

FUTURE AFRICA VISIONS IN TIME

FAVT PROGRAMME
23/01 - 27/03 2018

**GOETHE
INSTITUT**

Sprache. Kultur. Deutschland.



INTRODUCTION

A COLLABORATION BETWEEN THE BAYREUTH ACADEMY OF ADVANCED AFRICAN STUDIES, IWALEWAHAUS (UNIVERSITY OF BAYREUTH), AND THE GOETHE-INSTITUT NAMIBIA

EXHIBITION: 23/01 – 16/02 2018 AT THE GOETHE-INSTITUT NAMIBIA

EXHIBITION OPENING: 23/01 2018, 18:00

FRAMEWORK PROGRAMME: 24/01 – 27/03 2018

The exhibition “FAVT: *Future Africa Visions in Time*” explores visions of the future emerging from Africa and its diasporas. What concepts of future developed in moments of uncertainty and rupture, e.g. during the First World War, or in the liberation movements? How is future represented and visualized in art and fiction? How do social mobility, alternative lifestyles or a sense of identity and belonging shape the challenges and visions of the future today? In which ways does the past resonate into the future? And how can we anticipate future from a troubling present?

The diverse areas of research and debates generated by the Bayreuth Academy of Advanced African Studies since its inception in 2013 served as a starting point for the exhibition content. It derives from discursive collaborations between invited international artists and resident researchers within the Bayreuth Academy, resulting in innovative conceptual research that traverses aesthetic and scientific approaches. Positions generated through this collaborative process also question the results and processes of academic research by aesthetically complicating them. The exhibition opens up spaces for innovative dialogues and perspectives, abandoning a single interpretation. Through intensive conversations, artworks and conceptual positions were developed that critically engage with, reflect on, interpret, imagine, intervene into, disturb, translate or anticipate the concepts of the general theme “*Future Africa Visions in Time*”. In this process, a set of nine keywords as ‘modes of futuring’ has been developed that serve as a mapping tool for the exhibition:

*intervening, performing, healing / remembering, suspending / waiting,
longing / desiring, optimizing, accelerating / decelerating,
queering and de/stabilizing.*

“FAVT: FUTURE AFRICA VISIONS IN TIME” INCLUDES PHOTOGRAPHY, INSTALLATIONS, SOUNDSCAPES, PROJECTIONS, TEXT AND PERFORMANCE

From 2017 until 2019, the exhibition travels through the African continent and has had stopovers in Nairobi, Kenya and Johannesburg, South Africa. It has also been on display in Salvador, Brazil.

FAVT's stopover in Windhoek, Namibia is accompanied by a series of activations that provide a discursive platform for researchers, artists, and the public to engage through guided tours, thematic talks and performances. Locally produced items on the programme are grouped in “modes of futuring” or themes addressed in the FAVT exhibition.

Artists, activists and academics in Namibia have been brought together for the 10-week programme and through their medium of choice, they will bring their perspective and style to comment on the FAVT exhibition, and create works that reflect their critical interpretation of time and the future.

Participants from Namibia include

Gift Uzera, Masiyaleti Mbewe, Nashilongweshipwe Mushaandja, Nelago Shilongoh, Hildegard Titus, Patrick Sam, Alicia Brandt, Ndinohmolo Ndilula, Gerhard Louw, Inesh Dos Ramos, Elario Muller, Sue Beukes, Julia Hango, Tatenda, Nambowa Malua, Tuli Mekondjo, Elrico Gawanab and J+plus

Participants and guests of the FAVT exhibition include

Philipp Khabo Koepsell, Kae Sun, Syowia Kyambi, Emeka Alams, Katharina Fink and Nadine Siegert

TUESDAY 23 JANUARY 2018

FAVT: FUTURE AFRICA VISIONS IN TIME

18:00 EXHIBITION OPENING

Venue: Auditorium, Goethe-Institut Namibia

18.30 WELCOME NOTES

WALK-ABOUT AND SHORT INTRODUCTION IN THE EXHIBITION WITH CURATORS AND ARTISTS

19:00 PERFORMANCE

WEDNESDAY 24 TO FRIDAY 26 JANUARY

18:00 WALK ABOUT IN THE EXHIBITION

Wed: Walk about with curator Aino Moongo

Thu: Philipp Khabo Koepsell in conversation with Katharina Fink and Nadine Siegert

Fri: Kae Sun and Emeka Alams in conversation with Katharina Fink and Nadine Siegert

Venue: Auditorium, Goethe-Institut Namibia

Free bookings via info.windhoek@goethe.de or 061 225700

FRIDAY 26 JANUARY

20:00 PERFORMANCE

Philipp Khabo Koepsell

Venue: Auditorium, Goethe-Institut Namibia

SATURDAY 27 JANUARY

14:00 – 16:00 WORKSHOP FOR MULTIPLICATORS: FUTURES FORM THE PAST

With Philipp Khabo Koepsell (EOTO, Each One Teach One, Berlin), Katharina Fink (Iwalewahaus, Bayreuth), Kae Sun (Montréal) and Patrick Sam (Windhoek)

Venue: Auditorium, Goethe-Institut Namibia

To look at *futures from the past* sounds convincing but is a demanding educational tool. What does the focus on *past futures* hold for the work in art education and in the museum? What does is promise beyond a marketable version of *the past*? We bring together perspectives from Namibia, Canada, and Germany.

Free registration before Thursday 24 January 2018 via info.windhoek@goethe.de.

SUNDAY 28 JANUARY

Identity/Healing

12:00 SUNDAYMOMVE: WORKSHOP FOR CREATIVES

Facilitated by Ndinomholo Ndilula

Venue: City of Windhoek

For more information contact Ndinomholo at info@momvecreative.com and follow the project live on Twitter @MomveCreative.

TUESDAY 30 JANUARY

18:00 FISHBOWL DISCUSSION: SHARED FUTURES

Facilitated by Emeka Alams

Venue: Goethe-Institut Namibia

Discussion around *Shared futures*. Possible, modes of *futuring* suggested by the exhibition FAVT are *remembering/healing*, *optimizing*, *de/stabilizing* and *desiring/longing*. How can we think *futures* as a planetary collective? Is this a naive illusion or inspiring motivation? Which role do the arts play in acknowledging and making use of the jagged edges of past and present?

FRIDAY 2 FEBRUARY

19:00 NIGHT UNDER THE STARS FT. KAE SUN, ASHWYN MBERI AND VAUGHN AHRENS

Venue: Goethe-Institut Namibia

Entrance Fee: N\$20:00 at the door

The monthly dose of the Goethe-Institut Namibia's live music platform, NUTS, presents Ghanaian born Canadian singer Kae Sun, who will share his Urban Folk, Indie Pop sounds with Ashwyn Mberi and Vaughn Ahrens.

SUNDAY 4 FEBRUARY

Identity/Healing

16:00 SUNDAYMOMVE: PUBLIC PERFORMANCE ART

Performance by Ndinomholo Ndilula

Venue: Independence Avenue

Featuring public art performance exhibitions that merge public, private and digital.

TUESDAY 6 FEBRUARY

De/Stabilizing

18:00 FISHBOWL DISCUSSION: QUEERING AFROFUTURISM

Facilitated by Hildegard Titus and Masiyaleti Mbewe

Venue: Goethe-Institut Namibia

Does *Afrofuturism* mean more than the #trend? How do we queer and own an idea coined by an American white man, Mark Dery.

SUNDAY 11 FEBRUARY

Future/Identity

12:00 SUNDAYMOMVE: WORKSHOP FOR CREATIVES

Facilitated by Ndinomholo Ndilula

Venue: College of the Arts

For more information contact Ndinomholo at info@momvecreative.com and follow the project live on Twitter @MomveCreative.

SATURDAY 17 FEBRUARY

De/Stabilizing

15:00 PERFORMANCE: THE LIVE MUSEUM OF AFROTEKISMO

Performances by Nashilongweshipwe Mushaandja in collaboration with Jackson Wahengo, Nambowa Malua, Tuli Mekondjo, Elrico Gawanab, J+Plus, Sue Beukes, Julia Hango and Tatenda.

Museum Theatre exploring the complex process of African movement formation, its relation to technology and the future. The performing bodies move between tangible and intangible technologies that make up a middle ground to play from. Free transport will be available between the locations.

Venue: Various locations around Windhoek

SUNDAY 18 FEBRUARY

Remembering

16:00 SUNDAYMOMVE: PUBLIC PERFORMANCE ART

Performance by Ndinomholo Ndilula

Venue: The University of Namibia

Featuring public art performance exhibitions that merge public, private and digital.

MONDAY 19 FEBRUARY

Optimizing

19:00 FISHBOWL DISCUSSION: HUMAN CREATIVITY: THE MOST VITALCULTURAL, SOCIO-ECONOMIC RESOURCE

Facilitated by Patrick Sam

Venue: Goethe-Institut Namibia

How can human creativity be optimized to its full potential to be the most vital cultural and socio-economic resource.

WEDNESDAY 21 FEBRUARY

Future/Identity

19:15 EXHIBITION OPENING: THE AFROFUTURIST VILLAGE

Masiyaleti Mbewe in collaboration with Nashilongweshipwe Mushaandja and various artists.

Venue: Auditorium, Goethe-Institut Namibia

A multi discipline, interactive exhibition, which explores diverse cultures and languages that might exist in the afro-future.

FRIDAY 23 FEBRUARY

18:00 HAPPY ART HOUR: MA NDILLI

Performance by Nelago Shilongoh

Venue: National Art Gallery of Namibia

MA NDILLI responds to the legacy of Namibia's harrowing past, in relation to the performer's life and body, as a site. It is a meditative term speaking to one's self reflection, identity and positioning, echoing the previously invisible and silenced, into a future of becoming visible and heard.

Entrance Fee: N\$ 20:00 at the door

SUNDAY 25 FEBRUARY

12:00 SUNDAYMOMVE: WORKSHOP FOR CREATIVES

Facilitated by Ndinomholo Ndilula

Katutura Community Art Centre

For more information contact Ndinomholo at info@momvecreative.com and follow the project live on Twitter @MomveCreative.

SUNDAY 4 MARCH

Healing/Remembering

16:00 SUNDAYMOMVE: PUBLIC PERFORMANCE ART

Performance by Ndinomholo Ndilula

Venue: National Museum

Featuring public art performance exhibitions that merge public, private and digital.

TUESDAY 6 MARCH

18:00 EXHIBITION OPENING: US NOW

Artwork and curation by Hildegard Titus

Venue: Auditorium, Goethe-Institut Namibia

18.30 WELCOME NOTES

WALK-ABOUT AND SHORT INTRODUCTION IN THE EXHIBITION WITH CURATORS AND ARTISTS

In a multimedia visual project, the photographer reimagines and interrogates old colonial imagery and the subsequent stereotypes and issues of identity today.

TUESDAY 13 MARCH

18:00 ART TALK: INTERROGATING COLONIAL IMAGERY

Facilitated by Hildegard Titus

Venue: Goethe-Institut Namibia

Presentation and lecture analysing colonial images and the colonial gaze.

TUESDAY 27 MARCH

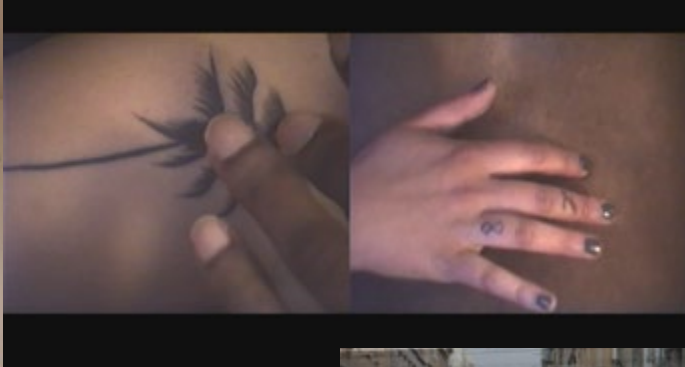
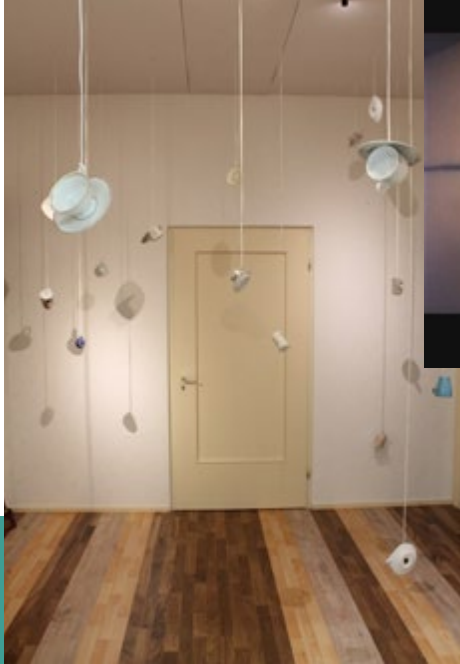
18:00 PERFORMANCE: NOSTALGIA

Performance by Gift Uzera

Venue: Auditorium, Goethe-Institut Namibia

Nostalgia is a solo contemporary movement and dance theatre performance piece that focuses on self-identity in a dreamlike state of mind with a psychedelic visual approach.

MON	TUE	WED	THUR	FRI	SAT	SUN
JAN 22	JAN 23 Opening FAVT	JAN 24 FAVT Walk About	JAN 25 FAVT Walk About	JAN 26 FAVT Walk About and Performance	JAN 27 Workshop Multipliers Futures form the past	JAN 28 Sunday Momve Creative Workshop
JAN 29	JAN 30 Fishbowl Shared Futures	JAN 31	FEB 1	FEB 2 NIGHT UNDER THE STARS Ft. Kae Sun, Ashwyn Mberi and Vaughn Ahrens	FEB 3	FEB 4 Sunday Momve Performance Art
FEB 5	FEB 6 Fishbowl Queering Afrofuturism	FEB 7	FEB 8	FEB 9	FEB 10	FEB 11 Sunday Momve Creative Workshop
FEB 12	FEB 13	FEB 14	FEB 15	FEB 16	FEB 17	FEB 18 Sunday Momve Performance Art
FEB 19 Fishbowl Human Creativity The most vital cultural, socio- economic resource	FEB 20	FEB 21 Opening The Afrofuturist Village	FEB 22	FEB 23 Happy Art Hour Ma Ndili	FEB 24 Performance The Live Museum Of Afrotekisma	FEB 25 Sunday Momve Creative Workshop
FEB 26	FEB 27	FEB 28	MAR 1	MAR 2	MAR 3	MAR 4 Sunday Momve Performance Art
MAR 5	MAR 6 Opening Us Now	MAR 7	MAR 8	MAR 9	MAR 10	MAR 11
MAR 12	MAR 13 Art Talk Interrogating colonial imagery	MAR 14	MAR 15	MAR 16	MAR 17	MAR 18
MAR 19	MAR 20	MAR 21	MAR 22	MAR 23	MAR 24	MAR 25
MAR 26	MAR 27 Closing Performance Nostalgia					



LONGING / DESIRING

[to want the future to come]



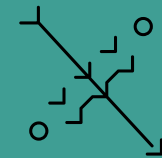
DE / STABILISING

[to disturb the given to enable another future]



OPTIMISING

[to get ready for the future by perfecting yourself]



HEALING/REMEMBERING

[to take care of past traumas, to allow the future to come and to be able to imagine future futures]



**Emeka Alams,
Kae Sun and
Simon Rittmeier**

Oceans Apart
Two-channel
video installation
2015
8:20 min



The short film *Oceans Apart* is a collaboration between art director Emeka Alams (US/Nigeria), filmmaker Simon Rittmeier (Germany) and musician and composer Kae Sun (Canada/Ghana). The work uses footage partly shot in Germany and is projected as a split-screen installation. Following the story of two lovers separated and searching for each other, the work grapples with the difficulties of enacting futures as planned and imagined in the context of forced migration and refugee experiences.

The visual narrative celebrates the power of holding on to visions of future, of re-imagining lives and of undoing borders. The work is questioning notions of belonging and home. It is partly based on Kae Sun's recent travels and experiences in Germany.

Délio Jasse

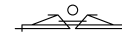
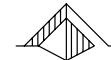
***Warning!
Not Fixed***
Installation of
black and white
photographs
2015



Warning! Not Fixed is a story about the act of looking and the illusion of images. It highlights the ephemeral that is also characteristic for this end of photography as process. There is one central question: How does the process of remembrance work? Images, namely strong images or artworks in our memory are different from what we usually call knowledge. Images 'adhere', they stick to our memory usually without being on hand immediately. But do they really become disposable in the sense of applicable knowledge later on? The hypothesis underlying our experimental installation rather assumes that the initial image stays intact without being remembered as such; in the process of remembering the image we create new images instead of bringing back the initial one. Thus like retouches we put layer over layer of new-remembered images on top of the initial one. A consequence of the "remembering" is not a destruction but distancing of the original image. In our installation every individual act of looking at the image pushes one-step away from the initial image. The individual process of remembering described above is turned into a collective process.

Syowia Kiambi

Rose's Relocation
Photographic collage
printed on matt
photo paper
2015



In this work, Rose, the character built for a previous work, *Fracture (i)* who is struggling with coping in her environment has moved to a small town in France. The collages portray her in this town with superimposed images of her memories of her mother's home. A series of five works are presented in a golden frame reminiscent of what a middle class Kenyan household would frame images of their family members. As much as living overseas often is seen as a great accomplishment, it also presents a great burden and feelings of isolation and loss for many.

In Kenya and specifically the capital city, Nairobi, there is a narrow viewpoint of what it means to be successful. Generally success is measured with materialism that stems from Western capitalistic ideals. This current construction includes a past value system based a communal identity, the result often creating violent and vulnerable circumstances.

Syowia Kiambi

***My Mother's
Mother***
Multimedia
installation
2015



The work *My Mother's Mother* is a room installation that fuses women's voices from both German and Kenyan urban spaces, women living in the middle class milieu. The domestic references created with wallpaper and ceramic cups symbolize both fragility and strength. We all have aspirations for a better life that go beyond the basics of food, shelter, income and love. Often the idea of what this life should consist of is influenced by the consumer market, is governed by our educational and work environment and influenced by political, business and social agenda's. Thinking that we make choices completely on our own accord is wishful thinking. Gender issues are extremely coded and elusive to grasp in their entirety. Women are the backbone of social structures and they in various ways, hold varying degrees of influence, utilising often-subversive approaches in the shaping of our lives. In the work *My Mother's Mother* you will hear a few voices some content with their lives but most are in a battle of self-preservation.

Ingrid laFleur

Traveling to Turiya Audio installation 2016



Inspired by *Galaxy in Turiya* created by jazz musician Alice Coltrane, *Traveling to Turiya* is a cosmic meditation for attaining *turiya* – pure consciousness in Hindu philosophy. The sound essay pulls from the wisdom of Audre Lorde, Eartha Kitt, Octavia Butler, Sun Ra, James Baldwin and Toni Morrison. *Traveling to Turiya* is the sound component of a sculptural installation currently on view at the Arcus Centre for Social Justice at Kalamazoo College.

Rui Assubuji and Achim von Oppen

Faint Testimonies: Remembering the Future through World War I

Installation with archival photographs and text



The installation pursues future imaginations from the past. It takes us back to the time of the First World War. At least 800,000 Africans were drawn into the European battlefields and factories. Conversely, many Europeans encountered the War during service or business in colonized Africa. Experiences, routes and stories from both sides are hardly known and difficult to trace – a typical challenge for historians. The visual material on display – photographs, maps, texts – is from Mozambique and Germany. It tells us about two very different kinds of prisoners: German civilians interned in the Portuguese colony of Mozambique as consequence of the German declaration of war, the prisoners of war from French African colonies who were captured during fighting in Northern France and interned in Germany from 1914 onwards. Each of the two groups is represented by an arrangement of testimonies centered on one key photograph.

Philipp Khabo Koepsell, Lara Sophie Milagro and Susan Arndt

Future Wagner Video installation 2015



The co-operative project of Philipp Khabo Koepsell, Lara Sophie Milagro and Susan Arndt scrutinises an often neglected part of the reception of Bayreuth's most famous citizen: Wagner's colonialist fantasies. Just as much as Hitler's adoration of Wagner's music was in line with its *völkisch* agenda and his antisemitistic brochure *Das Judenthum in der Musik*, Wagner's being a leitmotivic soundtrack of colonialist films corresponds to his colonialist visions of conquering places in Africa and the Americas. After knowing about his devastating visions of the future of African and Jewish peoples, could we ever feel comfortable again with listening to his music as purely beautiful? What about confronting his visions with a future Wagner did not have in mind? Black scrutinies, abrogations and appropriations of his work? Philipp Khabo Koepsell's revisits Wagner's future, making new images scrutinise and silence Wagner's wordings and their futures. Afro-German voices, spoken word meets opera, have the last say: A poem by Philipp Khabo Koepsell and a Wagner aria by Lara Sophie Milagro as new "*Zukunftsmusik*".

Emeka Alams and Zohra Opoku

Fallen Installation of fabrics, objects and silk-screened textiles 2015



The installation of fabrics and found objects by Zohra Opoku and Emeka Alams floats through the exhibition. To some contemplators, it might be reminiscent of the *Angelus Novus*, a monoprnt by Paul Klee, which inspired Walter Benjamin in his work "*On the concept of history*". In it, the angel is driven towards the future, by a "*storm blowing from paradise*", forced to look at a past both catastrophic and distant.

The installation asks: Where is the future, and how can we imagine it? Is it a place, a vision, a projection, a hope, a lived reality? Like other works assembled in the show FAVT it complicates understandings of 'future' as a stable category. Rather, it opts for an instable performance, a constant un/doing of futures.

CREDITS

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Further information: www.favt.blog
www.goethe.de/namibia

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