jazz:
Andile Yenana Sextet
the bird's eye jazz club
Kohlenberg 20
CHF 14/8

THURSDAY 22 JUNE

20:30 South African Jazz:
Andile Yenana Sextet
the bird's eye jazz club
Kohlenberg 20 | CHF 14/8

FRIDAY 23 JUNE

19:30 Image Afrique Festival '17:
**Stadtsprachen 1: Readings with
Henri Michel Yéré, Steve Mekoudja
and Mohomodou Houssouba**
Naturbad Riehen | Weilstrasse 69
Riehen | free

20:30 South African Jazz:
Blue Notes Tribute
the bird's eye jazz club
Kohlenberg 20 | CHF 12/8

SATURDAY 24 JUNE

16:00 Kongo am Rhein:
Freddy Mutombo
City centre along the Rhine river
free

18:00 **MAKING DOUALA 2007 – 2017**
Ausstellungsraum Klingental
Kasernenstrasse 23 | free

19:30 Image Afrique Festival '17:
**Stadtsprachen 2:
Readings with Jümoké Bolanle
Adéyanju, Wilfried N'Sondé,
Goitseone Montsho**
Rhybadhüüsl St. Johann | free
St. Johanns-Rheinweg 50

20:30 South African Jazz:
Blue Notes Tribute
the bird's eye jazz club
Kohlenberg 20 | CHF 12/8

SUNDAY 25 JUNE

11:00 – Concerts at Markthalle:
13:00 **Jazz from South Africa with
Andile Yenana, Siya Charles
and Marcus Wyatt**
Markthalle Basel | Viaduktstrasse 10
Donations welcome

MONDAY 26 JUNE

18:00 **Walking Tour: Africa and Basel**
Start: Lohnhof | free

TUESDAY 27 JUNE

18:00 **Walking Tour: Africa and Basel**
Start: Lohnhof | free

18:30 **Stolen Moments: Namibian Music
History Untold**
Basler Afrika Bibliographien
Klosterberg 23 | free

WEDNESDAY 28 JUNE

14:00 – **MAKING DOUALA 2007 – 2017:**
17:30 **Workshop: Literature and sources
about African cities and open access**
Department of History, University
of Basel | Hirschgässlein 21 | free

18:00 **Walking Tour: Africa and Basel**
Start: Lohnhof | free

20:30 Kongo am Rhein:
Viva Riva!
Kultkino Atelier | Theaterstrasse 7
CHF 18/16/14

20:30 – Concerts at Markthalle:
22:30 **Jazz from South Africa with
Andile Yenana, Siya Charles
and Marcus Wyatt**
Markthalle Basel | Viaduktstrasse 10
Donations welcome

 Exhibition opening


 Film screening

 Readings

 Walking tour

 Live music

 Workshop

 Theatre performance

 Talk or guided tour

 Public space performance

 Food



THURSDAY 29 JUNE

- 12:30 A* Piece of Street Festival:
knowbotiq: Swiss Psychotropic Gold
Tabita Rezaire:
MerKaBa for the Hoeteps
Petersplatz | free
- 14:00 **Walking Tour: Africa and Basel**
Start: Lohnhof | free
- 17:30 A* Piece of Street Festival:
Tabita Rezaire:
MerKaBa for the Hoeteps
Matthäusplatz | free
- 18:00 **Walking Tour: Africa and Basel**
Start: Lohnhof | free
- 19:00 Kongo am Rhein:
Reading with authors In Koli Jean Bofane and Fiston Mwanza Mujila
Kulturraum Restaurant parterre
Klybeckstrasse 1b | CHF 25/20/15
- 19:30 Kongo am Rhein:
D. Niangouna: Papa Wemba.
Le singe avait raison
Kaserne | Klybeckstrasse 1b
CHF 35/20/15
- 19:30 **Show hin**
Atelierhaus Klingental
Kasernenstrasse 23 | CHF 10/5
- 20:00 Tinga Tinga Cinema & Bar:
This is Europe
Engelhof-Keller | Deutsches Seminar
Nadelberg 4 | Donations welcome
- 20:30 – 22:30 Concerts at Markthalle:
Jazz from South Africa with
Andile Yenana, Siya Charles and
Marcus Wyatt
Markthalle Basel | Viaduktstrasse 10
Donations welcome
- 21:00 Tinga Tinga Cinema & Bar:
Borders
Engelhof-Keller | Deutsches Seminar
Nadelberg 4 | Donations welcome
- 21:00 Kongo am Rhein:
Classical concert by counter
tenor Serge Kakudji accompanied
by cembalo and piano
Kulturraum Restaurant parterre
Klybeckstrasse 1b | CHF 25/20/15

FRIDAY 30 JUNE

- 12:30 A* Piece of Street Festival:
knowbotiq: Swiss Psychotropic Gold
Henri Michel Yéré: De rives
et de rythmes
Fiston Mwanza Mujila: Acte de Dire III
Petersplatz | free
- 14:00 **Walking Tour: Africa and Basel**
Start: Lohnhof | free
- 17:30 A* Piece of Street Festival:
The Brother Moves On feat.
Makongela from The Brother Moves
On, Itai Hakim and Kajama:
A Random Audience
Matthäusplatz | free
- 18:00 **Walking Tour: Africa and Basel**
Start: Lohnhof | free
- 19:30 **Show hin**
Atelierhaus Klingental
Kasernenstrasse 23 | CHF 10/5
- 19:30 Kongo am Rhein:
D. Niangouna: Papa Wemba.
Le singe avait raison
Kaserne | Klybeckstrasse 1b
CHF 35/20/15
- 20:00 Tinga Tinga Cinema & Bar:
I Don't Touch the Gold
Engelhof-Keller | Deutsches Seminar
Nadelberg 4 | Donations welcome
- 20:30 South African Jazz:
Andile Yenana Sextet
Jazzcampus | Utengasse 15
free
- 21:00 Tinga Tinga Cinema & Bar:
Leaving Africa
Engelhof-Keller | Deutsches Seminar
Nadelberg 4 | Donations welcome
- 21:00 Kongo am Rhein:
M'appelle Mohammed Ali
Staged reading with D. Niangouna,
Frank Weigand and Leyla-Claire
Rabih
Kaserne | Klybeckstrasse 1b free
- 21:00 Kongo am Rhein:
Rumba Congolaise
with Yannick Nkoy
Kulturraum Restaurant parterre
Klybeckstrasse 1b | CHF 25/20/15

SATURDAY 1 JULY

- 12:30 A* Piece of Street Festival:
Mouna Karray:
Nobody Will Talk About Us
Petersplatz | free
- 13:00 – 13:45 Kongo am Rhein:
Commentary by Filip de Boeck
and Freddy Tsimba
Museum der Kulturen
Münsterplatz 20
- 14:00 **Walking Tour: Africa and Basel**
Start: Lohnhof | free
- 16:00 Kongo am Rhein:
Pygmée Blues
Kultkino Atelier | Theaterstrasse 7
CHF 18/16/14
- 17:00 – 18:30 **Archive Talk: Stolen Moments**
of Namibian Popular Music
under Apartheid
with Aino Moongo
and Thorsten Schütte
Basler Afrika Bibliographien
Klosterberg 23 | free
- 17:30 A* Piece of Street Festival:
Ntando Cele: Lost Cargo
Matthäusplatz | free
- 18:00 **Walking Tour: Africa and Basel**
Start: Lohnhof | free
- 20:00 Tinga Tinga Cinema & Bar:
Majub's Journey
Engelhof-Keller | Deutsches Seminar
Nadelberg 4 | Donations welcome
- 20:00 – late Urban Sounds from Africa
at the Jazzcampus:
20:00 **Yannick Nkoy**
21:30 **Blue Notes Tribute**
23:00 **Motherland Soundsystem**
presents "Tour d'Afrique"
Jazzcampus | Utengasse 15
Free
- 21:00 Kongo am Rhein:
Trap with Jones Cruipy
Kulturraum Restaurant parterre
Klybeckstrasse 1b | CHF 25/20/15
- 21:00 Tinga Tinga Cinema & Bar:
The Chairman and the Lions
Engelhof-Keller | Deutsches Seminar
Nadelberg 4 | Donations welcome

SUNDAY 2 JULY

- 11:00 – 13:00 Concerts at Markthalle:
Jazz from South Africa with
Andile Yenana, Siya Charles
and Marcus Wyatt
Markthalle Basel | Viaduktstrasse 10
Donations welcome
- 11:30 Kongo am Rhein:
Readings of Congolese literature
by In Koli Jean Bofane and Fiston
Mwanza Mujila with Claude Bofane
on the saxophone
Kulturraum Restaurant parterre
Klybeckstrasse 1b | CHF 25/20/15
- 12:00 Kongo am Rhein:
Congolese gastronomy
by Restaurant Inzia
Restaurant parterre
Klybeckstrasse 1b
- 14:00 **Walking Tour: Africa and Basel**
Start: Lohnhof | free

EXHIBITIONS

DEVENIR QUELQU'UN

29.6. – 1.7.2017
12:00 – 20:00
Deutsches Seminar | Room 0.42
Nadelberg 4, Basel

Image Afrique Festival '17
CAP PRIZE EXHIBITION

9.6. – 17.6.2017 Theaterplatz, Basel

Image Afrique Festival '17
NABIL BOUTROS: ALLES ÄGYPTER

10.6. – 24.6.2017
Voltpplatz, Basel

Image Afrique Festival '17
POSTER EXHIBITION BY K'WERK

16.6. – 2.7.2017
Lindenberg 10, Basel

Image Afrique Festival '17
EDITION POPCAP EXHIBITION

4.2. – 24.6.2017
Hotel Euler | Centralbahnplatz 14 | Basel

Image Afrique Festival '17
EVERYDAY AFRICA IN
VIRTUAL SPACE

9.6. – 2.7.2017
Throughout the city of Basel

IMAGES OF CURRENT AFFAIRS:
PRESS PHOTOGRAPHY AND
ARCHIVES IN AFRICA

28.4. – 26.8.2017
Monday to Saturday | 9:00 – 22:00
Basel University Library
Schönbeinstrasse 18 – 20, Basel

Kongo am Rhein
Exhibition of Congolese Contemporary Art:
PAINTINGS AND INSTALLATIONS

11.6. – 2.7.2017
12:00 – 19:00
Salon Mondial | Freilager – Platz 10
Münchenstein

Kongo am Rhein
Exhibition of Congolese Contemporary Art:
PAINTINGS AND PHOTOGRAPHY

12.6. – 5.8.2017
10:00 – 24:00
Restaurant parterre
Klybeckstrasse 1b | Basel

Kongo am Rhein
Exhibition of Congolese Contemporary Art:
SCULPTURES FROM
FREDDY TSIMBA AND VIDEO
INSTALLATION FROM SAMMY
BALOJI AND FILIP DE BOECK

29.6. – 6.8.2017
10:00 – 17:00
Mondays closed
Museum der Kulturen
Münsterplatz 20 | Basel
CHF 16 (regular)/ 5 (reduced/ students)
CHF 7 (for ECAS delegates)

MAKING DOUALA 2007 – 2017

25.6. – 9.7.2017
Tuesday, Wednesday and Friday | 15:00 – 18:00
Thursday | 15:00 – 20:00
Saturday and Sunday | 11:00 – 17:00
Ausstellungsraum Klingental
Kasernenstrasse 23 | Basel

STOLEN MOMENTS – NAMIBIAN
MUSIC HISTORY UNTOLD

28.6. – 2.7.2017
11:00 – 19:00
4.7. – 14.7.2017
Tuesday to Friday | 14:00 – 18:00
Saturday | 11:00 – 16:00
Basler Afrika Bibliographien
Klosterberg 23 | Basel



STOLEN MOMENTS – NAMIBIAN MUSIC HISTORY UNTOLD

Thorsten Schütte

Only through an honest appraisal of our past and a non-restrictive creative freedom, can music contribute to reconciliation, peace and prosperity. A country that doesn't know its past can't grow as a nation.

For a long time, the history of popular music in Namibia has been largely un-researched and no central research collection of this music existed. Although it is known that recordings were made before Namibian independence in 1990, they are difficult to trace and are in danger of disappearing altogether. This period is of high interest because of the particular challenges black popular music faced under apartheid.

Stolen Moments – Namibian Music History Untold is a national treasure hunt for a Namibian music culture that was almost forgotten and largely suppressed. In order to prevent these cultural riches from vanishing without a trace, we have started to recollect the bits and pieces of musical memory from the 1950s to the late 1980s, be it in sound recordings, print articles, film, photography or oral history. The project comes at a time when a number of the musicians are still alive and able to tell their stories of this music and its reception. It can guide towards finding and safeguarding the recordings and even recreating it in revival bands.

If you ask historians, musicologists and archivists about Namibian popular music from the 1950s, '60s, '70s and '80s, you can expect baffled expressions. Years of colonialism and apartheid have successfully eradicated all traces of a proper musical identity during the time when the country was flooded by South African Country & Western music. What remained, almost unheard by a large part of the population due to censorship, is what was played, sung or danced to, off track in juke joints, shebeens and backdoor ballrooms all over the country's countless townships. Luckily, some of the witnesses of this period are still alive and the time has come for them to close this significant cultural gap of Namibia's music history. Let's shine the spotlight once more on those who influenced those times and who, under other circumstances, would perhaps have had a different career.

They called themselves The Dead Wood, Rocking Kwela Boys, Children Of Pluto, #Kharixurob, Otto Kampari, Strike Vilakazi, Warmgat or The Dakotas. They were the uncrowned pop stars of their time. Their musical spectrum encompassed all styles of music and instruments. Their songs were contemporary and yet unconventional. Their compositions mirrored the seasonal fashion trends as well as original playing techniques and passed-on traditions.

If you listen to the artists playing on one of the few remaining recordings, you'll be astounded by the music that transpired in Namibia at the time. Saxophonist Leyden Naftali's band sounded like a strident orchestration of old-fashioned ragtime. A singer and guitarist named Ben Mulazi from Tsumeb wrote timeless, beautiful singer/songwriter ballads in the guise of his Tswana tradition, with unique and distinct sounding melodies and harmonies. The Ugly Creatures' repertoire encompassed psychedelic rock, soul and funk, but you could always recognize the Damara Punch roots, and the Outjo Singers fused jazz with shrill female choruses long before Miles Davis' *Bitches Brew* and Abbey Lincoln's and Art Blakey's *Freedom Now Suite*.

What became of them? Today they are teachers, bus drivers, seamstresses or destitute. Some have landed in the gutter, many have already passed away and hardly any of those remaining still make music today. If you ask them about their past, they are hesitant to answer, as if they had given up their former identities and deny anything that once was dear to them. But then – after a moment of introspection – a burst of bittersweet and painful memories, youthful adventures and “best times of their lives” stories erupts. In retrospect it becomes clear that music was a shelter, one of the few secure places in which you could freely express yourself, a sacred place of social collaboration, through which you could make sense to yourself. Bit by bit, fragments of recollections reappear and form a mosaic of stories, personal sentiments and

common everyday culture which revives an entire era. Like a compendium collected and concentrated in music, it is reflecting all that comprises a society.

Stolen Moments – Namibian Music History Untold is about the stories, adventures and experiences of the people who were significant in creating Namibian popular music, and whose rich legacy was almost completely destroyed by the cruel exploitation of apartheid. Throughout this musical journey we explore issues of cultural identity as well as matters of daily life. How did musicians live back then? Who influenced them musically? How did artists deal with the restrictions of apartheid? What repercussions did everyday reality have on their career? What concessions had to be made?

Stolen Moments – Namibian Music History Untold is a trip down memory lane into pre-independence Namibia that revisits the historic landmarks of the country's struggle for freedom. A musical resurrection of unheard artists of the past and a collection of never before told stories of Namibia's unsung musical heroes. All the people and stories above are part of four years of research by the Stolen Moments Research Group based on 120 hours of interviews with the leading figures of the Namibian music scene from the 1950s to the 1980s. The enormous database of this research includes historic films, music recordings, still photography, press clippings and oral history and was the foundation for the curators Aino Moongo and Ulf Vierke to develop the concept of the exhibition in cooperation with a wide variety of Namibian and international artists.

Thorsten Schütte is an author, director and producer in documentary filmmaking, a founding member of the Stolen Moments Research Group and in charge of the fiction and documentary department at the Film Academy Baden-Württemberg.

Dance competition in Sibyl Bowker Hall, Old Location, Windhoek, in September 1959. Photographer: Dieter Hinrichs. © Dieter Hinrichs.



"Coon Carnival April 1960", performance of a band from Cape Town in a venue in Windhoek. Photographer: Dieter Hinrichs. © Dieter Hinrichs.



Dance competition in Sibyl Bowker Hall, Old Location, Windhoek, in September 1959. Photographer: Dieter Hinrichs. © Dieter Hinrichs.



Dance Competition September 1959, Sibyl Bowker Hall, Old Location Windhoek. Photographer: Dieter Hinrichs. © Dieter Hinrichs.



"Coon Carnival April 1960", performance of a band from Cape Town in a venue in Windhoek. Photographer: Dieter Hinrichs. © Dieter Hinrichs.

SOUTH AFRICAN JAZZ: THE BASEL CONNECTION

Veit Arlt

Jazz has played an important role in the history of South Africa, and since the mid-twentieth century, the country probably features the strongest jazz scene on the continent. The jazz that was created in places such as Sophiatown in the 1950s was part of a lively urban culture. It was progressive and cosmopolitan in its outlook, taking the Harlem Renaissance as a point of reference and source of inspiration. Jazz then was a means to express the aspirations of a disenfranchised population and to assert humanity in a dehumanising environment. If the 1950s were the high time of swinging and stomping township jazz, the 1960s saw young musicians pushing the boundaries of their music, developing cutting-edge, radical sounds. The tightening of the apartheid system, the limits set to their development and interracial co-operation and the constant harassment by the authorities drove a great number of musicians into exile. Sathima Bea Benjamin, Dollar Brand (Abdullah Ibrahim), Johnny Dyani, Mongezi Feza, Johnny Geertze, Chris McGregor, Makaya Ntshoko, Dudu Pukwana, Miriam Makeba, Hugh Masekela, Louis Moholo and Philip Tabane are just a few of that first wave of exiled musicians. With enormous energy based on the experience of apartheid and exile, these

South African jazz artists fuelled the international jazz scene, most especially free jazz. Unfortunately, many of them perished in that creative fire.

In the 1990s, jazz again provided a soundtrack, this time to the making of the new South Africa. While the African Jazz Pioneers toured internationally as cultural ambassadors transporting an ever catchy jive based on the music of the 1950s, musicians from a new generation were exploring different ways of interpreting South African jazz. In places such as the Bassline in Melville, they created new sounds for a new South Africa. Some of the musicians emblematic for a scene that has consistently pushed South African jazz further include Zim Ngqawana, Andile Yenana, Feya Faku, Moses Molelekwa, Siphon Gumede, Gito Balo, Vusi Mahlasela, Louis Mhlanga, Carlo Mombelli, Marcus Wyatt, Mac McKenzie, Hilton Schilder, McCoy Mrubata and Paul Hanmer. They explored the meaning of jazz and the country's rich musical heritage in new and diverse ways, challenging conventions and experimenting with formats. This resulted in instances of fusion, cross-over and avant-garde

jazz. In contrast to this rich and dynamic scene, the international music market is largely dominated by a few well-established artists from the first generation of exiled musicians. Top scorers are the late Miriam Makeba, Hugh Masekela and Abdullah Ibrahim, whereas the truly dynamic current generation of South African artists hardly gets the international attention it deserves. Basel, however, has become one of the few places worldwide where the new South African jazz scene regularly receives exposure. The Basel audience has indeed acquired a taste and understanding for contemporary jazz from South Africa.

CELEBRATING 2004 WITH SOUTH AFRICAN JAZZ

The celebration of the first decade of democracy in South Africa in 2004 offered an occasion to run a series of South African jazz concerts at the bird's eye jazz club – the go-to spot for jazz lovers in Basel – in partnership with the Centre for African Studies Basel. The bird's eye audience was thrilled by the performances of the Bheki Mseleku Quintet featuring Feya Faku, Enoch Mthalane, Bongani Sokhela and Lulu Gontsana as well as Sean Bergin's Nansika from the Netherlands paid an emotional tribute to the music of Pukwana, Dyani, McGregor and Abdullah Ibrahim and, finally, a Cape Jazz outfit featuring Robbie Jansen, Mac McKenzie, Hilton Schilder, Steven Erasmus and Jack Momple. This first series of concerts quite naturally developed into a continuous flow of South African musicians to Basel and today the bird's eye has made a name for itself in South Africa. Numerous are the requests of South African jazz artists to perform here. For some of these artists, Basel became a stepping stone on their way to the "heaven of free jazz" – the Jazz Festival Willisau. This was the case with the late Zim Ngqawana who recorded his CD *Zimology Quartet: Live at Bird's Eye, Switzerland* in 2007.

EXCHANGE AND COOPERATION

Feya Faku became the first artist in residence in 2006 – an idea that goes back to the late drummer Lulu Gontsana. On the occasion of the very first concert I organised with the Bheki Mseleku Quintet in April 2004, Lulu voiced his wish to spend some time in Basel to develop his ideas. Unfortunately, he passed away just as the necessary funds had been raised. However, since then residencies have become an institution through which, in addition to Feya Faku, Siya Makuzeni, Hilton Schilder, Carlo Mombelli, Marcus Wyatt, Bokani Dyer and Herbie Tsoaeli have also had the opportunity to stay for one to two months in Basel, cooperate with young and established musicians alike, develop new ideas and record their music. These encounters have, in turn, resulted in long-lasting collaborations, friendships and visits by Swiss musicians to South Africa. One of the most astonishing results from these activities has been the *Goema Symphony*, composed by Mac McKenzie. Mac's fame is grounded in the legendary rock outfit the Genuines and, later, the jazzy Goema Captains. This band translated the sound and rhythm of the Cape Town carnival into new idioms and took it, in Mac's words, "to the penthouse". The Cape Town carnival finds its roots in the Cape slave culture, which later became the basis for the local working class culture. In 2005, the time had come to take it to yet another level – the symphonic concert hall. It was in Basel that Mac first had the opportunity to present his new musical language, first with a jazz outfit, later to be enlarged by a string section and, finally, a Friendship Orchestra. Today he runs regular concert series with the Cape Town Goema Orchestra at SABC Studios. Through his Cape Town Composers' Workshop, other musicians, both young and established, receive the opportunity to present their works for and with this orchestra. On the basis of these activities Mac became the main character in the award-winning documentary *Mama Goema – the Cape Town Beat in Five Movements*.

CREATING A SENSE OF HOME AND HUMANITY

In Cape Town, the carnival and the music rooted in the traditions of Cape slaves have become the means to create humane conditions in the harsh setting of the Cape Flats, to which a huge part of the Cape Town populace was relocated during the apartheid era. Music has helped re-assert the right of the people of the Flats to the inner city. The captivating beat, today labelled Goema, has not only become a key element in creating Cape identity among those classified as "coloureds" by the apartheid state, it is also a sound and a feeling that nurtures a sense of place and speaks to Capetonians far and wide. Much as was the case with Sophiatown jazz in the 1950s or with Goema in contemporary Cape Town, the jazz from South Africa has contributed to making Basel a homely place for a good number of South Africans – among them the late writer Lewis Nkosi and the late historian Patrick Harries.

Veit Arlt is the coordinator of the Centre for African Studies at the University of Basel. During his PhD on the history of Ghana, he started an engagement with the popular music traditions of that country before turning to jazz from South Africa.



The late Robbie Jansen (saxophone) with Mac McKenzie performing in one of the unforgettable early shows in the series. Picture: Katrin Kusmierz, 30 October 2004.



The Duo RockArt of the late Alex van Heerden (accordion and trumpet, loopstation and effects) and Hilton Schilder (piano, ukelele and guitar) was one of the most innovative and exciting outfits the new South Africa has to offer. Picture: Katrin Kusmierz, 26 June 2005.



The residencies of South African artists also involve cooperation with students of the Jazz School Basel: Siya Makuzeni (vocals), Kaspar von Grünigen (bass) and Daniel Mudrack (drums). Picture: Veit Arlt, May 2006.

CHRONOLOGY OF SOUTH AFRICAN JAZZ ARTISTS AT THE BIRD'S EYE JAZZ CLUB

- 2004 Bheki Mseleku Quintet, Sean Bergin's Nansika, Robbie Jansen and the Sons of Table Mountain
- 2005 Cape Jazz and Duo RockArt (Hilton Schilder and Alex van Heerden)
- 2006 Residency of Feya Faku and Siya Makuzeni, Swiss tour of the Swiss South African Jazz Quintet, Mac McKenzie and the Goema Captains of Cape Town and Duo RockArt
- 2007 Beat Bag Bohemia, Tutu Puoane Quartet, Duo RockArt, Zimology Quartet, Paul van Kemenade Quintet – the South African Connection, Mac McKenzie and the Goema Captains of Cape Town, South African tour of the Swiss South African Jazz Quintet, residency of Makaya Ntshoko at the District Six Museum in Cape Town
- 2008 Paul Hanmer, residency of Hilton Schilder in Basel, Hilton Schilder and the Iconoclast, South Easter Project, Duo RockArt, Zimology Quartet, Rogue State Alliance, Beat Bag Bohemia, Swiss South African Jazz Quintet, Feya Faku Quintet (including a recording), Symposium Ten Years of Hip Hop and Jazz. Cooperation and exchange, supported by Pro Helvetia Cape Town
- 2009 A Tribute to Alex van Heerden, Paul Hanmer and McCoy Mrubata Duo, Hilton Schilder and the Iconoclast, Mac McKenzie and the Goema Captains of Cape Town, Master Class of Ayanda Sikade with Makaya Ntshoko in Basel, Carlo Mombelli and the Prisoners of Strange, exercise course New Music in Africa
- 2010 Residency of Carlo Mombelli, Mac McKenzie, Kyle Shepherd Quartet, Udai Mazumdar and Derek Gripper (tour and recording in South Africa)
- 2011 Tutu Puoane Sextet, Beat Bag Bohemia, Udai Mazumdar and Derek Gripper (tour in Switzerland), Paul Hanmer Quartet, Mac McKenzie's Goema Ensemble
- 2012 Residency of Marcus Wyatt, Mac McKenzie and the Friendship Orchestra, Kesivan Naidoo and the Lights, Carlo Mombelli, Kyle Shepherd Trio
- 2013 Hilton Schilder and The Iconoclast, Feya Faku Quintet (including a studio recording), Carlo Mombelli and the Prisoners of Strange European Edition (including a studio recording), Marcus Wyatt Quartet
- 2014 Paul Hanmer, the Rainmakers, Derek Gripper, Bokani Dyer Quintet, residency of Herbie Tsoaeli
- 2015 The Rainmakers, Dominic Egli's Pluralism, Black Box, Carlo Mombelli, Bokani Dyer Quintet, residency of McCoy Mrubata, Marcus Wyatt Quartet
- 2016 Andile Yenana Quartet, Feya Faku Quintet, Marcus Wyatt Quartet, residency of Nduduzo Makhathini
- 2017 Andile Yenana Sextet, Blue Notes Tribute, Swiss South African Jazz Quintet, Nduduzo Makhathini Quartet, Marcus Wyatt Quartet

CONCERT REVIEW: ZIM NGQAWANA AT THE BIRD'S EYE JAZZ CLUB 27 – 28 APRIL 2007

Lewis Nkosi



The 2007 concert of the Zimology Quartet was the occasion for an encounter of three legendary artists: the late Zim Ngqawana (right), the drummer Makaya Ntshoko (left) and the late writer Lewis Nkosi (centre). Picture: Veit Arlt, April 2007.

"South Africans are coming!" is now the usual cry in jazz circles of this middle-sized Swiss town whenever our musicians are billed to play at the famous Basel jazz club, the bird's eye, on Kohlenberg Street. Our musicians first came here during the dark days of apartheid and they still keep coming. In the 1960s Abdullah Ibrahim was for some years resident pianist at the Atlantis, just down the street from the bird's eye, and returns every year for a concert – in memoria, as it were. Another musician who has served time – is that the right expression? – is Makaya Ntshoko, who sometimes accompanied Ibrahim on drums, and is still here minding the store. Recently the drummer formed his own jazz group that he named nostalgically Makaya's New Tsotsis.

As far as I know, there are no tsotsis in this pleasant Swiss town which lies at the very crossroads of three countries in Europe – Switzerland, Germany and France – except, of course, but who knows! Basel has played host to some dubious characters, including the great German philosopher, Friedrich Nietzsche, who finally went mad some years before he died. Nietzsche was for ten years professor of Philology at the University of Basel; sadly he attempted to find a wife here but "to no avail". So the story goes! This is surprising since, apart from being one of the friendliest towns, Basel also contains some of the most marriageable women in Europe.

In recent years Basel has played host to world musicians of every ilk, from Japanese virtuoso violinists to American jazz musicians like John Marsalis or Sonny Rollins; but the South Africans are great favourites, with the likes of Miriam Makeba, Bheki Mseleku, Mac McKenzie's Cape Jazz, and Robbie Jansen beating a well-trodden path to the headwaters of the Rhine. They have been celebrating anything from township jazz, District Six carnival music, and the rarely heard sounds of the San Rock Art group [ed. Nkosi refers to the Duo RockArt composed of Hilton Schilder and the late Alex van Heerden]. We were just getting ready to commemorate South Africa's National Freedom Day in Bern, while awaiting the arrival of Dee Dee Bridgewater and her Mali-Jazz Orchestra, when the cry was heard once again "The South Africans are coming!" This was to announce the arrival of the most astonishingly innovative jazz from South Africa Basel has heard for a long time. The Port Elizabeth-born Zim Ngqawana, described in the bird's eye newsletter as "probably one of the most progressive and versatile musicians to emerge from the new South Africa", brought his

quartet into town at the end of April. Performing on a variety of instruments that featured him on alto-tenor sax, flute, mbira and mouth concertina, during the evening's activities Ngqawana led his quartet through compositions based on South African traditional and township jazz, from AmaPondo laments to District Six carnival dance music. Along the way you could hear the grunting of gida dance music, to moans of the mouth concertina and xylophone which brought back the memory of all those familiar childhood sounds which used to fill train coaches transporting mine workers to and from Johannesburg. As South African jazz-lovers probably know, Ngqawana is so multi-talented, a man of so many parts, that trying to pin him down to any single role is nearly futile. But he is encouraged in his irrepressible mischief by a trio of three extremely gifted musicians, from bass-player Herbie Tsoaeli and Ayanda Sikade on drums, to the back-scratching collusion of his pianist Nduduzo Makhathini, one of the most bracing, if not abrasive, jazz pianists to emerge from South Africa in the 1990s. Nduduzo had already been here before, scaring the daylights out of the Swiss with clusters of chords and runs on the keyboard that can evoke at will Monk or Abdullah Ibrahim, not to mention all his other American jazz mentors. This makes for a repertoire which is a ceaseless exploration of anything from European classics to Indian musical idioms. Above all, these guys are endowed with a formidable energy. They are totally driven. The energy is effusive but finally not wasteful. As the first set wears on without a break no one knows how it will all end. After repeated mauling of the piano for over an hour a Swiss woman said: "Someone is going to have to pay for retuning that piano!"

The man who is chiefly responsible for bringing out here most of our experimental musicians is, of course, Veit Arlt, a researcher at the Centre for African Studies Basel who also doubles up as the musically sensitive impresario at the bird's eye. Arlt travels often to South Africa where he spends his time listening to the newest sounds.

This review was written by the late Lewis Nkosi in Basel for an unidentified South African Newspaper and is dated 10.05.2007. It is published here courtesy of Nkosi's partner Astrid Starck. Basel had become the writer's temporary home in the later part of his life. He stayed in an apartment overlooking the river Rhine and was a frequent visitor to the bird's eye jazz club.

JAZZCAMPUS

FEATURE FILM

TINGA TINGA CINEMA & BAR

Engelhof-Keller, Deutsches Seminar,
Nadelberg 4, Basel
29.6.–1.7.2017 | 19:00–23:00

Tinga Tinga Cinema & Bar is a temporary platform for ethnographic and socially relevant films dealing with historical events in Africa as well as current realities for Africans in Europe. The title makes reference to the television series *Tinga Tinga Tales* and the tourist-oriented Tingatinga paintings from East Africa, and is intended as a provocation to question clichés and complexities in representing Africa. The screenings are presented by E3600 scientific artworks, a non-profit association whose goal is to blur the line that separates art from science. For the three consecutive evenings of ECAS, participants are invited to a social space to engage with filmmaking produced in the context of cultural studies and social sciences as well as artistic productions. E 3600 presents films from the GIEFF (German International Ethnographic Film Festival) archive as well as other audio-visual scholarly perspectives on the African continent related to the issues addressed at this year's ECAS. Every evening features a special guest and an opportunity for discussion and debate.

THIS IS EUROPE

29.6.2017 | 20:00
Director: Michael Westrich
2016, 40 min, English, French and Spanish with English subtitles

This is Europe follows an encounter between a European anthropologist and a young African Sans Papiers. The film unfolds as a research journey, interrupted by intimate moments, unexpected conversations, self-promotion on Facebook and atmospheric shots that paint a personal and rare portrait of the struggles migrants face at one of the European border regime's oldest hot spots. As a video essay, this film also highlights the ethnographic gaze that has become ingrained in these conflicts. The film was produced in the context of a doctoral project on "border-thinking cosmopolitanism" at the Institute for European Anthropology at Humboldt University Berlin.

BORDERS

29.6.2017 | 21:00
Director: Jacqueline van Vugt
2013, 87 min, Dutch and French with English subtitles

Arriving at a border can be exciting, scary and uncomfortable. In a split second you are on the alert. Power is not in your own hands anymore; the guards are in control. They check your papers, your luggage, even your body. Borders starts off at the Schiphol Airport Detention Centre in Amsterdam where we encounter Clara, who has been living in the Netherlands for 16 years and is now being deported. Back in Nigeria, her country of origin, the journey starts anew. Border by border, the film follows the protagonist from Nigeria to the Netherlands, a route taken by many migrants. As the border posts change, so do the people, colours, climate and use of technical equipment – but the power dynamic remains the same.

I DON'T TOUCH THE GOLD

30.6.2017 | 20:00
Director: Paulina Pisarek
2013, 47 min, French, Pular and Malinke with English subtitles

People from all over West Africa stream to the village of Bantaco in Senegal, obsessed with finding gold. Everyone, that is, except Mama Sissoko. She doesn't care about gold. She is busy killing germs, keeping the streets clean, looking after sick sex workers and talking to people about the dangers in searching for gold. Equipped with a Go-Pro-camera, Mama Sissoko, a miner and others in the village are invited to present, as filmmakers, their own points of view.

Tinga Tinga Cinema & Bar ist eine temporäre Plattform für ethnographische und sozialkritische Filme, die sich mit historischen Ereignissen in Afrika sowie auch mit gegenwärtigen Realitäten von Afrikanerinnen und Afrikanern in Europa befassen. Der Name bezieht sich auf die Fernsehserie der Tinga Tinga Tales, sowie auf die grösstenteils für den Tourismus produzierte Tingatinga Kunst aus Ostafrika und dient der Provokation, um Clichés und Komplexitäten in Repräsentationen von Afrika zu hinterfragen. Die Filmvorführungen werden von E 3600 scientific artworks organisiert, einer gemeinnützigen Organisation mit dem Ziel, Kunst und Wissenschaft einander näherzubringen. Während drei aufeinanderfolgenden Abenden wird das Publikum während der ECAS eingeladen, sich mit Filmproduktion im Kontext von Kulturwissenschaften und Sozialwissenschaften, aber auch künstlerischer Arbeit auseinanderzusetzen. E 3600 präsentiert Filme aus dem Archiv des GIEFF (German International Ethnographic Film Festival), sowie auch andere audiovisuelle akademische Perspektiven auf den afrikanischen Kontinent im Hinblick auf das Thema der diesjährigen ECAS. An jedem Abend wird ein eingeladener Gast anwesend sein und es werden Gelegenheiten für Diskussionen und Debatten geschaffen.

This is Europe erzählt von der Begegnung eines europäischen Anthropologen mit einem afrikanischen Sans-Papiers. Die Recherche wird von persönlichen Momenten, unerwarteten Konversationen, Selbstinszenierungen auf Facebook und atmosphärischen Bildern unterbrochen, die ein intimes Bild der Hürden zeichnen, mit denen die Migranten an einem der ältesten Hot Spots des europäischen Grenzregimes zu kämpfen haben. Gleichzeitig wird in Form eines Videoessays der ethnographische Blick reflektiert, der sich in die lokalen Auseinandersetzungen eingeschrieben hat. Der Film ist Teil einer Promotionsforschung über „Kosmopolitismus an der Grenze“ am Institut für Europäische Ethnologie der Humboldt Universität Berlin.

Bei einer Grenze anzukommen, kann Vieles sein: aufregend, angsteinflößend, unangenehm. In Sekundenschnelle ist man in Alarmbereitschaft und wird seiner Eigenständigkeit beraubt. Grenzbeamte übernehmen die Kontrolle – sie prüfen Papiere, Gepäck und Körper. Borders beginnt am Flughafen von Amsterdam, wo Clara, die 16 Jahre in den Niederlanden gelebt hat, nun abgeschoben wird. Zurück in ihrem Heimatland Nigeria beginnt sie ihre Reise von Neuem. Von Grenze zu Grenze folgt ihr der Film auf einer Route, die von vielen Migranten genutzt wird. Grenzstationen, Menschen, Farben, Klima und technische Ausrüstung ändern sich – die Machtverhältnisse bleiben jedoch bestehen.

Mama Sissoko macht sich nichts aus Gold – und das in der senegalesischen Stadt Bantaco, in die Goldsucher aus ganz Westafrika strömen. Sie dagegen ist damit beschäftigt, den Müll in den Strassen zu entsorgen, sich um die kranken Sexarbeiterinnen zu kümmern und über die Gesundheitsrisiken bei der Goldsuche aufzuklären. Sie entsagt sich der Dynamik des Dorfes, die von den Regeln der Goldsuche dominiert wird. Eine Go-Pro-Kamera wird zwischen den Dorfbewohnern hin- und hergereicht und Mama Sissoko, ein Minenarbeiter und andere Personen werden dazu eingeladen, als Filmemacher ihre eigene Sicht auf die Dinge zeigen.

LEAVING AFRICA

30.6.2017 | 21:00
Director: Iiris Härmä
2015, 85 min, Finnish and Luganda with English subtitles

Finish Riitta and Ugandan Kata are both women in their sixties working in sexual health education. After living in Uganda for 27 years, Riitta has become part of Kata's family and finds it difficult to leave. Before returning to Finland, she assists her friend to organize a workshop to encourage a discussion on sex and gender equality amongst the religious leaders of the region. When they learn about an anonymous letter of complaint addressed to the Ugandan Parliament, the women find themselves trapped in a chain of events that seem to jeopardise their entire life's work. *Leaving Africa* is a story about friendship, empowerment and the challenges one encounters in the fight against corruption, tribalism and homophobia.

MAJUB'S JOURNEY

1.7.2017 | 20:00
Director: Eva Knopf
2013, 50 min, German with English subtitles

"I wanted to give him his first starring role posthumously", explains filmmaker Eva Knopf of her desire to tell the story of actor Majub bin Adam Mohamed Hussein. Born in 1904 in Dar es Salaam, East Africa, he served in the German army during the First World War. In the 1930s Majub travelled to Berlin to claim the unpaid salary that he had earned as a colonial soldier. He remained in Germany, then under Nazi reign, where he was frequently hired as an actor. Although Majub became a favourite of the German cinema industry, playing alongside Hans Albers, Heinz Rühmann and Zarah Leander, he principally assumed the role of a servant. *Majub's Journey* reveals a fascinating persona contrasted against the backdrop of Germany's colonial past.

Die Finin Riitta und die Uganderin Kata sind in ihren Sechzigern und leisten sexuelle Aufklärungsarbeit. Riitta, die 27 Jahre in Uganda lebte und Teil von Katas Familie wurde, fällt es schwer, diesen Ort zu verlassen. Vor ihrer Rückkehr nach Finnland hilft sie ihrer Freundin, einen Workshop zu organisieren, der die lokalen, religiösen Führer anregen soll, sich dem Dialog über Sex und Geschlechtergleichstellung zu öffnen. Als sie von einem anonymen Beschwerdebrief an das ugandische Parlament erfahren, scheint dies eine Kettenreaktion auszulösen, die ihr Lebenswerk in Gefahr bringt. Der Film erzählt von Freundschaft, Stärke und den Herausforderungen bei der Bekämpfung von Korruption, Tribalismus und Homophobie.

„Ich wollte ihm posthum seine erste Hauptrolle geben“, so die Filmemacherin Eva Knopf über Majub bin Adam Mohamed Hussein. Er wurde 1904 in Dar es Salaam geboren und kämpfte als ostafrikanischer Kolonialsoldat für die deutsche Armee im 1. Weltkrieg. Um einzufordern, was ihm als Lohn zustand, reiste er in den 1930er Jahren nach Berlin und wurde zum Lieblingsstatisten der Filmindustrie in Nazi-Deutschland. Er spielte u.a. an der Seite von Hans Albers, Heinz Rühmann und Zarah Leander. Es ist ein Film entstanden, der eine faszinierende Persönlichkeit vor dem Hintergrund der deutschen Kolonialvergangenheit schildert.



Majubs Reise, Eva Knopf.

THE CHAIRMAN AND THE LIONS

1.7.2017 | 21:00
Directors: Peter Biella and Kelly Askew
2012, 46 min, Maa and Swahili with English subtitles

Political, social and economic changes in East Africa have forced most of the Maasai to give up their semi-nomadic independence and to adopt a sedentary lifestyle. In a Tanzanian village, a community faces the challenges caused by land grab, migration of young people, lack of access to education, and the government's refusal to recognise the village. Maasai leader and chairman of the village, Frank Ikoyo, looks to his closest confidants and oldest friends for any advice that could help him to solve these problems.

Politische, soziale und ökonomische Veränderungen zwingen die Maasai in Ostafrika, ihren ursprünglich nomadischen Lebensstil aufzugeben und sesshaft zu werden. Probleme mit der Regierung um die Anerkennung ihrer Dörfer, schlechter Zugang zu Bildung und die Landflucht der Jugend zwingen sie ebenfalls zu einem Umdenken. In einem Dorf in Tansania konsultiert Vorstand Frank Ikoyo seine Vertrauten und ältesten Freunde, um Ratschläge zu erbitten und Erfahrungen auszutauschen, die ihm helfen könnten, diese Probleme zu lösen.

IMAGE AFRIQUE FILMREIHE

Kino Sputnik, Am Bahnhofplatz, Liestal
18.-21.6.2017

Zwischen dem 18. und dem 21. Juni 2017 zeigt Image Afrique im Kino Sputnik im Kulturhaus Palazzo in Liestal sechs Spielfilme aus und über Afrika. Kurator der Filmreihe ist Eric van Grasdorff. Der Politikwissenschaftler veranstaltete von 2004 bis 2016 die monatliche Filmreihe *African Reflections* in den Berliner Hackesche Höfe Kinos. Ausserdem leitete er mehrere Jahre die deutsche Sektion von *AfricAvenir*, einer politisch unabhängigen und gemeinnützigen Nichtregierungsorganisation, die sich auf dem Gebiet der politischen Bildung sowie der Wissensproduktion und -verbreitung aus afrikanischer Perspektive sowohl in Afrika als auch in Europa engagiert.

Thematisch befassen sich die ausschliesslich zeitgenössischen Filme mit brisanten politischen und gesellschaftlichen Themen des heutigen Afrikas, wie etwa Frauenrechte, Rassismus oder Bildung. So erzählt der tunesische Film *À peine j'ouvre les yeux* der Regisseurin Leyla Bouzid die Geschichte der lebenslustigen Farah, die gerade die Schule beendet und davon träumt Musikerin zu werden. Es ist Sommer 2010, die Spannungen im Land sind spürbar, die Liedtexte von Farahs Band erregen rasch die Aufmerksamkeit des Geheimdienstes und so wird die Sängerin unerwartet mit den Folgen ihrer Musik konfrontiert. In ihrem Film *Des Étoiles* widmet sich die vielfach preisgekrönte Regisseurin Dyana Gaye dem Leben ihrer Protagonistinnen und Protagonisten im Exil in Turin, Dakar und New York. Ihre Wege kreuzen und verlieren sich wieder. Gaye zeichnet in ihrem Film ein aktuelles Bild der Situation von Migrantinnen und Migranten mit all seinen Härten, Hoffnungen und Träumen nach. Zum schweizerischen Beitrag des Programms, der Komödie *Usgrächnet Gähwilers*, die humoristisch mit der zweifelhaften Doppelmoral des Schweizer Kleinbürgertums spielt, findet im Anschluss an die Vorführung ein Gespräch mit dem Regisseur Martin Guggisberg statt.

AYA DE YOPOUGON

18.6.2017 | 16:00

Regie: Marguerite Abouet, Clément Oubrerie
Frankreich, 2013. 84 Min., FSK 14, f/d/e
(Animation, Drama, Liebesfilm)



Basierend auf dem gleichnamigen international erfolgreichen sechsteiligen Comic von Marguerite Abouet und Clément Oubrerie erzählt der Animationsfilm die Geschichte einer jungen Frau namens Aya in Yopougon, einem quirligen Viertel von Abidjan. Aya versucht dort nicht nur sich gegen die streng konservativen Vorstellungen ihres Vaters durchzusetzen, sondern steht auch ihren Freundinnen in Lebens- und Liebesfragen mit fantasievollem Rat und Tat zur Seite. Ein detailverliebter und origineller Animationsfilm über soziale Unterschiede, Patriarchat und Emanzipation in einem westafrikanischen Land wie der Elfenbeinküste.

USGRÄCHNET GÄHWILERS

18.6.2017 | 18:00

Regisseur anwesend / *Director is present*

Regie: Martin Guggisberg
Schweiz, 2016. 91 Min., e (Komödie)



Therese und Ralph Gähwiler führen ein idyllisches bürgerliches Leben in einer kleinen Schweizer Stadt. Therese vertreibt sich die Zeit mit moderner Kunst und ihrem Dackel. Ralph arbeitet an seinem Durchbruch in der lokalen Politik geleitet von der Devise: kompetent, entschieden, klar. Noch konservativer und verklemmter als die Gähwilers sind ihre neureichen Nachbarn: Ralphs politischer Verbündeter Peter und dessen Frau Monika. Das Leben von Therese und Ralph wird auf den Kopf gestellt, als sich ihr afrikanischer Gärtner Ngundu bei der Arbeit verletzt. Er kann nicht mehr gehen, will aber keinesfalls ins Krankenhaus. So haben die Gähwilers keine andere Wahl als ihn in ihrem Haus zu behalten – aber ausser Sichtweite.

LA PIROGUE / DIE PIROGE

19.6.2017 | 18:00

Regie: Moussa Touré
Senegal, 2012. 87 Min., FSK 12, f/d
(Drama)



La Pirogue erzählt vom senegalesischen Fischer Baye Laye, der sich widerwillig überreden lässt, eine Gruppe von Migrant*innen über den Atlantik zu den Kanarischen Inseln zu bringen. Die dreissig Männer an Bord des schlichten Motorboots, das eigentlich für den Küstentischfang gebaut ist, haben alle teuer bezahlt für die Überfahrt und träumen von Karrieren als Fussballer und Musiker oder einfach nur davon, in Europa ein vernünftiges Auskommen zu finden. Und so beginnt die gefährliche Reise auf der Piroge, die sie vor grosse Herausforderungen stellen wird.

DES ÉTOILES / UNTERM STERNENHIMMEL

19.6.2017 | 20:15

Regie: Dyana Gaye
Frankreich, Belgien, Senegal, 2014. 88 Min., FSK 6, d
(Drama)



Zwischen Turin, Dakar und New York, blickt der Film auf das Leben dreier Charaktere im Exil, deren Wege sich kreuzen und wieder verlieren. Im Laufe der Zeit wiederholen sich die Muster ihrer individuellen Geschichten – durch die Diversität der Metropolen, die sie durchqueren und die Dinge, die ihnen begegnen, vereinen sich ihre Schicksale letztendlich alle unter demselben Sternenhimmel. Die vielfach preisgekrönte Regisseurin Dyana Gaye begleitet ihre Protagonist*innen durch die verschiedenen Städte und entwirft in ihrem Film ein aktuelles Bild der Situation von Emigrant*innen mit all seinen Härten, Hoffnungen und Träumen.

AYANDA AND THE MECHANIC

20.6.2017 | 20:15

Regie: Sara Blecher
Südafrika, 2015. 105 Min., d
(Drama, Liebesfilm)



In einem pulsierenden und diversen Stadtteil von Johannesburg restauriert die 21-jährige energische Ayanda alte Möbel und macht daraus gefragte Kultgegenstände. Acht Jahre nach dem Tod ihres Vaters ist sie fest entschlossen, seine Autowerkstatt wiederzubeleben, die allerdings tief verschuldet ist und vor dem Verkauf steht. Um das Erbe ihres Vaters zu retten, ersinnt Ayanda eine neue Geschäftsidee: Gemeinsam mit ihrem Freund David will sie Oldtimer sanieren und weiterverkaufen. Der Film strotzt nur so vor Energie und Stil, die so typisch sind für das urbane afropolitane Südafrika.

À PEINE J'OUVRE LES YEUX / KAUM ÖFFNE ICH DIE AUGEN

21.6.2017 | 20:15

Regie: Leyla Bouzid
Tunesien, 2015. 102 Min., FSK 14, d/f
(Drama)



Die lebenslustige Farah hat gerade die Schule beendet und singt in einer Rockband. Sie träumt davon, professionelle Musikerin zu werden, ihre Eltern sahen sie lieber als Medizinstudentin. Proberäume und Auftritte jedoch sind rar und die immer gesellschaftskritischer werdenden Liedtexte der jungen Leute erregen die Aufmerksamkeit des Geheimdienstes. Farah aber ist verliebt und fühlt sich unverwundbar – sie singt in Kneipen, geniesst das Nachtleben von Tunis, während ihre Mutter Hayet sie am liebsten einsperren würde. Es ist Sommer 2010, die Spannungen im Land sind spürbar, und Farah wird unerwartet mit den Folgen ihrer Musik konfrontiert...

KONGO AM RHEIN – CINEMA

Kultkino Atelier, Theaterstrasse 7, Basel

VIVA RIVA!

28.6.2017 | 20:30

Un film de Djo Tunda Wa Munga 2010, 80 minutes, lingala et français, sous-titre : français et anglais

Kinshasa où la vie nocturne semble toujours prête à engloutir le temps. Quelques privilégiés mènent la grande vie. Ceux qui n'ont rien, ne rêvent que d'une chose, devenir ces nouveaux maîtres de la nuit. Riva est l'un de ces rêveurs. Il rentre plein aux as après dix ans d'absence. Il rêve de s'offrir avec son ami JM, une nuit de débauche, et de beuverie. Reine de la nuit, Nora danse et Riva est subjugué. La belle appartient à un caïd local mais Riva s'en moque. Aura-t-il sa chance ? Son argent, Riva l'a emprunté à son ex-patron, un truand angolais qui le poursuit à travers la ville en semant la panique sur son passage. Au point du jour, la fête se transforme en cauchemar.

PYGMÉE BLUES

1.7.2017 | 16:00

Un film de Renaud Barret et Florent de La Tullaye, 2012, 52 minutes

Pygmée Blues raconte, dans un film documentaire et poétique, l'histoire de l'Ekonda Wengi qui quitte la forêt pour aller lutter à Kinshasa pour la survie des Ekonda.

What does Africa have to do with World War II?



Things you should know about Africa | Radio X

THE GRIOT INTROSPECT

Namata Serumaga-Musisi



Madina Market in Accra, Ghana. N. Serumaga-Musisi, 2016.



Tema Station Market in Accra, Ghana. N. Serumaga-Musisi, 2016.



Shoe Shopping in Lomé, Togo. N. Serumaga-Musisi, 2016.

WHOSE UTOPIA IS IT, ANYWAY?

In the days and weeks after [government sanctioned] "Operation Murambatsvina" (Clear the Filth) was launched on May 19, 2005, police burnt, bulldozed and destroyed tens of thousands of properties around the country. The destructions resulted in the mass evictions of urban dwellers from housing structures and the closure of various informal sector businesses throughout the country. According to the United Nations, 700,000 people – nearly 6 percent of the total population – have been forcibly evicted from their homes, made homeless or lost their source of livelihood since May 19. The evictions and demolition of houses and markets stalls, and the manner in which they were carried out, constitute serious human rights violations.

*"Clear The Filth": Mass Evictions And Demolitions In Zimbabwe
The Implementation of Operation Murambatsvina (Clear the Filth)
Human Rights Watch, Sep 2005*

A similar fate befell the vendors (though perhaps not on the Zimbabwean scale) in downtown Johannesburg with their mass eviction in 2013, Agbogbloshie June 4 market [Accra, Ghana] during the July 2015 demolitions; and the tenants of the Nakivubo Parkyard Market in Kampala, Uganda who, in March 2017 woke up to the bulldozing of the structures that were, for many, their entire livelihood.

Many African urban spaces remain oppressive in the 21st century, a legacy of colonialism on the continent. Emerging communities, economies and structures that should have taken hold in the immediate post-colonial era were and continue to be marginalised into informality by the "template" that we continue to aspire to. This is reflected in our use of urban areas, with the hierarchical tension between spaces such as markets and malls, and between modern African hybrids such as Mobile Money kiosks, and banks.

Cities take the form of a rigid, insufficient mould, rarely meeting the needs of their fast growing, dynamic populations. The inhabitants, unphased by this rigidity, continuously move around and adapt, flowing through and filling the gaps created by imported urbanity, thus highlighting its failures, particularly in spaces where they are not allowed to flow.

As urban creatives living in and observing these spaces, we find ourselves with the unique opportunity for introspection. A new equilibrium must be sought.



N. Serumaga-Musisi, 2017.

THE AGE OF MULTIPLICITY

The urban dweller of the post colonial age goes through life straddling a razor thin line dividing the perceived modern – too often read "Western" – and our inherent identity, a traditional, yet forever evolving, morphing, breathing identity. Every action is the result of a number of conscious and subconscious decisions based on this fluid identity and the global – and therefore no longer foreign – identity.

Nowhere is this multiplicity so clearly expressed as it is in our cities. We live out our urban lives in an infrastructure constructed and designed by and for a different age and inhabitant. The functionality of the Physical City must often be questioned as we face the violence of navigating this alien structure imposed on our reality by authoritarian figures, in the name of ambiguously defined modernization and development.

The Living City, on the other hand, tells a different story; the inhabitants act as fillers, flowing through rigid infrastructure and challenging all restrictions and channels, daily recreating and reinforcing more dynamic solutions to our needs. The street vendor at the intersection notorious for

CULTURE AND SAFETY IN AFRICA LEARNINGS FROM DOUALA

Chiara Somajni, Kamiel Verschuren and Iolanda Pensa



Alioum Moussa, Bessengue Douala, La passerelle, SUD-Salon Urbain de Douala, 2007. Photo by Sandrine Dole.

For over 25 years, Douala, the largest city of Cameroon, has been the stage for a very active, inspiring and socially committed institution: doual'art, a non-profit cultural organisation and art center dedicated to new urban practices in African cities, founded in 1991 by Didier Schaub and Marilyn Douala Manga Bell. The journey of the art center eventually culminated in 2007 with the launch of the first edition of SUD – Salon Urbain de Douala, a triennial festival that has since invited an impressive number of Cameroonian and international artists to engage with the city, its poorest neighbourhoods and their communities. Over the years, events and artworks meant to improve the public spaces of Douala have redesigned the city and its perception by its inhabitants.

Douala's unique experience has inspired both the art world and the scientific community. They have come together to learn from and share the inclusive, participatory processes as well as to acknowledge its artistic achievements and to analyse and document the impact these have had. The results of this collaboration are now converging at the Ausstellungsraum Klingental in Basel in an exhibition and a book titled *Public Art in Africa* that was edited by Iolanda Pensa (MetisPresses 2017). The exhibition MAKING DOUALA 2007-2017 explores the relationship between cultural production and urban transformation in Africa through the SUD festival's various editions (2007, 2010 and 2013). It also anticipates proposals for the forthcoming SUD 2017 edition The Human Dimension that will take place in December 2017. It features documentary films, video recordings, models, drawings, multimedia installations and other media documenting SUD's site-specific works. These surface out of the artists' engagement with the communities and are realised with local resources, thereby supporting local economies and integrating the projects into the local context. Their focus varies: they may address the issue of collective cultural identity by promoting historical awareness, undertake infrastructural interventions or provide inventive solutions to concrete problems, create identity in various localities, and improve the public space through events and shared experiences. Besides their artistic aims and cultural relevance, these interventions have a strong social and political dimension, fostering valuation of public space and a sense of ownership thereof – something that is particularly significant in the urban African context, where public space is often not accessible and people are systematically excluded from it.

Basel is the latest chapter of this travelling exhibition, an initiative first carried out by doual'art together with Xandra Nibbeling, Kamiel Verschuren and Lucas Grandin of ICU art projects, which has so far been presented at the 5th International Architecture Biennale Rotterdam, Dak'art and Entrepot Fictief in Ghent in 2012, and Gallery Paradise/Le Voyage in Nantes in 2013.



Speak English Always. Apam, Ghana. N. Serumaga-Musisi, 2016.

congestion ensures that commuters are watered. His colleagues provide everything from toilet paper, to airtime and chocolate. Thus the most marginalized [by design] of the populace become a living map of our needs in the hybrid state that is our existence.

With this wealth of dynamic information at our fingertips, our infrastructure should reflect the innovative nature of our inhabitation of space, yet we continue to import alien models in a misguided effort to prove ourselves worthy in the global urban development discourse. We label markets and public transport systems “informal”, instead building [then abandoning] parking garage markets in commercially dead zones and bus stops for inadequate bus systems, all of which will be altered and repurposed by those they were intended for, before being labelled as problem areas in the next wave of government mandated development planning. We invest in unconnected development plans but do not engage the communities they impact. We reject – in structure but not in function – that which is truly representative of our needs, our way of life, identity, and take on outdated versions of models that continue to grow outside of us, thus guaranteeing ourselves a back seat in our own development.

In living this schizophrenic existence, in appreciating the innovative measures taken to ensure an [uncomfortable] equilibrium, one finds the oppor-



A tale of two cities. Accra, Ghana. N. Serumaga-Musisi, 2017.

tunity to facilitate a more inclusive development dialogue that transcends generation, class and borders, for a manifested whole. This dialogue must be founded on a period of introspection, allowing all who engage a moment to reflect on space in all its embodiments, in the understanding that the Physical space can not be at odds with the Living, that for the Living space to manifest itself in intentional design, we must engage all aspects of our psychological, mental and virtual space, and that for us to truly engage, we must empower the primary informant in this dialogue – the citizen.

We must take the development narrative, and return it to those who live it.

EMPOWERING THE INTERSTITIAL

There exists a disconnect between the imported urban ideal and the lived reality. The world of the “informal” is possibly the only mediating element,

the organic space where the needs of the citizen take priority. These spaces are structured, sustainable ecosystems that dominate economy and serve the communities who build them.

What if we were able to use these spaces as platforms for development dialogue and implementation? What if communities were the driving force behind development?

To begin this process of recalibration we must engage, deconstruct and analyse African revolutionary thought, freeing it from the exclusive circles of academia and enriching it with the lived experiences of the majority. This is easily achieved, as the tradition of disseminating information and engaging in dialogue in shared spaces, beginning with the griot, continues to be manifested in, among others, mobile community radios, market preachers, singers and actors. Across the Continent, preachers effectively share their faith with commuters, quoting biblical texts and leading in prayer and song from within the matatus of Nairobi and Kampala, the danfos of Lagos, as well as the trotro of Accra.

An established dialogue in which all parties have a voice would allow the urban creative to explore, engage and record the interstitial that is the informal, setting the foundation for various expressions of collected observations, installations that are living maps of the reality – recorded space as installation. In mapping the experienced space, the creative is able to identify hierarchies, issues, gaps, potential; in the process creating and leaving visual traces of this mapping – installation as intervention. The more permeable our physical, psychological, mental and virtual spaces become through this intervention, the more efficiently the greater community can engage with it, allowing the citizen, facilitated by the creative, to direct the development of their own space – intervention as space.

Namata Serumaga-Musisi is a creative from the world of architecture, working to facilitate positive dialogue by creating spaces – physical and virtual – in which communities can thrive. She is the founder of The Griot Introspect, a growing series based in Accra, whose primary goal is to further open up access to the development dialogue, reactivating it in the rejected spaces of African urbanity. The Griot Introspect aims to reveal the latent potential found in the interstitial, and explore ways in which it can manifest itself in our creation and inhabitation of space. Trotro Preacher, the Griot Introspect's flagship project, presents minibus taxi commuters with an alternative gospel – the word of the revolutionary – engaging them in a historical dialogue and, through their lived experiences, contextualizing it in the present. Email: shefacilitates@gmail.com.

Along with Luanda in Angola and Johannesburg in South Africa, the artistic production of public art in Douala has been the focus of the research project titled Mobile A2K: Culture and Safety in Africa. Documenting and assessing the impact of cultural events and public art on urban safety, led by the Department for Environment Constructions and Design Laboratory of Visual Culture of the University of Applied Sciences and Arts of Southern Switzerland (SUPSI). The investigation focused on public art produced between 1991 and 2013 and related cultural events, and measured their impact through qualitative interviews with various key stakeholders, observations, visual documentation (both locally and aerially) as well as by reviewing literature, official documents, statistics and cultural policies. It presents three quite different case studies: artworks produced within the JDA-Johannesburg Development Agency regeneration and upgrade plans, the Luanda Triennial and doual'art. Johannesburg has a publicly funded art programme for urban regeneration purposes, which was initiated in 2001 with the aim of creating meaningful and safe public spaces. The Luanda Triennial, conceived and directed by the artist Fernando Alvim and assumed by researchers to be an urban scale public art intervention, was established in 2003 as a post-war strategy to promote conflict resolution, and is supported financially by local sponsors. In Douala the key actor is doual'art, which developed its own public art programme with the objective to transform the city, its identity and the way dwellers perceive themselves within the city and the world at large, funded through international grants.



Hervé Yamguen, Les mots écrits de new-Bell, SUD-Salon Urbain de Douala, 2010. Photograph by Lard Buurman.

The main finding of the research project shows a positive correlation between the presence of public art and the safety of their location. For the purpose of the investigation, urban safety is understood in terms of higher livability, civil cohabitation and social cohesion, all of which contribute to crime prevention and reduction of urban threats. Qualitative and quantitative methodologies were applied to compare urban safety before and after the artistic interventions. In general, public artworks increased urban safety, in both direct and indirect ways. The impact is evident in cases where the interventions were meant to have a structural-functional role, for instance involving the production of bridges, provision of clean water or covering of open gutters with wooden planks. Alioum Moussa's *La passerelle de Bessengué* from 2005 is one such example. The artist designed guardrails alongside the gangway that bridges the stream of the Mboppi and thereby improved the connection of the Bessengué-Akwa quarter to the city.

The impact of such interventions varies depending on the nature of the artworks and the locations: proximity artworks (that is, architectural installations with specific functions, located close to the living places of marginalised neighbourhoods), artworks in passageways, large-scale sculptures and monuments in public squares and roundabouts. Artistic interventions convey the idea that the sites they are situated in are maintained and cared for. This is appreciated by dwellers quite independently from the works' intrinsic artistic value. Artworks placed in passageways have shown to be the most effective means to generate added value for the communities: they create a shared space that people can strongly relate to and help to generate a sense of humanity, ownership, empowerment, active citizenship, value and sense of pride. For example, Hervé Yamguen's *Les Mots Écrits de New-Bell* from 2008-2010 included the participation of three rappers in the area of New-Bell Ngangue, where the artist lives. Neon tubes were installed on the walls of buildings in the area, depicting snippets of texts by the young people describing their everyday relationships with water. Tracey Rose focused on the environmental challenges of the city. She worked in a courtyard of a school in New-Bell Ngangue, where she realised a mural painting and a small garden entitled Oasis. Significantly, these are also cases where the communities, often living in informal settings, have to be deeply involved in the process, for example to negotiate for land to be used for the project. The same is true for proximity artworks, such as Lucas Grandin's *Le Jardin Sonore* de Banamouti created in 2010. This “sound garden” is as much a sonic as an architectural piece, in constant interaction with the surrounding biotope, the city and its inhabitants. Interventions in roundabouts and squares have instead often been perceived as a statement and as a result have been regularly contested. A prime example of the controversial nature of these works is the violent reaction to what is today a landmark of Douala, the monumental installation *La Nouvelle Liberté* by Joseph

Francis Sumégné. Sumégné began working on the twelve meter high sculpture of scrap metal in 1996 and completed it in 2007. He describes the work as a paraphrase of New York's Statue of Liberty. Locally it is referred to as “Nju-Nju du rondpoint”, the “Evil Spirit of the Roundabout”. Many inhabitants found *La Nouvelle Liberté* offensive, stating its “ugliness” did not represent the city in an appropriate way and even threatened doual'art for having commissioned and produced it.

In the context of the Mobile A2K project, researcher Marta Pucciarelli also assessed the relationship of online and offline urban representations of Douala, exploring how the currently still quite detached relationship between the prevalent oral tradition and the increasing prominence of knowledge in the digital realm is evolving over time. Her study showed how the Internet emphasises the economic and social disparities between those who have and those who don't have access to resources. Culture, as promoted by doual'art especially, seems to be playing a significant role, here too, by generating interactions between online and offline representation of the city, showing overlapping social narratives and practices around cultural spaces. Pucciarelli's research documents have inspired a new work by the Italian artist Roberto Paci Dalò, titled *Douala Flow* which premieres at the MAKING DOUALA 2007-2017 exhibition in Basel. The installation showcases a series of dynamic maps representing the process of hybridization between the physical and the digital Douala, featuring voices and sounds from local radio stations to celebrate today's living city.

Chiara Somajni is an Italian journalist based in Berlin.

Kamiel Verschuren is a conceptual interdisciplinary artist, curator, producer, social activist and publicist based in Rotterdam.

Ioland Pensa is a researcher at the Department for Environment Constructions and Design, Laboratory of Visual Culture, of the University of Applied Sciences and Arts of Southern Switzerland (SUPSI). She is the principal investigator of the communication project *Culture and Safety in Africa*, which is based on the scientific research project *Mobile access to knowledge. Culture and safety in Africa*, which she also leads.

ON THE EDGE

Lionel Manga

Nombreuses en ces jours de remontrances postcoloniales sont les publications montrant désormais sous un jour autre que la sempiternelle spoliation, les transactions de l'Afrique avec divers Autres, soit donc le reste du monde, à l'instar de ce riche volume Afrique-Asie: arts, espaces, pratiques. (Paru sous la direction de Dominique Malaquais et Nicole Khouri). Le croisement pluridisciplinaire des essais produits y met en évidence « frictions, glissements de formes et de sens, imaginaires, voire hasard et équivoque », il fait apparaître une configuration inédite dans le « va-et-vient à géométrie variable », selon les moments ainsi que les lieux d'intersection, en s'attachant au tracé rhizomatique des flux, reflux et parcours, pour peu qu'une « attention particulière [soit] portée à la culture », et nous serions désormais rendus à un tournant. Cette bibliothèque du décentrement alimente la réflexion des artistes amarré(e)s/ inscrit(e)s dans son espace privilégié de diffusion, en Occident, et leur communauté demandeuse d'inputs intellectuels dispose donc avec cette kyrielle d'énoncés, d'une ressource cognitive de première main, précieuse. Le thème de cet ECAS7 Urban Africa – Urban Africans: New encounters of the rural and the urban, peut aussi bien se retourner en une question cinglante d'actualité: où en est l'épopée urbaine sur le continent à l'heure avancée des algorithmes intelligents, du smartphone, des applications dédiées tchat (à l'instar de WhatsApp) et des solutions digitales de cash ? Et les plasticiens du cru dans tout ça, ils sont où, ils font quoi, que montrent-ils et à qui ? Ont-ils pris acte de l'avènement des néo-urbains qui ont « un pied dedans et un pied dehors » ?

Effet politique de l'intrusion coloniale marquée par la séparation, si ce n'est la ségrégation spatiale, la dichotomie rural/urbain est un motif récurrent du discours analytique qui aura longtemps véhiculé un ensemble de représentations biaisées par des préjugés se prenant pour des vérités descendues du ciel des idées. Le citoyen normal de l'indépendance regardait le so called villageois d'en haut, perché sur les échasses de la condescendance. La ville héritée des colons blancs est le théâtre de la modernité tout au long des années 60-70-80, et si elle en concentre bien tous les aspects positifs, un versant dark side existe toutefois derrière la transparence des vitrines. Au Cameroun, la propagande du « décollage économique » met alors l'exode rural au cœur des préoccupations prioritaires du gouvernement. À l'orée des seventies, le paysan auquel Tala André Marie demande dans une de ses populaires ritournelles, abandonnant paix et cafés, où il va « avec ton boubou neuf, ton chapeau bariolé, tes souliers éculés », lui répond « à Yaoundé la capitale, je vais chercher là-bas une vie meilleure » et fermez le ban, la messe est dite, la cause entendue. La ville fonctionnait en attracteur étrange, pour emprunter un concept central de la théorie du chaos. On connaît la suite historique de cette aventure très ambiguë.

Au Cameroun, après une interminable saison d'invisibilité, le néo-urbain a trouvé son héros: Boris Nzebo. Partant du postulat que chacun(e) porte une ville dans sa caboche qui n'est pas la même que celle de son/sa meilleur(e) ami(e), ce nouveau chevalier du pop-art ancré à Village, un périmètre de Douala où le clivage urbain/rural est fortement brouillé, développe une narration picturale de son environnement immédiat. Il y met en scène le quotidien des femmes et des hommes aux prises avec la promesse inachevée de l'indépendance, immergé(e)s dans un déficit abyssal d'émancipation et de prospérité.

Verticales, horizontales ou obliques, les stries altérant la lissité originelle du support n'en finissent pas de scander sur la toile les embûches et les impossibilités tapies dans les replis de la réalité camerounaise et auxquels se heurtent les aspirations, les rêves des gens ordinaires dans un pays qui ne l'est pas, où le plus simple est souvent de faire compliqué.

La margelle d'un puits, un seau, un mur en planches irrégulières, d'une toile à l'autre, les indices ne manquent pas qui font signe vers ces existences incertaines, en déséquilibre instable, on the edge, là fusionnent l'urbain et le rural. Discrets, ils rappellent que nous sommes au « kwat », un labyrinthe de venelles étroites formant un réseau dense et domaine de l'habitat non-administré, réputé anarchique par les experts grassement payés de la bureaucratie, l'appareil du pouvoir en régime d'écriture, parce qu'il obéit à d'autres règles d'établissement et de fonctionnement que les siennes, patrimoine d'une oralité toujours vivante. Les « short stories » en format XXL du Boris racontent la précarité endémique au voisinage des deux euros par jour, le fameux seuil de pauvreté défini à la Banque Mondiale. Expressions variées d'un Moi, d'une individualité en mal de visibilité dans la lice journalière, les visages typés opposent dans les limites du cadre une résistance déterminée à l'empire des stries, tout en exposant des coiffures où se logent des identités singulières, le regard de soi sur soi, au large de l'appartenance primordiale. « Les styles de vie » suggère Achille Mbembe, « restent un des sites majeurs où les nouvelles identités se donnent le mieux à voir », entre localisme et cosmopolitisme, au large de la domination et ses emprises.

Quoique laisse mal entendre le clivage classique urbain/rural, jamais cependant ces deux sphères ne furent strictement disjointes et elles ont toujours entretenus/maintenus des liens. Les va-et-vient entre les deux mondes, pour divers motifs allant du commerce des produits vivriers à des funérailles familiales, empruntent des itinéraires homologués, ce qui n'exclut pas totalement la contingence pour autant. La figure de l'entremêlement qui apparaît à la lumière d'une observation fine défie ainsi toute approche réductionniste, simplificatrice, de cette réalité complexe, où flux, reflux et parcours forment un canevas explicatif. Le travail remarquable de Boris Nzebo exprime une lucidité sans complaisance, non dénuée d'une tendresse qui sourd de ces morceaux d'espace-temps arrachés à la banalité vert-rouge-jaune et sublimés. Le Kid de Village expose déjà ses stries à Londres et à New-York. La jeune pousse passée par l'incubateur Art Bakery et initiée au pop-art par Goddy Leye, grignote d'une exposition à l'autre la distance qui le sépare encore des hauts lieux du « triple jeu » et du cosmopolitisme éclairé. Boris se rapproche petit à petit du cercle des conversations décisives qui fondent/cimentent la notoriété sous le Préau.

Lionel Manga est écrivain et vit à Douala.

LA CONVERSATION INACHEVÉE

Lionel Manga

Telle que servie dans l'espace public mondial à notre époque truffée de distractions faisant diversion sur une échelle sans précédent, l'Histoire était ton cheval de bataille, avec ses nœuds, ses obscurités, ses omissions, et hue dada. Parce que c'est là, de fait, que nous résidons sur Terre, en Histoire, plus que dans ces enclos bordés de frontières sur lesquels flottent des drapeaux porteurs de nationalités. Pour t'en prendre à cette instance problématique par le truchement de l'art, il fallait poser ta tête et ton baluchon somewhere au Cameroun, mais pas anywhere néanmoins. Le 20ème siècle touchait à son terme sur une révolution technologique majeure: l'internet. Notre conversation avait commencé à Yaoundé, sous des manguiers généreux, dans les pailotes d'African Logik, et elle s'est poursuivie au bord de la mangrove, dans l'estuaire du Wouri, là où tu avais choisi de jeter l'ancre, à Bonendalé. Alors que peintre je te savais, voilà que vidéaste je te retrouvais, non sans une certaine perplexité quant à cette reconversion subite m'ayant alors tout l'air d'être au mieux un saut périlleux dans le vide, sans parachute. Soit une prise de risque énorme, of course, mais compréhensible a posteriori. Mis ensemble, tes derniers travaux d'acrylique commis sur le thème du signe montrent à souhait que tu piétinais sur cette voie dans une impasse devenue insupportable. Seuls les rêveurs à très haute fréquence sont assez audacieux pour imiter l'odyssée multi-millénaire du vivant qui en est truffée et oser pareille bifurcation.

Rêver. Notre conversation s'est nouée à l'origine autour de ce verbe qui a fort mauvaise presse dans le contexte vert-rouge-jaune coulé de mutismes sanglants et battant pavillon de pragmatisme. Elle a repris avec lui et ces deux syllabes nous ont toujours donné du grain à moudre. Sans bruit, tout en traçant ce chemin improbable d'autodidacte assidu dans ton nouveau champ d'expression, le concept qui avait germé et mûrissait en ton for intérieur, s'est concrétisé à l'extérieur avec Art Bakery, une oasis dédiée à la créativité. Outre pourvoir les néophytes du cru d'une plate-forme de formation, d'imprégnation, et les prendre en résidence, l'idée visait aussi à recevoir des artistes du Nord pour qu'ils viennent se frotter aux conditions ordinaires d'existence dans lesquelles leurs pairs barbotent et créent. Le geste artistique, allais tu disant, a une toute autre résonance et portée quand il n'y a pas d'adduction d'eau potable, lorsque l'électricité est suspendue quarante huit heures, quand l'accès à Douala est compliqué par les engorgements infernaux sur le pont du Wouri, lorsque la circulation en ville est interrompue, parce qu'attendu le cortège du président revenant d'un séjour privé à Genève où il a ses habitudes de relâche, sans parler de la qualité de la connexion au Web. Sous cette fichue palette de contraintes chroniques, l'artiste camerounais, au voisinage nord de la latitude zéro, est un preux. Des Nordistes, par Art Bakery, il en passera beaucoup, une cohorte mixte.

L'artiste est un fauteur impénitent et ambulant de trouble(s). Une œuvre qui ne dérange pas quelque part quelque chose, un certain ordonnancement, n'en est pas une, elle ne fait pas sens et un coup d'épée dans l'eau en aurait même presque plus. Tu n'as jamais démoré de cette conviction chevillée au corps et à connotation politique. Surtout par ces temps de dépression démocratique prononcée et d'extension de la déraison capitaliste. L'empire de la vénalité t'exaspérait et tu n'avais pas de mots assez durs pour décrier l'extension de la corruption, l'érosion des relations enchantées au bénéfice de l'intérêt à court terme, adossée à une mesquinerie scabreuse à tous les étages et à ces maladies infantiles de la post-indépendance africaine: favoritisme, népotisme, clientélisme et autres « isme » pathologiques en vigueur. Mais pour autant et parce que selon le mot si brûlant de René Char, elle est « la blessure la plus proche du soleil », la lucidité n'a pas vocation du tout à éclipser un tant soit peu la quête incessante, infinie, du sublime, bien au contraire même. Le sublime peut se permettre d'énoncer la laideur et ses variations, de la mettre à poil, sans le moins du monde en pâtir, alors que l'inverse est carrément impensable.

Durant les deux ans que j'ai créché derrière les comptoirs de viande grillée, à cinq minutes en moto de Bonendalé, nous nous sommes vus plus souvent et avec un exquis vin de palme fraîchement tiré, la conversation lévitait. Art Bakery est vite devenu un havre de connivences couru le week-end, maison ouverte, ça va, ça vient, des happy few en bande, des singletons. Les tenanciers de bars et les vendeuses de poisson braisé se frottaient les mains, faisaient des recettes inédites, mémorables, avec cet afflux mixte de bipèdes à cerveau volumineux. Comptoir commercial allemand au 19ème siècle, le petit village tapi au bord de la mangrove bruissait de ces présences effervescentes. Parmi les jeunes pousses que tu pris sous ton aile, il en est une qui se rapproche petit à petit de la cour des notoriétés, moyennant l'engouement actuel pour la création contemporaine issue du continent. Boris Nzebo a parfaitement assimilé la leçon du pop-art et ses œuvres sont exposées à Londres. Des toiles qui voient grand. Il aura suffi de sa première exposition solo à doual'art en Décembre 2013 et le sieur Jack Bell, un galeriste londonien qui se trouvait là en prospection, a d'emblée craqué. Tu n'imagines pas ce qu'il y a ces jours-ci en Whiteland comme agitation autour de l'Afrique des signes plastiques. Se succèdent une litanie d'événements à ne pas savoir parfois où donner de la tête. Entre temps, déveine, le 19 février 2011, une crise pernicieuse de paludisme passant par là t'emportera en quelques heures, alors que nous avions encore tant à échanger sur les enjeux de la représentation. Suis revenu de Karachi juste à temps pour t'accompagner avec d'autres joyeux lurons à ta dernière demeure, dans ton village haut perché de Ndu, là-bas, au bord des vertes et vastes plantations de thé. We miss you in these Trump and populism days.

Lionel Manga est écrivain et vit à Douala.

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going to war

you will learn to wear words
 the way soldiers hold up shields
 know that you are different
 a tragedy of dark
 and fat
 in a world of skinny yellow bones
 you will have two choices
 cower into a hole
 eat, drink, sleep
 your hurt away
 build walls
 keeping in a cold
 sharper than loneliness
 or you will carve a sword
 out of talent and character
 fight insecurities dressed as dragons
 inherited from mother to daughter
 to that little girl who
 didn't know any different
 playgrounds are our first
 taste of war
 words shot into the sky
 only those who learn love early
 will know the armour it takes to survive

Vangile Gantsho is a poet and cultural activist based in Johannesburg, South Africa. *going to war* was first published on 5 January 2015 on vangisafrika.org.

JOURNEYS BETWEEN THE RURAL AND THE URBAN MOBILE GRADUATES IN WEST AFRICA

Michelle Engeler



The photographs in the exhibition *Devenir quelqu'un* were taken by photography students of the Cadre de Promotion pour la Formation en Photographie in Bamako, Mali. The life trajectories of four young graduates – Pierre, Rokiatou, Amadou and Awa – served as inspiration for this body of work. These have been documented within the ethnographic research project *Construire son Avenir* and are exemplary of the kinds of biographies the ethnographers came across while conducting research in Ouagadougou in Burkina Faso and Bamako in Mali.



A RIDDLE

What is [redacted]? Experts explain:

"I'd say school is [redacted] for me ... being alphabetised, being intellectual. That is [redacted]. Not everyone is an intellectual, because not everyone had [redacted] to go to school." Rokiatou 2015, graduated in Sociology

"There were a lot of other interns, more than 20, but we were the only ones allowed to realise our own reports. That was [redacted] ... The others were also upright and hard-working. I don't know, but I believe it's like an impulse for something to flourish. [redacted] is a sprout. It's true that we've contributed to it, but it was also [redacted] itself." Simone 2015, graduated in Law

"I finished my studies in 2007 ... Straight after that, I have had [redacted] to participate in the concours for public administration." Boubacar 2013, graduated in Economics

"I think I've had a lot of [redacted]. I've got half of what everybody is looking for these days. I have a stable job, I have a baby, I have a husband, and I couldn't ask for more, but more [redacted], so that I will be able to get to the end ... 'To realise my dreams', we'd say." Safiatou 2015, graduated in Journalism

"Let's take soccer as an example: if you want to have [redacted] to score, you need to know how to play first. So, it is in this sense that you can provoke [redacted]. In real life, you need [redacted] to have a good job and for that you need a good diploma in the first place ... so in this sense, you can provoke [redacted], but [redacted] could also show up just like that." Oumar 2015, graduated in Economics

Now, what are they talking about? What is [redacted]?

Susann Ludwig,
 PhD student at the University of Basel

Solution on page 29

The audio-visual installation *Devenir quelqu'un* exhibited at ECAS 2017 introduces the everyday lives of university graduates living in the West African urban centres of Bamako and Ouagadougou. The data was collected within the framework of the research project *Construire son Avenir*, and is further contextualised with visual and performative work done under the umbrella of the communication project *Longing for the Future*.

Im/mobility is a central aspect in how the portrayed young men and women negotiate their future plans and imaginings after having completed their university degrees. Many of these highly qualified graduates naturally start looking for permanent jobs, applying for internships, attending additional university courses, or engaging in postgraduate studies in urban spaces abroad. Interestingly, many also move back and forth between the urban and the rural. They meander between the urban spaces where they pursued their studies and the more rural areas from which many of them originate. What lies behind this oscillation between city and village?

The works presented in *Devenir quelqu'un* focus on one such motivation for these journeys: going back home to ask for financial help. In the course of my research on im/mobility patterns of highly qualified young men and women in Guinea and Burkina Faso, I encountered many additional, layered purposes for these travels. Let me introduce two of the graduates I met along the way.

Fatoumatou studied in Guinea's capital, Conakry, and married soon after her graduation. While very happy at the outset of her marriage, things did not continue so well for her. She felt more and more imprisoned by her husband, who didn't allow her to look for a job or internship despite having completed her studies with good marks. Because of this and the fact that she did not fall pregnant, she decided to seek refuge in the backcountry. Without informing her husband, she left Conakry and returned to her parents and siblings in rural Upper Guinea. Back home she asked her father to allow her to divorce her husband, who she claimed was infertile. Her father accepted, and Fatoumatou ended up spending months in Guinea's hinterland, very much as if she were a schoolgirl again: initially with her parents, then later with one of her brothers who lived in a small rural town. It took her ten years to finally return to Conakry and start a family – a dream she had expressed since her days as a student.

Albert grew up in a tiny village in a prefecture of the Guinée Forestière, but moved to its capital to finish his obligatory schooling. Later, he studied in the country's capital but returned to his home region whenever possible: during semester breaks and less intense periods at the university, which were mainly caused by strikes or political turmoil that paralysed institutions of higher education. Back home Albert's role was not that of a student, but rather a jack-of-all-trades; he was a father, a market gardener and a mobile phone

repairman. In contrast to his status in urban Conakry, where he shared a small room with his fellow students and depended on state-provided student allowances to manage his daily expenses, back home he was regarded as an adult with all the social merits and obligations vis-à-vis his parents and his own family. From time to time he thus escaped the rural for the urban life to abscond from his often burdensome financial commitments.

Thus, young people's trajectories zigzag between economic challenges, social obligations and advantages while following mobility patterns between various rural and urban spaces. For highly qualified people, the urban is often the place where studies and future prospects are pursued. However, the rural remains important. It is here that they can recover, ask parents for assistance, be either "young" and unmarried again or already respected adults. Fatoumatou escaped from the city to the countryside to recover, redefine her identity, and get a second chance to have her own family. Meanwhile Albert was already a respected adult and responsible person in his rural home but struggled to manage life in an urban setting. And these are only two examples. Others reveal distinct topics, related for instance to health issues and medical treatment. In this way, the urban and rural can also represent distinct spaces with regards to bodily experiences, physical and mental health and general well-being. What is noteworthy is that these journeys can be accompanied by changes in social status and even identity. They represent resources one may use or reject at different crucial conjunctures in life, also beyond youth.

Therefore, those highly qualified young people I met did not favour the urban, which is often associated with university education, quality jobs and prestigious living, but as a matter of choice integrated the rural into their life trajectories. They actively used these different settings to study and learn, as well as to become independent and socially accepted members of society, a process occurring most likely in phases rather than in both environments at the same time and at the same scale. In the course of their lives other places may be introduced, periods of immobility may follow or journeys could become less frequent. But the point of origin, usually associated with their rural home village, never actually loses its prominence. All of my interview partners wished to be buried in the soil of their ancestors, even if they died elsewhere in the country or abroad.

Michelle Engeler is a postdoctoral researcher at the Centre for African Studies Basel.

AN OPEN LOVE LETTER TO MY COMRADE BAE, OR AT LEAST 32 REASONS WHY I SEE YOU

Danai Mupotsa

In 2015, in response to the increase in violent clashes between South African police forces, campus security, and students protesting against the hike in tuition fees, a lecturer at the University of the Witwatersrand penned a letter to a generation that brought to life the #feesmustfall movement and who, she felt, needed to hear that they were seen and loved.

The "open letter" often takes "against, against, against" as a preferred narrative form. There are probably good reasons for this, but I would like to take a moment in breath for a mode of address made in dense love.

What we have seen in past weeks are forms of holding each other that are massively disorienting. We have been made to be completely out of our proper places in forms of relation, pulling towards one another, sometimes against, certainly in friction – pulling at a range of wishes and willing for a truly meaningful revolutionary moment.

Willing and wishing are densely affective demands.

And I don't mean that as mere description.

What is hard to articulate is the dense rage, hope, disappointment, fear, force, frustration, commitment, pain, happiness, pleasure and breaking inherited to the kind of work that comrade bae has been up to.

I want to write an open love letter to you, my comrade bae.

1. This is my love for comrade bae, whose heart is always already broken by the conceit of every moment and every place where our cleverness is measured on a scale of progress/iveness that is meaningless in its content and nonperformative in its commitment. Your heart is always already broken but you wake up every day with a fierce bundle of will, and heartache.
2. This is my love for comrade bae who will be that teacher who saunters through the classroom with hands in pockets and the suave confidence that says, "I was always meant to be here" despite lived conditions that have tried to teach you otherwise. I see you.
3. This is my love for comrade bae who remembers to find ten minutes, when the day is time-pressed to rub one out, because you know that this too is part of our revolution.
4. This is my love for comrade bae whose voice belts "justice now!" with impatience, full of fear that the chance to say it again and again will pass us by and it will be all for nothing. You are the same comrade bae who speaks softly, considerate of every word, playing cautiously with language, inten-

tional and gentle when in the company of others who have been made to be more accustomed to silence. I see you.

5. This is my love for comrade bae who is full, so full of will that every part of your body presents itself, naked and exposed because you will give everything for the possibility of a life we have not even begun to imagine.
6. This is my love for comrade bae who gives us poetry.
7. This is my love for comrade bae whose will refuses to become accustomed to people not ever actually seeing you. I see you.
8. This is my love for comrade bae who makes sure that other comrades are fed.
9. This is my love for comrade bae who makes us laugh and sing.
10. This is my love for comrade bae who loves to read, reads vociferously, reads for hope, for clarity, for everything.
11. This is my love for comrade bae who knows that excellence is a lie, and yet you are still excellent.
12. This is my love for comrade bae who walks amongst the vampires.
13. This is my love for comrade bae who has been committed to struggle of workers today, yesterday, tomorrow – with a dense commitment that refuses the temporality of the event.
14. This is my love for comrade bae who screams because comrade bae can't take the abuse of uncles anymore.
15. This is my love for comrade bae who dances around fires for courage.
16. This is my love for comrade bae who manages a laugh with a cry, when violated with words, fists, stun grenades and tear gas.
17. This is my love for comrade bae who remains full of fire.
18. This is my love for comrade bae who has ugly feelings like jealousy.
19. This is my love for comrade bae who has ugly feelings like lust.

20. This is my love for comrade bae who writes the most beautiful essays.

21. This is my love for comrade bae who wears lipstick and wraps that head like a badass.
22. This is my love for comrade bae who stood up to a room full of senators that didn't want to see us.
23. This is my love for comrade bae who finds a new part of their spirit and a new tone to their voice every other day, like breathing.
24. This is my love for comrade bae who looks ragged.
25. This is my love for comrade bae who knows how to manage bank accounts and resources.
26. This is my love for comrade bae who knows how to throw shade like a badass.
27. This is my love for comrade bae who speaks up at moments when it requires courage. I see you even when your voice cracks and breaks; you are beautiful.
28. This is my love for comrade bae who insists on a dense debate concerning the best way to have anal sex over lunch and while we make decisions on political strategy.
29. This is my love for comrade bae who stands outside police stations waiting for the embrace of the others locked inside.
30. This is my love for comrade bae who makes densely contradictory commitments to living, being and change in this difficult world. I see your principles. I see you.
31. This is my love for comrade bae who knows how to use a Twitter handle #comradebae #likeabadass
32. This is love for comrade bae. The clever people will write and speak about you in poor accounts of "the students," "the workers," "the teachers" and accuse you of wishing without evidence. But I see you and your dense will and imagination. I see you taking knowledge/power on like a badass.

Danai Mupotsa is a lecturer in the Department of African Literature at the University of the Witwatersrand. This letter was originally published by the Daily Vox (thedailyvox.co.za) on 11 November 2015.

BURNING MAN

Niren Tolsi

On 18 May 2008 the world watched a man die. Ernesto Alfabeto Nhamuave, a Mozambican migrant worker, burnt to death on the streets of Ramaphosa informal settlement outside Johannesburg. He became known as the "Burning Man". His flailing, fiery body illuminated the violence South Africans had meted out to immigrants during a pogrom which left 62 dead. All were Africans.

Nhamuave was a father of three young children. He had sought out a job in South Africa so as to feed, clothe and educate his family – his was the simple urgency of a father and husband.

In October 2010 the South African police closed their investigation. Two years after Nhamuave's death the police drew a line of words under his murder: "Suspects still unknown and no witnesses." Yet, in the same month that the case was snapped shut journalists tracked down witnesses who were able to point out the alleged killers; still walking the same street on which Nhamuave had been set alight.

The men who had lit the match that killed Nhamuave remained invisible to the justice system, but the structural agents – dysfunctional governance and the non-delivery of jobs, a living dignity and basic services like running water, electricity, sewage removal and decent healthcare – remained in plain sight. As it does today.

From South Africa we stare at Switzerland through the inverted looking glass. What is shouted out in Johannesburg remains unsaid in Zurich. What runs in straight tramlines in Basel bobs and weaves through peak-hour Durban traffic. Yet the commonalities of hidden hypocrisies are sometimes as incandescent as the living politics of those on the margins. Those who are forced to navigate the borders to which they are shoved, stopped and searched. Those relentlessly denied access to a living humanity and imprisoned in the immigrants' state – not the nation state.

"Once set, flame spreads rapidly and consumes what it touches, making its illuminant effects highly visible, but leaving the agents who have lit the match often invisible, mysterious, or unknown." – Kerry Chance, "Where there is fire, there is politics": *Ungovernability and Material Life in Urban South Africa*.

On 27 February 2017 a few people on a platform at a train station in Balerno watched a man die. The local media reported that he "burnt brightly before the

eyes of terrified passengers." The "Burning Man" had smuggled himself onto the roof of the S10 regional train and been struck by its high voltage line, the reported 3000 volts setting him alight.

Not many people outside Balerno – so small a backwater that locals laugh when visitors ask where the town is, and then point in the direction of the post-office – in the canton of Ticino, would hear of the death of the "Burning Man".

His was a death that barely made the regional newspapers in other cantons. There was no international expression of outrage at Swiss immigration policies, which leave thousands in an immigrants' state of flux on its borders with Italy. Policies which disregard the humanity of people running away from jihadis and bombs and neo-colonial interference. People merely looking to keep the future of their families safe.

The "Burning Man" was from Mali, it was established. An immigrant trying to get through Switzerland to Germany. He had previously tried to enter France, it was reported, but had been turned back. No friends or relatives turned up to claim his body, his past, his dignity. No one cared to find out if he had been a brother or a father. His life last revealed to the world as a man aflame.

From Switzerland, Africa is often stared at through the inverted looking glass. It is an exotic place of tribes and rituals, of wild animals and even wilder governments. What is asexual in Geneva is orgiastic in Cape Town. Nothing is cheap in Lugano, but life is in Soweto. Yet the commonalities of hidden hypocrisies are sometimes as incandescent as the living politics of those on the margins. Those who are forced to navigate the borders to which they are shoved, stopped and searched. Those relentlessly denied access to a living humanity and imprisoned in the immigrants' state – not the nation state.

Niren Tolsi is currently South African Arts Journalist of the Year. He is editor of the long-form and literary magazine, *The Con*. His book, *After Marikana*, with photographer Paul Botes, will be published later this year. He recently completed a writing residency in Switzerland courtesy of Pro Helvetia.

no... wait...

*I am sorry for my bones.
For their whiteness.
I am sorry that they have been
fortified
at the expense of yours.*

no... wait...

*I am sorry for my blood.
That not enough of it was shed,
that the blood on me was always
yours not mine
that every step I take leaves footprints
in your blood.*

no, wait...

*I am sorry for my skin.
The way it has wall-papered
the whole fucking world in a 300 year frenzy and now,
even though it is out of fashion like bad 70s bathroom tile,
even though the cool kids have long ago
moved out
peeled it off
set it on fire
it is still on the walls in the banks
and the prisons
and the coffins.*

*I am sorry for my voice.
That it speaks when it shouldn't and
is absent when needed.
That the speaking does not
clean anything does not
break anything,
can build something, maybe?*

no... wait...

*I am going to breathe in and dissolve.
Reconstitute myself in the air,
throw my bones for you
bonfire my skin as sacrifice
freeing myself
for me
for you
for the stars that are white in the black sky
no, wait
they shine in jewel-colours
and the sky is blue to purple
no – wait,
the stars are fading
the sky flashes blood red
settles into velvet
the moon is yellow, orange*

*colours roam only in browns
finally I can breathe.
Because I am the small particles of dark
I have always been, and,*

I have nothing to do with explosions

no...
wait...

Sarah Godesll is a poet and historian born and living in Johannesburg, South Africa. no... wait... was first published on *Badilisha Online* on 2 August 2016 on badilishapoetry.com.



Poster from 1926, advertising an exhibition of a “negro village from Senegal” with “one hundred natives, men, women and children” in the zoological garden of Basel. The poster is part of the poster collection of the Basler Afrika Bibliographien (EX 8).



“No apartheid via my bank account”, anti-apartheid poster designed by Maya Siebrecht for Aktion Südafrika-Boycott in Basel in 1988. The poster is part of the poster collection of the Basler Afrika Bibliographien (X 869).



“Let’s support the liberation struggle of the people of South Africa!”, poster for an anti-apartheid event with ANC representatives J. Matlou, G. Hlalukana and Z. Sonkosi in Basel on 15 November 1983. The poster is part of the poster collection of the Basler Afrika Bibliographien (X 1039).

RETRACING AFRICA IN BASEL – A WALKING TOUR

Jacob Geuder

Walking through Basel, what histories connecting the city and the African continent can you see? The third-largest city in Switzerland is renowned for its university, pharmaceutical industries, football club, carnival and art and trade fairs. Economically and culturally, the city is influenced by its location on the border to France and Germany, as well as its direct connection to the North Sea via the river Rhine. International exchanges beyond Europe, also with the African continent, have long been woven into the city’s fabric. But where and what are the historical and current traces of these entanglements in Basel’s urban spaces?

Most obviously, these traces are visible in institutions based in Basel. Among the most prominent of them is Mission 21 which was founded in 2000 as a merger of five mission organisations. The oldest of these was the Basel Mission, a protestant mission society established in 1815 which has since been active around the world, including in West and southern Africa. Today, the building of the Basel Mission, located at Missionsstrasse 21, houses the Mission 21 headquarters, a hotel and an extensive archive. Another prominent institution with a direct link to Africa is the Basler Afrika Bibliographien (BAB), a privately initiated and funded resource centre focusing on Namibia and southern Africa. It houses the largest library on Namibia outside of that country, maintains various special collections on southern Africa and runs its own publishing house.

In 2007, in a course taught at the Centre for African Studies Basel, an initiative was launched to develop a walking tour focused on Africa and Basel, geared at a broad local audience through an accessible format of knowledge dissemination. One seminar participant described the motivation for the walking tour as such: “Our goal was to show another perspective on Africa by tracing African histories in Basel. We wanted to show the city in its relation to the African continent and to question some of the problematic imaginaries of Africa in Switzerland.” Students hailing from Switzerland, Ghana, Namibia and the USA spent a year conducting research in the archives of Mission 21 and the BAB, and interviewing local actors with connections to the African continent, among them Swiss anti-apartheid activists. The students finally presented their script for the walking tour in 2008.

Original route of the walking tour “Urban Safari”

- 1) Restaurant Atlantis, Klosterberg, a restaurant formerly known for its exoticising décor
- 2) Book shop at Aeschenpassage, (post-)colonial legacies in children’s books popular in Switzerland
- 3) Münster Cathedral, sculptures of elephants in the cathedral façade and connections to the history of exhibiting humans in the Basel Zoo
- 4) Marktplatz, related to Swiss support for the apartheid regime and local anti-apartheid activism
- 5) Spalenberg, Haus zum Wolf and other buildings formerly belonging to Basel’s merchant families who earned a fortune in activities related to the trans-Atlantic slave-trade and plantation economy
- 6) Mission 21, a site of gendered and racialised histories of missionaries’ everyday-lives

By studying the connections between Basel and the African continent, the students themselves rediscovered the city. They learned that the power asymmetries that had shaped connections in the past continued to structure the production of historical narratives about these asymmetries into the present. For long, the stories of Basel’s relationships with Africa were predominantly told from the perspective of white colonial actors. However, at the time of the

course, historians had also started to engage more critically with Swiss (post) colonial history, inspired among others by scholars from Africa. The findings of studies conducted in Basel, such as Niklaus Stettler, Peter Haenger and Robert Labhardt’s *Baumwolle, Sklaven und Kredite* (Cotton, Slaves and Credit) published in 2004, made their way into the walking tour. The stories told incorporated a variety of themes: the involvement of local merchant families in the trans-Atlantic slave trade and plantation economy, the exoticism celebrated in restaurants like the Atlantis which capitalised on the fascination for “the Other”, the role of the famous missionaries connected to the aforementioned Basel Mission and their racialised and gendered encounters, and the human exhibitions in Zolli, as the local zoological garden is affectionately called by locals, to name a few.

The development of the walking tour was challenging and demanded a high degree of sensitivity from the students. The public they were hoping to attract had been raised with media representations and an education that often reproduced problematic images of Africa. Unlike other European states, Switzerland was never officially a colonial power. However, Swiss actors participated in colonial endeavours around the world. As a result, colonial and racist ideologies are reflected in Swiss imaginaries and everyday life. The scholars Patricia Purtschert, Barbara Lüthi and Francesca Falk argue for an understanding of Switzerland as practicing a “colonialism without colonies” in their book *Postkoloniale Schweiz* (Postcolonial Switzerland).

In 2016, the tour was updated to include some new themes and points of interest. Among them are the vibrant local jazz scene and its links with South Africa, the role of Swiss banks in maintaining the apartheid regime as well as the local protest against it, and the Rheinsprung, which offers a view of the city marked by the emerging skyscrapers of Basel’s pharmaceutical giants, underscoring the industry’s local importance. Adjacent to this viewpoint is the old university building where Marcel Tanner, the former head of the Swiss Tropical Health Institute (Swiss TPH), started his research career. Under Tanner’s directorship, the Swiss TPH emerged as a leading centre for research on Malaria and other diseases. Nearby is the new location of the Centre for African Studies Basel, which closely collaborates with the Swiss TPH. Today, Basel is a global hub for the pharmaceutical industry. On the one hand, one may celebrate the innovations in pharmaceutical knowledge while, on the other hand, rightly asking why so much power and knowledge is concentrated in Basel and what kind of relations with the African continent this reflects. The walking tour is an attempt to create a space to discuss such questions.

New route of “Walking Tour: Africa and Basel”

- 1) Lohnhof, a site connected to jazz music in Basel
- 2) Lohnhof-Kirche, a church where histories of the Basel Mission are discussed
- 3) Stadtkasino, related to Swiss support for the apartheid regime and local anti-apartheid activism
- 4) Literaturhaus, an institution dedicated to literature where (post-)colonial imaginaries in media and literature on and from Africa are reflected upon
- 5) Staatsarchiv, an archive including documentation of Basel’s merchants families’ involvement in the trans-Atlantic slave trade
- 6) Rheinsprung, overview of the activities of the Swiss Tropical Health Institute and pharmaceutical industries

During the reconceptualisation of the walking tour in 2016, some interesting discussions evolved around “lessons learnt”. Among them was the nam-

ing of the tour itself. The walking tour’s original name, “Urban Safari”, was replaced with the less provocative “Walking Tour: Africa and Basel”. The former name was chosen in an attempt to reclaim the Swahili word safari, which means journey. However, using the term safari in a less colonising context proved to be extremely difficult. The explanations and stories told during the tour were intended to question problematic imaginaries. The title “Urban Safari”, it turned out, couldn’t convey this to the broad local audience if they hadn’t previously participated in a walking tour. In the context of Switzerland, safari is too powerfully connected to colonial imaginaries. Therefore, it was concluded that using the word “safari” actually evokes the hegemonic imaginary that the project is in fact seeking to deconstruct. The discussion around the label “safari” illustrates how asymmetries in power relationships can only be changed incrementally and that, in some cases, this runs beyond the scope of a project like the walking tour.

There is a long history that binds Basel to the African continent and vice versa, and it is a challenging one. The existing power asymmetries continue to inform who is speaking about what and in what way. The walking tour is an attempt to trace some of these historical lines while at the same time challenging and changing the status quo. Instead of taking the existing power asymmetries for granted, the walking tour hopes to start a critical conversation and to continue offering new perspectives on Basel. In the end one may ask: Does the walking tour present an African history of Basel? Or do the developers of the tour use Africa as a backdrop for their own identity constructions? Do they present a history of Basel and Africa respectively, or rather one about the relations between them? How can we discuss relations between such heterogeneous entities without essentialising them in the context of a walking tour?

Walking together in an urban space to discuss facets of Basel that are hardly visible at first glance, the tour aims to give an account of Basel that is rare, although it may still be problematic in some aspects. The act of walking in itself calls for engagement beyond abstraction and offers a different sensory experience than a presentation in a lecture hall. Thus the tour is a chance to retrace some legacies of the manifold relations that have grown over the centuries between Africa and Basel and which certainly culminate with the Centre for African Studies Basel hosting the 7th European Conference on African Studies.

Jacob Geuder works as scientific assistant for Elísio Macamo at the CASB and is writing his doctoral dissertation on video-activism in Cape Town and Rio de Janeiro.

Solution from A Riddle on page 27: It’s la chance.

La chance is an emic phenomenon I discovered talking to university graduates during field research in Bamako, Mali. University graduates constitute the country’s educational elite, yet the unemployment rate amongst them is the highest. I was interested in how they deal with their present situation, which I assumed to be uncertain, and how they imagine and construct their futures. University graduates in Bamako are working on the realisation of their futures – some successfully, some not or not yet. By their accounts, it is la chance that makes the difference. La chance is a prerequisite in terms of individual conditions and resources. La chance is a sprout which appears due to individual merit or complete randomness – either way, la chance is special. And la chance is the outcome of individuals working with it.

SWISS PSYCHOTROPIC GOLD – A CRITICAL FABULATION

Nina Bandi, Rohit Jain and knowbotiq (Christian Huebler, Yvonne Wilhelm)

For more than three centuries, Swiss commodity trade has been caught up in colonial, and later in postcolonial and neoliberal entanglements. Having fuelled early modern industrialisation as well as contemporary finance, Swiss trading activities have influenced vivid cultural, affective and moral economies. They have contributed to Swiss wealth, but also to national narratives of independence, safety and white supremacy. Yet, public debate on colonial involvement is almost absent. The Swiss mythology of neutrality transforms the often violent and “dirty” material complexities of mining and trading into an opaque and orderly form of technocracy, discretion and virtual finance.

An artistic and ethnographic project, Swiss Psychotropic Gold re-narrates global gold trade – from mining in former colonies to its refining and re-diverting in and out of Switzerland – as a series of transformative immediations of primary materials, values and affects.

More than 50% of global gold refining per year takes place in Switzerland (including gold which was appropriated during the recent commodity wars in Central Africa). In the 1970s Switzerland traded and refined 75% of South African gold and saved the apartheid regime from an existential economic crisis. And, Switzerland was an important gold trader for Nazi Germany and the allies in the Second World War. These examples mark how, in recent history, Switzerland has fashioned itself as a political and economic hotspot for neutralizing the origin of gold. Gold is quasi alchemically cleaned of its violent and physical history and transformed into an ephemeral symbol of power, status and purity – into condensed wealth.

Besides the invisible gold, the one refined in securitized spaces at the Swiss border or stored in underground safes, there is also a visible gold: the involvement of Switzerland in the global commodity and gold trade has been investigated and brought to light recently by NGO reports and historical research. Yet, despite the moral grammar of humanitarianism or justice, the lamented violence is strangely neutralized in these critical public debates. It seems as if the intellectual and activist arguments of responsibility and enlightenment are not able to fully grasp and intervene within the affective, moral and aesthetic texture of the public politics of postcolonial amnesia.

In this state of postcolonial amnesia, it is not through enlightenment and rational acting that truth becomes automatically visible, or that a better future opens up and redemption arrives as is suggested in NGO discourse. On the contrary, it asks for a process of recovery, both affectively and ethically. This refers to the acknowledgement of violence and suffering and requires politics of reparation in the present. There is no “here” and “there”. “They” from “there” are “here” now! A new cartography of Switzerland is necessary to re-imagine global geographies of inequality and spaces of solidarity.

It is at the intersection of form and content that we would like to intervene with our explorations into “Swiss Psychotropic Gold”. We propose that it is the affective, moral and aesthetic texture of this public where criticism and subversion are blocked. Just breathe the air in this space, where we are. Feel the smartness, cleanliness and the wealth. A well planned, ordered, shiny and opaque surface of neutrality and perfection. What does it take to keep up such a public display of wealth? Which histories and stories are visible, which are made invisible?

We are interested in understanding and opening up such a postcolonial public, which diffuses the visible against the invisible, the righteous versus the dubious and the clean versus the dirty, the refined versus the raw. We try to explore strategies of fabulating, un-representing, incorporating, affecting and acting within the powerful but suppressed and overwritten translocal connections between the Swiss public and the metabolism of gold. Is it possible to activate these overlapping publics as conglomerate histories and to open up other spaces of action and solidarity?

The story concerning gold that has been researched and worked upon more widely – albeit only in recent years with regard to Switzerland – is the story of bullion making and bullion storage as well as of jewellery, both of which are characterized by a specific material visibility. However, Swiss Psychotropic Gold rather focuses on the moment when gold loses its stable form, in moments of dissipation and dispersion, when its materiality is transformed into other states. This we subsume under its derivative, psychotropic and molecular dimensions.

THE DERIVATIVE LINE OF GOLD

In order to go beyond the material gold and to trace its different materialities, we propose to follow its derivative line. The derivative is that which leaves the riverbed and overflows its shores – this is the etymological root of the word: de-river. It is an exceeding of the banks of the river – the water spills over in different directions, in uncontrollable flows and streams.

It contains bodies and bodily processes involved in gold production and usage – from exploitative labour to gold as object of desire and consumption – as well as the different ways of movement, transformation and exchange of the commodity and of the bodies that are part of gold production.

We ask: what is it that spills over from gold that is transported to Switzerland? From this gold, which was extracted in processes of exploitation and destruction and stems from jewellery not deemed worthy to be kept any longer; from this gold which is fuelled into one of the five refineries placed on Swiss territory, where it is mixed, melted, and cleaned to the extent that its different origins are not traceable anymore.

We ask further: What are the transformations of this “migratory” gold? What kind of bodies, of affects, of power and domination are involved and produced in this process from the moment when different routes of visibility and invisibility, of materiality, of affectability are taken?



Die Jünglinge, Walter Eglin (1946). Reinigungspersonal des Wissens. knowbotiq (2017).



Kunst und Wissenschaft, Walter Eglin (1946). The Swiss Primitivism, knowbotiq (2017).

To look at the derivative line of gold gives way to a different sociality. In Randy Martin's terms, it is an expansion of the horizon of desire and possibilities beyond what currently exists, which gives rise to a decolonisation of the body and a deterritorialisation of space. Consequently we search for aesthetic configurations that bring these derivative states of gold to the fore. The question becomes: how does gold in its different states and processes intervene in the distribution of the sensible? How does gold – in violent acts of extraction and dispersion as well as in its cultural and aesthetic dimensions of cleanliness, moral superiority, and desire – act as a violent, dividing and transformative force of world-making?

TRANSFORMATIONS: MOLECULES, MATTER, QUANTS OR QUEERING GOLD?

Swiss refineries molecularise gold and neutralize its origins. Liberated from its histories and aggregations, molecules of gold start to transform from violence into virtuality. The molecular implies taking into account different trajectories of knots and transversal relations allowing for divisions and re-aggregations that run counter to political and moral categories of gender, race, hierarchy, and domination. For Karen Barad, it is about queered and queering matter and atoms. To question and counter the physics of gold means questioning established categories of causality, agency, space, time, and matter and how these are tied to moral and political assumptions by the Swiss myth of humanitarianism and democracy.

Matter and molecules are not political per se. It is not with the contraction and downscaling of systems, hierarchies and totalities to the molecular level that we arrive at its political meaning. Molecules have to be enacted as part of assemblages of the historical and the social that persist within relations of domination and power.

THE PSYCHOTROPIC DIMENSION OF GOLD

The techno-libidinous body today has become a molecular body through which substances, desires, and affects enter and disperse. Paul B. Preciado argues that we find ourselves in a new type of governmentality of the living and of subjectivity in which a bio-molecular and a semiotic-technical government coincide.

Gold as a material-discursive metabolism involves bodies, technology, aesthetics, psychotropic substances, hormones, which all fuel the affective assemblage that surround and permeate gold. From drugged miners and psychotropic traders to the matrilinear handing-over of crafted and chasing gold, to a generalized desire for stability and safety tied to gold. In a somatic-political consciousness, gold becomes an affective state, an investment, a stabilizer and tranquilizer, a security, an energizer, like a golden needle used in acupuncture.

How does the opaque and unacknowledged omnipresence of gold (in Switzerland) affect postcolonial public spaces? Gold is omnipresent, but not visible. It is psychotropically active, but physically, aesthetically, and morally silent. The age-old alchemistic promise of eternal youth has transformed into the discrete but hyperactive façade of wealth, righteousness, and smartness.

Taking into account the different discursive materialities laid out here, gold is an aesthetic part-taking, a being affected, and affecting others, that takes place on derivative, psychotropic and molecular levels. “Swiss Psychotropic Gold” affects the postcolonial archives both affectively and ethically. It alludes to the hopeful acknowledgement of violence and suffering and a politics of reparation in the present. The emanating sociality we look for is a sociality of mutual indebtedness, dispersion in space and time, and of a different aesthetics.

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Rohit Jain is an anthropologist and anti-racism activist based in Zurich and Bern. knowbotiq (Christian Huebler, Yvonne Wilhelm) are artists and teach at the University of the Arts Zurich.

Swiss Psychotropic Gold is produced at IFCAR, Institute for Contemporary Arts Research, in Zurich.

KINDERBÜCHER IN DER AFRIKAFALLE

Jovita Dos Santos Pinto

In Klassikern wie Globi oder Tim und Struppi findet sich unverhohlener Rassismus. Doch auch neuere Kinderbücher sind selten frei von problematischen Afrika-Klischees.

Sie entstammen einer Zeit, in der europäische Nationen weite Teile Afrikas und seiner Bevölkerung als Eigentum beanspruchten: Die Bildbände *Babar der kleine Elefant* und *Tim im Kongo* – die Bücher erschienen 1931 in Frankreich und Belgien – richteten sich an Kinder und Jugendliche. Liebevoller Illustrationen beziehungsweise Humor sollten die Bücher auszeichnen. Doch diese Geschichten strotzen vor rassistischem Kolonialdenken.



Hergé, *Tim im Kongo* (Hamburg 1997), S. 22.

Babar erzählt die Entwicklungsgeschichte eines verirrtten Elefanten, der in der Stadt die Zivilisation kennen lernt. Gebildet, im Anzug und auf zwei Beinen stehend, kehrt er nach Afrika zurück und wird dort zum König der Tiere ernannt. Tim stellt einen kolonialen Abenteurer dar, der sich im Dschungel auf Antrieb zurechtfindet. Unterwegs trifft er auf einfältige Einwohner, die er entweder mühelos überlistet oder von denen er als allwissender Gott verehrt wird. So überlegen und rational Tim als Europäer erscheint, so wild, dumm, faul und abergläubisch werden die Afrikaner im Comic dargestellt.

Auch in der Schweiz entstanden ähnliche Geschichten. Die Fantasiefigur Globi wurde 1932 als Werbeträger für das Warenhaus Globus entwickelt und trat 1935 seine erste Weltreise in einem Bilderbuch an (*Globis Weltreise*). Ähnlich wie Tim wird er von Kannibalen im Bastrock empfangen. Als diese ihn an einen Baum fesseln, befreit er sich, indem er diesen einfach ausreißt. Auch Globi ist aus Europa und somit von Grund auf der Stärkere.



Robert Lips und Alfred Bruggmann, *Freund Globi im Urwald* (Zürich 1961/62), S. 59

„DIFFERENZIERTE AFRIKABILDER“

Die Rassismuskritik im Zuge der Menschenrechtserklärungen nach dem Zweiten Weltkrieg und der Dekolonisierung Afrikas ab den 1960er-Jahren

hinterliess auch in der Literatur ihre Spuren: Anstatt auf die Überlegenheit weisser Kolonialherren zu fokussieren, sollte Afrika nun differenziert dargestellt und vermeintliche Unterschiede sollten erklärt werden.

In der Schweiz schlugen sich diese Bemühungen zum Beispiel im Kinderbuchfonds Baobab nieder. Dieser wurde auf Initiative von Terre des Hommes und der Erklärung von Bern 1993 gegründet. Neben einem regelmässig aktualisierten Verzeichnis mit empfehlenswerter Literatur, gibt Baobab unter anderem auch Kinderbücher afrikanischer Autorinnen in deutscher Übersetzung heraus.

Doch gleiche Voraussetzungen für Afrikanerinnen und Europäerinnen zu schaffen, ist auch in der Literatur kein leichtes Unterfangen – denn auch Verlagen mit den besten Intentionen gelingt es nicht immer, koloniale Denkweisen zu überwinden.

FALSCHER AUSGANGSLAGE

Da wäre zum Beispiel das mehrfach ausgezeichnete Bilderbuch *Sag mir, wie ist Afrika*. Es ist 2002 beim Peter Hammer Verlag in Deutschland, in Zusammenarbeit mit dem Hilfswerk Helvetas erschienen. Durch die Erzählungen von Papa Dembo für seinen Enkel Chaka sollen die jungen Leserinnen und Leser „von Afrika und seinen Menschen“ erfahren – Peter Hammer mutet Kindern, ähnlich wie der Verlag Baobab, „ungewohnte Perspektiven“ zu.

Idyllisch geht es in Papa Dembos Erzählungen tatsächlich zu und her. Die Menschen scheinen in ewiger Harmonie zu leben – miteinander und mit ihrer Umwelt, abgeschlossen vom Rest der Welt. Papa Dembos persönliche Lebensgeschichte reicht offenbar, um den Leserinnen Afrika als Ganzes näherzubringen. Dabei wirft das Buch einen gesamten Kontinent auf ein überblickbares Fischerdorf zurück.

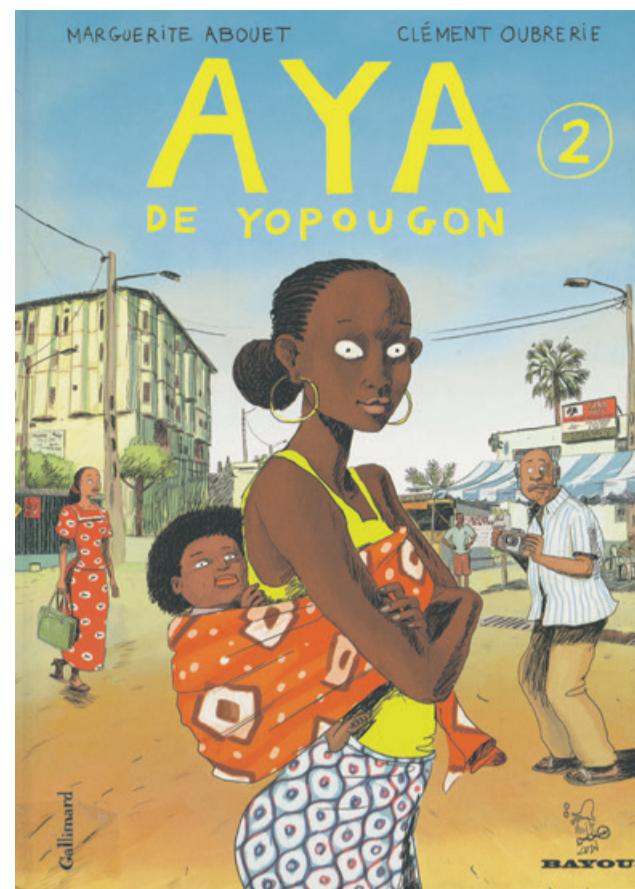
Es wird ein äusserst einfaches Afrikabild gezeichnet: Die begleitenden, ganzseitigen Malereien zeigen Personen und Orte, die nicht identifizierbar sind. Textseiten sind um Fotografien von alten Masken und Skulpturen ergänzt, die keinen direkten Bezug zur Geschichte aufweisen, aber mit einem diffusen mythischen Afrikabild assoziiert werden können.

Wie die meisten anderen Bücher, die Afrika erklären wollen, gehen Papa Dembos Erzählungen von einer falschen Ausgangslage aus: Sie machen von vornherein einen grundlegenden Unterschied zwischen einem Wir-in-Europa und einem Anderen-in-Afrika. Dabei bleibt das Wir undefinierbar und vielseitig, während dem die Anderen erklärt – sprich eingeordnet, festgeschrieben und kategorisiert werden. Aus dieser Ungleichheit resultiert – unabhängig von den guten Absichten – eine verkürzte Darstellung.

FRECHE MÄDCHEN AUS DER STADT

Jedoch nicht alle Kinderbücher tapen in diese Afrikafalle. Die Comic-Reihe *Aya* aus Frankreich erscheint seit 2005. Erzählerin und Protagonistin ist die 19-jährige Aya. Sie wohnt in Yopougon, einem Quartier der Hauptstadt der Elfenbeinküste. Dort verfolgt sie den Alltag ihrer Verwandten, Freundinnen und Nachbarn im Abidjan der Siebzigerjahre.

Das allererste Bild aus dem ersten Band fokussiert auf einen Fernseher in einer Wohnstube. Auf dem Bildschirm sind ein Fahrrad und ein öffentlicher Bus zu sehen: Es ist ein Ausschnitt aus einer Bierwerbung, der ersten Wer-



Marguerite Abojet und Clément Oubrerie, *Aya de Yopougon 2* (Gallimard 2006), front.

bekampagne am Fernsehen der Elfenbeinküste. Sofort wissen die Leser, dass die Geschichte in einer modernen Stadt spielt. Text und Bild entziehen sich hier jeglicher Verallgemeinerung auf ein zeitloses, zusammenfassbares Afrika.

Der Kindercomic *Akissi: Attaque de chats* ist 2010 ebenfalls in Frankreich erschienen. Erzählt werden sieben Episoden der kleinen Akissi. Sie gerät immer wieder mit der seltsamen Erwachsenenwelt in Konflikt und spielt sonst am liebsten ihrem älteren Bruder Streiche. Wie Aya lebt auch Akissi in einer modernen Stadt. Diese wird allerdings nicht explizit thematisiert, sondern zeigt sich zum Beispiel durch Elektrizitätsmasten, Strassenlampen und einen regen Autoverkehr in den Bildern. Dadurch verzichtet Akissi auf jegliche Exotik: Die Einführung, die erklärt, was in Afrika alles anders ist, braucht es nicht.

STEPPE, SCHIRMAKAZIEN UND TIERE

Wo aber beginnt Afrika überhaupt? Aus dem Streifzug durch die Literatur wird klar, dass die Kategorie „Kinderbücher über Afrika“ zu kurz greift. Denn selten ist klar, welche Bücher da hinzugezählt werden können.

Die niederländische Geschichte *Afrika hinter dem Zaun* zeigt dies bestens. Sie wurde 1995 und 1999 zweifach illustriert und erzählt die Geschichte eines Jungen, der in den Garten seiner neuzugezogenen Nachbarn schaut. Er bestaunt die dort gebaute Lehmhütte und malt sich aufgrund dessen aus, wie es in Afrika wohl sein mag.

Afrika dient in der Geschichte als Projektionsfläche für das, was sich der Junge als eine ganz andere Welt vorstellt. Zur Illustration dieser Vorstellungen greifen die beiden Buchausgaben auf ein romantisches Reiseführer-Wissen zurück. Steppen, Schirmakazien und wilde Tiere werden als Kennzeichen für Afrika eingesetzt und dadurch bestätigt. Inwiefern die Fantasie hier doch Realitätsanspruch erhebt, bleibt unklar. Doch die Geschichte macht deutlich: Mag Afrika geografisch noch so weit entfernt liegen, so entsteht die Idee Afrika in nächster Nähe. Zum Beispiel im Kinderbuch.

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Nouveau visage du monde

Nouveau visage du monde-là :

C'est notre visage et puis monde est là

Lui-même il sait pas.

Monde nous voit en simple cicatrice sur joue,

or c'est le temps que nous on a balaféré.

Il nous voit en ancienne blessure

alors qu'on s'est assis dans œil,

on regarde derrière soleil

on soupèse les arguments un-un,

parce que matin-là on s'apprête à prendre nos vies

pour aller jouer poker avec ça.

On s'en va discuter chaud-chaud

avec Destin comme ça.

Rêve même va venir s'asseoir devant nous.

On va serrer sa main et puis on va lui parler ;

on va le débattre comme jamais on l'a discuté.

Chemin il a pris pour venir nous trouver-là :

il va douter de ça.

Pouvoir les autres lui ont donné-là :

c'est ça nous on veut voir clair dedans.

Comment rêve quitte au loin pour venir

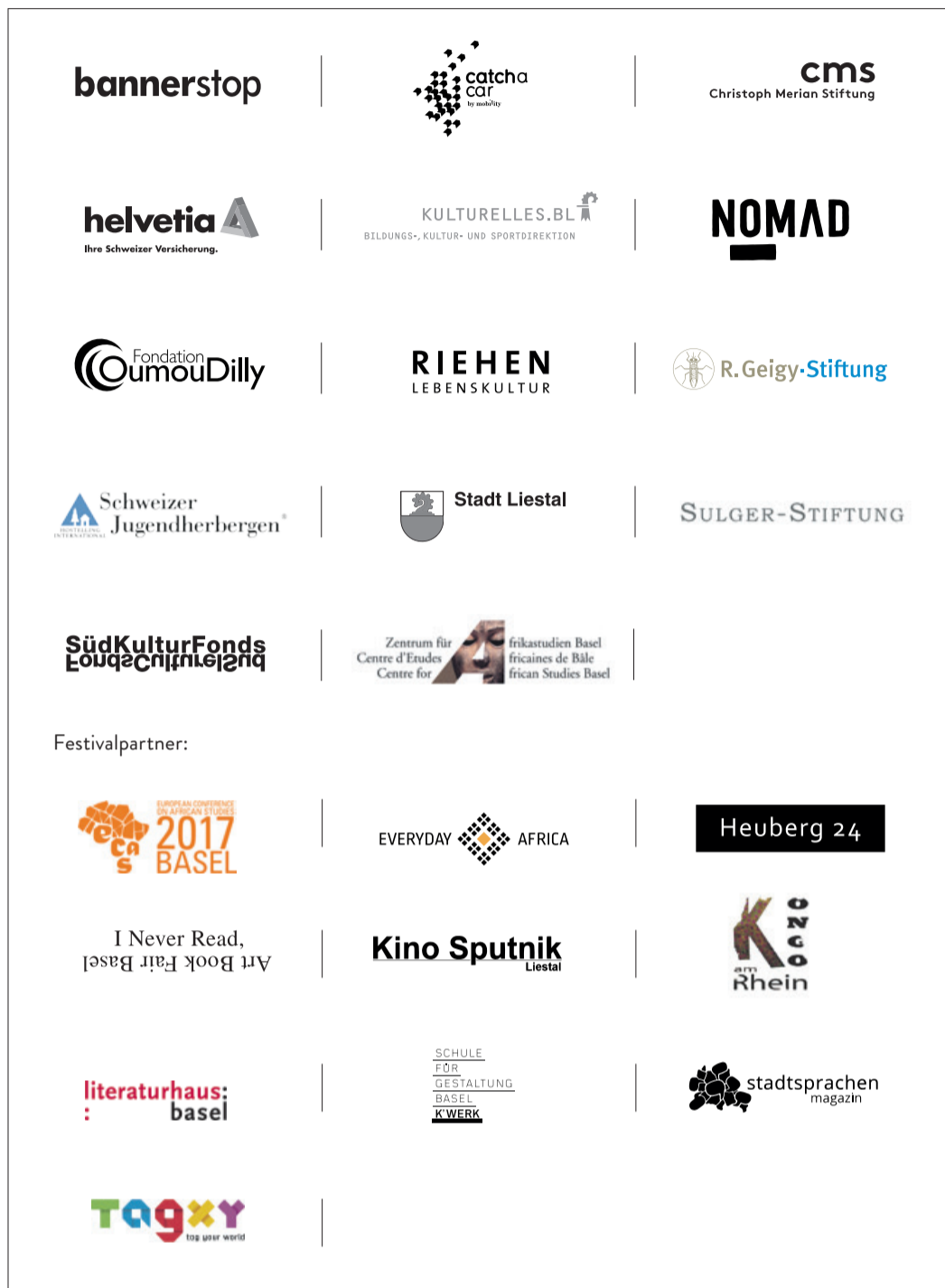
nous commander ici ?

Henri Michel Yéré is a poet and historian based in Basel.

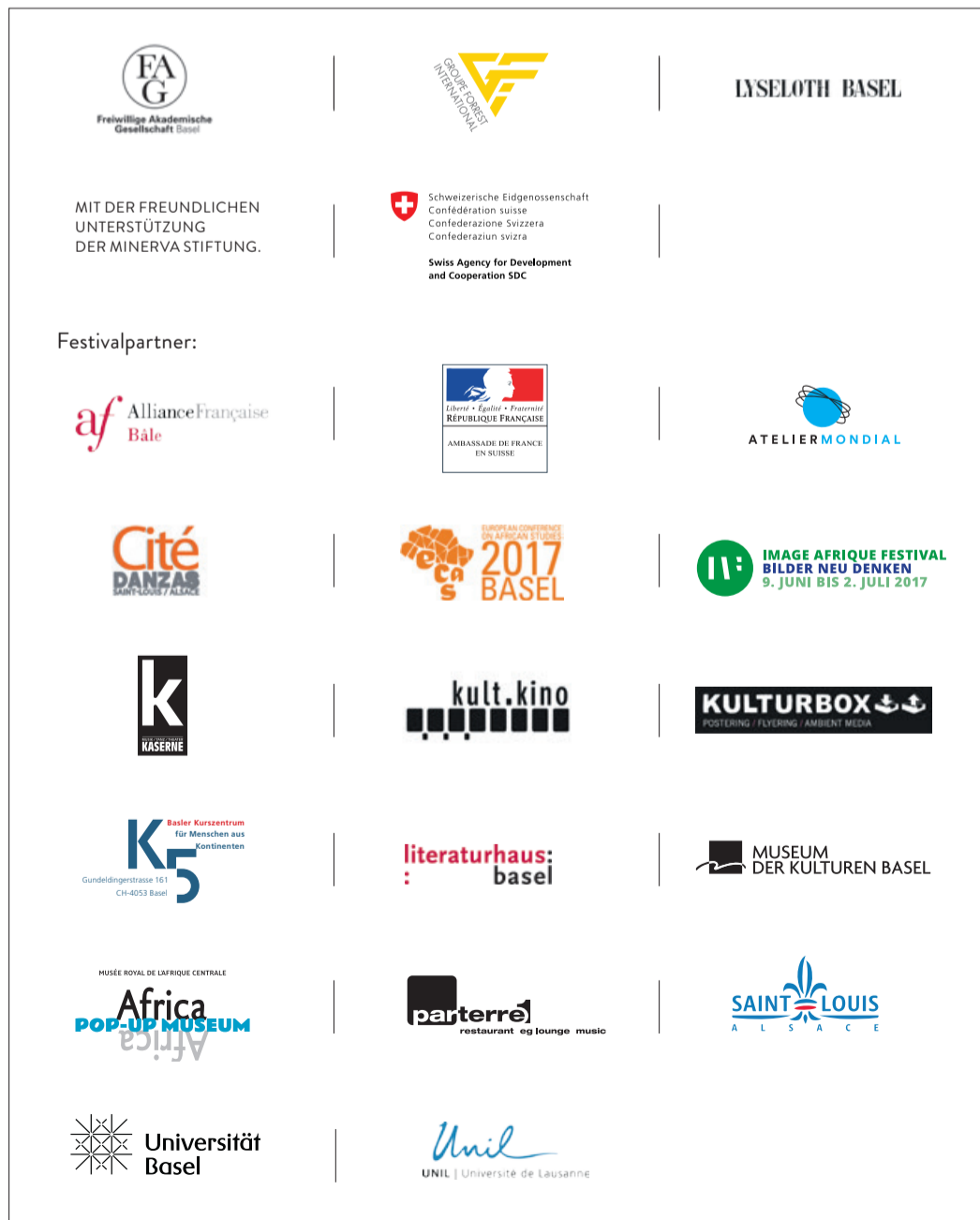
A* PIECE OF STREET FESTIVAL



IMAGE AFRIQUE '17



KONGO AM RHEIN



DEVENIR QUELQU'UN



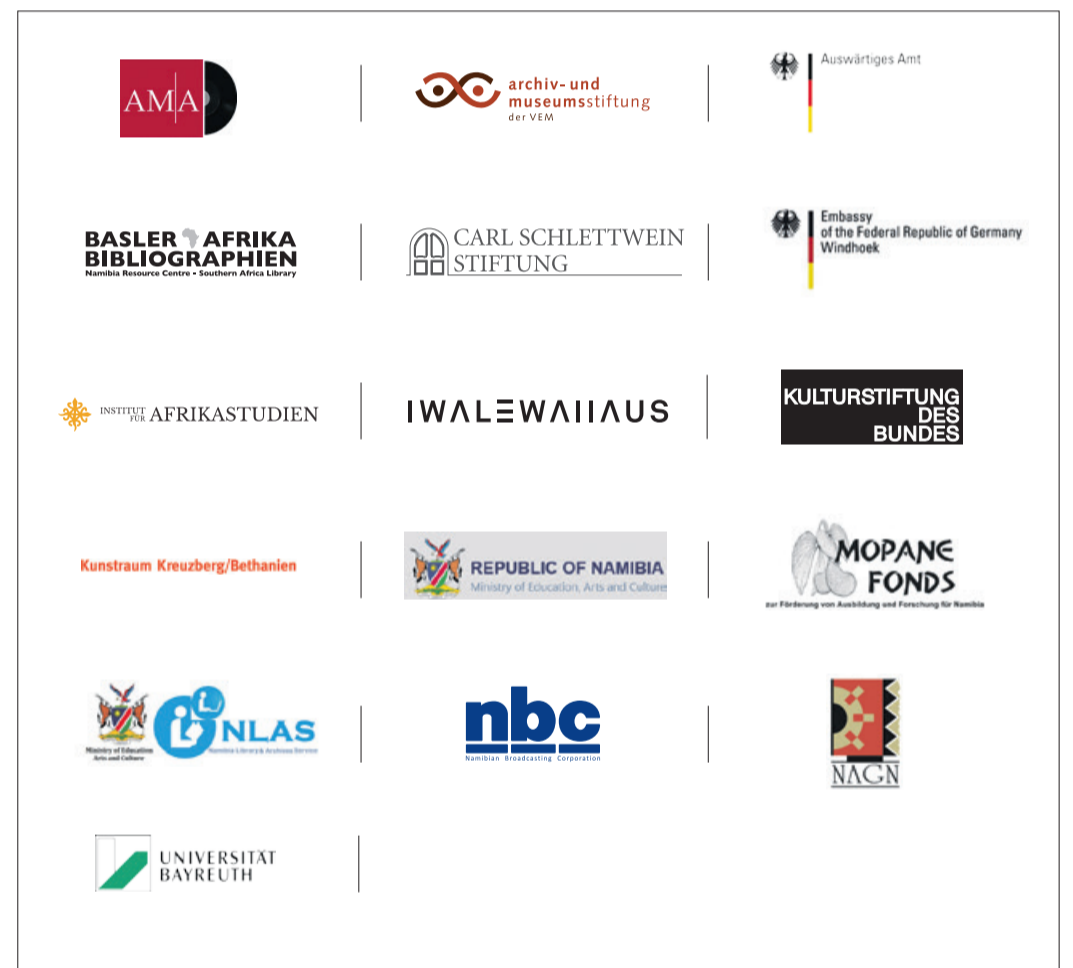
IMAGES OF CURRENT AFFAIRS



MAKING DOUALA 2007 - 2017



STOLEN MOMENTS NAMIBIA



SOUTH AFRICAN JAZZ



TINGA TINGA CINEMA & BAR



URBAN SOUNDS OF AFRICA AT THE JAZZCAMPUS



WALKING TOUR: AFRICA AND BASEL

