

FUTURE AFRICA VISIONS IN TIME

06/04 – 28/04/2017  
AT THE NAIROBI  
NATIONAL MUSEUM

GOETHE  
INSTITUT



## INTRODUCTION

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

**EXHIBITION: 06/04 – 28/04/2017 AT THE NAIROBI NATIONAL MUSEUM**

**EXHIBITION OPENING: 06/04/2017, 7.00 PM**

**FRAMEWORK PROGRAMME: 06/04 – 11/04/2017**

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 life styles 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.

In 2017 and 2018 the exhibition travels through the African continent with a first stopover in Nairobi. Here it is accompanied by a series of activations, providing a discursive platform and mutually engaging researchers, artists, and the general public through guided tours, thematic talks, and panel discussions. The programme will be grouped around themes that are reflected within the exhibition. It brings together researchers, artists, activists and academics from Kenya, with the members and fellows of the Bayreuth Academy for a fruitful and critical exchange on concepts, ideas and visions of time and future.

### ARTISTS FAVT NRB:

Emeka Alams, Rui Assubuji,  
Sam Hopkins, Délio Jasse,  
John Kamicha, Philipp Khabo  
Koepsell, Syowia Kyambi,  
Ingrid LaFleur, Kitso Lynn Lelliott,  
kara lynch, Kiluanji Kia Henda,  
Ato Malinda, James Muriuki,  
Zohra Opoku, Abdi Osman,  
Simon Rittmeier, Ruth Sacks,  
Moses Serubiri, Kae Sun,  
Fabio Vanin.

### PROGRAMME:

Thu 06/04 – Tue 11/04/2017

Venue: Nairobi National Museum  
(If not indicated otherwise, all  
events will take place at  
Ford Hall, Nairobi National  
Museum)

## THURSDAY 6TH APRIL, 2017

### VERNISSAGE

### FAVT: FUTURE AFRICA VISIONS IN TIME

19.00

### EXHIBITION OPENING

Venue: Aga Khan Hall

19.30

### WELCOME NOTES

Dr. Nina Wichmann (Goethe-Institut)

Prof. Dr. Dieter Neubert (Executive Director,  
Institute of African Studies, University of Bayreuth)

Anisha Soff (Curator)

Exhibition Catalogue presentation FAVT  
(Dr. Katharina Fink)

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

20.30

### DJ-SET BLINKY BILL (*artist, Nairobi*)

Venue: Museum court

## FRIDAY 7TH APRIL - SATURDAY 8TH APRIL 2017:

### MIDDLE CLASS AS FICTION? HOPES AND THE CONTINUITY OF EXCLUSION

The so-called “middle class” is often portrayed as a bearer of hope when it comes to development, the formation of a civil society, political change and national democratization. On two consecutive days the political implications of Kenya’s constantly growing GDP and the stabilization of a middle class shall be discussed. Is there such a thing as a homogeneous Kenyan middle class? What, for example, is the “middle class’s” role in regard to the upcoming elections in 2017? What are their aspirations for the future? And how homogenous is the construct of a “middle-class” anyway? This day is devoted to the discussion of these issues from diverse perspectives: From art, social sciences, and activism.

## FRIDAY 7TH APRIL 2017

### 16.00 - 16.30 WALK-ABOUT IN THE EXHIBITION: *The idea of ‘middle class’ in art*

With Dr. Lena Kroeker (Bayreuth Academy of Advanced African Studies), Prof. Dr. Dieter Neubert (Bayreuth Academy of Advanced African Studies), James Muriuki (artist, Nairobi), and John Kamicha (artist, Nairobi) with a focus on the works of Syowia Kyambi, James Muriuki, and Sam Hopkins/John Kamicha.  
Venue: Aga Khan Hall

### 16.30 - 17.30 IN CONVERSATION: *Middle class from artistic & scientific perspectives*

Prof. Dr. Dieter Neubert (Bayreuth Academy of Advanced African Studies) and James Muriuki (artist, Nairobi)

### 18.00 KEY NOTE *On the politics of the middle class*

John Githongo

### 18.30 Q & A

### 18.50 BREAK & REFRESHMENTS

### 19.00 ELECTION DIALOGUE FORUM: *The Kenyan middle class and the 2017 elections*

#### Rural and Urban Population and their Social and Economic Values.

The upcoming general elections in Kenya can be interpreted and debated in a multitude of ways. In this session of the Election Dialogue Forum we invite the audience to engage in a conversation about the Kenyan middle class. Our panelists will approach the discussion from different angles, including economic and socio-cultural perspectives, among others. Together we will scrutinize the construct of a middle class and discuss the role it will play in this year’s general elections. What distinguishes middle class citizens from other groups of voters? How are politicians trying to appeal to them?

With Dr. X.N. Iraki (University of Nairobi, Kenya), Dr. Lena Kroeker (University of Bayreuth, Germany), Dr. Milcah Mulu-Mutuku (Egerton University, Kenya), Dr. Sam Ndogo (University of Eldoret, Kenya)

Moderation: Prof. Kimani Njogu (Twaweza Communications)

### 20.00 RECEPTION

## SATURDAY 8TH APRIL 2017

<b>16.30</b>	<b>WRITING MIDDLE CLASS</b>
	<i>Presentation of forthcoming publications</i>
	Moderation: Maike Voigt (Bayreuth Academy of Advanced African Studies)
	Prof. Dr. Dieter Neubert: "The Kenya we want"
	Dr. Lena Kroeker: "Middle Classes in Africa. Changing Lives and Changing Realities." Based on new empirical findings by Kroeker, L., Scharrer, T. & D. O'Kane, the authors aim at challenging a European concept with a view from the south. Examples drawn from a diverse range of African contexts address the history of class formation, the political role of the middle class in Africa, and examine the interdependencies that cut across intergenerational, urban-rural and class divides.
<b>18.00</b>	<b>DORPHAN</b> (artist, Nairobi)
	Spoken word performance
<b>19.00</b>	<b>ROUNDTABLE</b>
	<i>Middle-classness through Art, Literature and Film</i>
	This panel investigates the topic of a 'middle class' in different art forms. Is it high time to "sort out fact from fiction," as "The Conversation" stated in a headline. Point taken. But isn't there also the critical potential of talking about 'middle class' as an entry point to talking about 'class,' access, and belonging? The potential lies exactly there: in fiction, imagination, in artistic production.
	With: Billy Kahora (Kwani managing editor and writer), Judy Kibinge (filmmaker and writer), and GADO (cartoonist)
	Moderation: Zukiswa Wanner (Journalist and novelist)

## MONDAY 10TH APRIL 2017

### THE FUTURE OF NATURE: SUSTAINABILITY IN THE ANTHROPOCENE

The sustainable utilization of natural resources as well as the conservation of biodiversity are political issues which are being continuously postponed despite their urgency. Likewise the matter still doesn't seem to reach the core of society. What are most relevant ecological and social local impacts of climate change? How is the "anthropocene" as a description of a long-term ecological transformation visible in East Africa? How should a sustainable climate adaptation and mitigation in Kenya look like? Who should participate in a sustainable future-making?

<b>16.00 - 16.30</b>	<b>WALK-ABOUT IN THE EXHIBITION</b>
	<i>My Own Exotic</i> – an installation by Prof. Dr. Fabio Vanin in conversation with Prof. Dr. Michael Hauhs Venue: Aga Khan Hall
<b>16.30 - 17.30</b>	<b>LECTURE CONVERSATION</b>
	<i>Wild City: Nature and the Urban &amp; Modelling Wild Nature</i> Prof. Dr. Fabio Vanin (Brussels) & Prof. Dr. Michael Hauhs (Bayreuth Academy of Advanced African Studies). Two complementing input lectures on notions of 'nature,' 'wilderness,' the 'anthropocene' and the inherent temporal logic
<b>18.00</b>	<b>KEY NOTE</b>
	Prof. Richard Odingo (Nairobi University, former Vice-President of the IPCC): <i>Four decades of climate change research in Kenya: What did we learn, what are the outcomes?</i>
<b>18.30</b>	<b>Q &amp; A</b>

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19.00

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**ROUND TABLE**

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*Futures of/with climate change in Kenya*

The climate change discourse became a main driver of international and national development policy in the last years. The political awareness for mitigation and adaptation is very high in Kenya and East Africa. But what impact has this for present everyday life? How to deal with climate risks for future generations related to present struggles? How could climate justice be interlinked with social and intergenerational justice?

With Augustine Karani (Pan African Climate Justice Alliance, Nairobi) and Cecilia M. Kibe (Kenya Climate Justice Women Champions, Nairobi)

Moderation and input: Prof. Dr. Sybille Bauriedl (University of Graz, Austria)

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**TUESDAY 11TH APRIL 2017**

**NORMALIZING MOBILITY - IMAGINED DIASPORAS**

How can migration and mobility be discussed without problematizing them?  
How do visions of life in the diaspora create images of alternative futures?

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15.00 - 16.30

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**ROUND TABLE**

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With Emeka Alams (artist, Seattle), Linda Gitau (Human Rights Lawyer working on refugee matters), Dr. Joost Fontein (Director BIEA), and Prof. Bengt G. Karlsson (Social Anthropologist)

Moderation: Dr. Ulf Vierke (Director Iwalewahaus, University of Bayreuth).

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**IDENTITIES IN FLUX: "QUEERING FUTURES"**

In which ways are shared identities and a sense of belonging relevant for social movements and the (trans-)formation of future? Where are women (artists) and queer identities situated within a patriarchal, heteronormative society of the 21st century?

The discrimination of intersecting social identities is yet to be understood on many levels. Meanwhile, xenophobia, islamophobia, and homophobia (amongst others) are still on the rise in many countries, both in the global south and north. Nevertheless the formation and recognition of multiple and fluid identities within society are creating diverse possibilities for future social progress beyond nation building. Which influence does the (imagined or lived) queer diaspora have on envisioning Africa's future in this regard?

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16.30 - 17.00

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**WALK-ABOUT IN THE EXHIBITION**

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With Neo Musangi (Queer thinker) and Prof. Dr. Ulrike Bergermann (media scholar, Art University Braunschweig), with a focus on the works of Abdi Osman, Ato Malinda and the kitchen table digital diaspora collective  
Venue: Aga Khan Hall

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17.00 - 18.30

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**ROUND TABLE**

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*Queer Lives, Futures, and Spaces*

With Immah Reid (AFRA Kenya - Artists For Recognition and Acceptance), Neo Musangi (Queer thinker), Ruth Kimani (Hivos, Nairobi) and Prof. Dr. Sybille Bauriedl (University of Graz: FAVT-Exhibition contribution "Queer Volatility")

Moderation and Input: Kevin Mwachiro (Hivos, Nairobi)

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## HEALING HURTS. AESTHETIC AND ARCHIVAL PRACTICES ADDRESSING TRAUMATIZING PASTS

Society's traumas – such as the colonial encounter and post-colonial hegemony – are resonating across generations and have a determining influence on current political situations. A number of examples, in relation to the exhibition, are discussed here: 'Tracks and Traces' are investigated, futures arising from the confronting of past trauma discussed. How does art enable processes of healing, of imagining alternative futures?

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### 19.00 - 20.00 BOOK PRESENTATION\*

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Dr. Katharina Fink, Dr. Sam Ndogo, Dr. Nadine Siegert:  
Tracks and Traces of Violence Collective (BIGSAS): Tracks  
and Traces of Violence. LIT, 2016.

followed by a

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### WALK-ABOUT IN THE EXHIBITION

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with artists Philipp Khabo Koepsell, and curators Dr.  
Katharina Fink and Dr. Nadine Siegert with a focus on the  
works of Kiluanji Kia Henda, Ingrid La Fleur, Kitso Lynn  
Lelliott, Philipp Khabo Koepsell, Emeka Alams & Zohra  
Opoku.  
Venue: Aga Khan Hall

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### 20.00 ROUND TABLE

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*Healing Hurts. Aesthetic and archival practices addressing  
traumatizing pasts.*  
Input by Prof. Dr. Ulrike Bergermann (Art University  
Braunschweig): "Violence and the question of  
repetition in art"

With Wambui Kamiru Collymore (artist & curator, Nairobi),  
Dr. Godwin Siundu (University of Nairobi), Philipp Khabo  
Koepsell (artist, Berlin), and Muchangi Nyaga (Extra  
Judicial Executions and Police Brutality, Mathare Social  
Justice Centre)

Moderation: Dr. Nadine Siegert (Iwalewaha, Bayreuth)

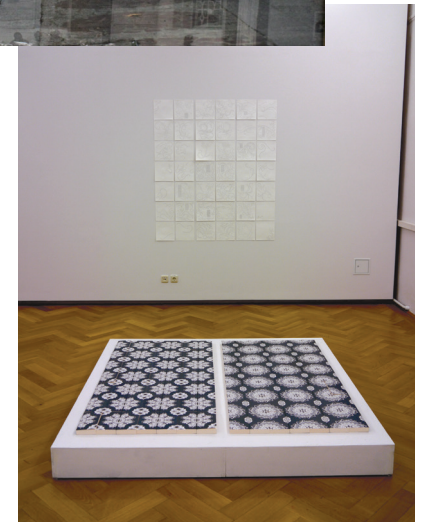
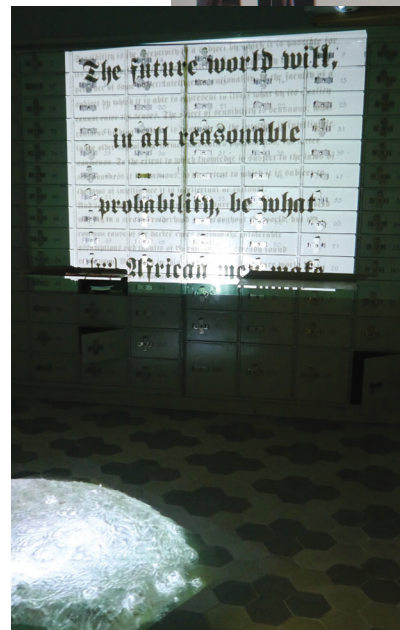
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\*The presented publications are available in the museum's book store

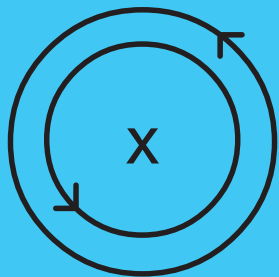
## 'MODES OF FUTURING' – THE EXHIBITION STRUCTURE

Questioning the boundaries between "making and theorizing, historicizing and displaying, criticizing and affirming" was a productive curatorial process that extracted overlapping key terms explored by the Bayreuth Academy sub-projects. These terms were conceptualized in the active form of verbs, rather than nouns. This echoes and elaborates on the discussions held in the Bayreuth Academy, where future is discussed as performance and activity, rather than static or 'frozen' moments, goals or expectations.

In total, nine 'attitudes' to activate 'future' emerged in the process. As a navigational and interpretative action, Bayreuth Academy Fellow, participating artist and exhibition designer Emeka Alams, was invited to design and develop symbols of these nine overlapping and connecting terms, culled from the Bayreuth Academy sub-projects that describe modes of positioning towards future(s), thereby enacting future(s).

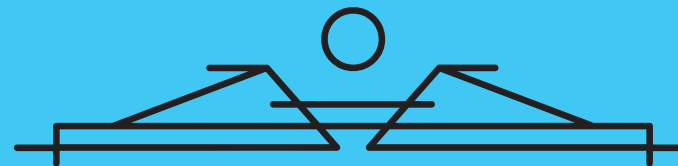






## ACCELERATING / DECELERATING

[to go beyond the given by  
pushing/slowing down the future]

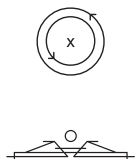


## LONGING / DESIRING

[to want the future to come]

### 1 Sam Hopkins, John Kamicha

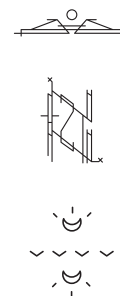
**The Bike Gang**  
Video Installation,  
2016



The artists Sam Hopkins and John Kamicha see cycling in Nairobi as a subculture; a clear decision about how to live in the city. This emerging phenomenon may be an expression of the economical, infrastructural and cultural growth of the capital. Yet the way this scene performs its identification with biking in Nairobi seems rather hedonistic than a conservative middle-class hobby. In order to represent the bike scene, Hopkins and Kamicha avoided the typical features of documentary film. They selected four of the many anecdotes that bikers tell each in Nairobi, showing that an adopted identity like cycling, in some small but powerful instances can challenge monolithic identities such as ethnicity, religion and race. In their own words they are “staging a future which actually already exists.” “The Bike Gang” is a collective project which evolved out of a first experimental film shot in 2015, initially titled “Thika Road mad boys\_Until death do us part\_Wazungu weusi (Black white men).”

### 2 Emeka Alams, Kae Sun, Simon Rittmeier

**Oceans Apart**  
two-channel video  
installation, 2015  
8:20min



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.

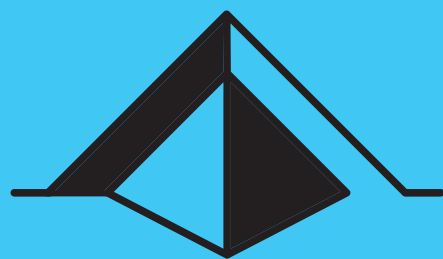
### 3 Syowia Kyambi

#### ***Rose's Relocation***

Photographic  
Collage Series  
(i – v), 2015  
Digital prints on  
matt photo paper,  
golden frames



In the digital collage series, "Rose's Relocation" Kyambi talks about questions of perception and presentation of the self and the pressure society places on the individual. Kyambi merges photographs that portray Rose in a small town in France with images of her memories of her mother's home. Rose – a fictional character that Kyambi activates in various artworks – originally comes from a rural area in Kenya and struggles with coping in her urban environment in Nairobi. Now she moved to France, but as much as living overseas is seen as an accomplishment, it also presents a great burden of expectations and feelings of loss and isolation. The series of five works is presented in golden tinted frames reminiscent of how a middle class Kenyan household would probably frame images of their family members.



**OPTIMISING**

**[to get ready for the future  
by perfecting yourself]**

### 4 Syowia Kyambi

#### ***My Mother's Mother***

Room installation,  
2015  
Wallpaper, laminate  
floorboards, curtain,  
tea & coffee cups,  
saucers and sound



Syowia Kyambi is interested in the role of women in society, their impact on and struggles with social structures. Her research for this project focuses on the correlation between history and gender roles. How have constructions of female identities been presented in the past and in which way does this influence what women think of their roles today? The room installation "My Mother's Mother" fuses women's voices from both German and Kenyan urban spaces, women living in a middle class milieu. Their individual stories and aspirations are universal. Kyambi creates subtle domestic references that ask: "How does the past shape our future choices? Can we ignore the voices of our mother's mothers?"

### 5 Fabio Vanin

#### ***My Own Exotic***

Installation,  
2015-2017  
Artificial flowers,  
framed photograph,  
plants, wood, plastic  
sheeting, soil, chair,  
fabric, animal masks



This installation contrasts the artificial and the natural; the domesticated nature of the urban space and the staged wilderness of the national park. It is based on an oxymoron constituted by the distance between the appropriation of an external element that becomes part of someone's identity ("My Own") and the term "Exotic" which refers to the 'outside' (exō) and the "foreign" (exōtikos). In conversation with researcher Michael Hauhs, ideas around plants and flowers and their origin have been developed in 2015. These were now extended by Vanin due to the exceptional condition that is created through the presence of the Nairobi National Park.

Vanin's installation is accompanied by the essay "A Young Black Man Reclining in a Palace Garden" by Moses Serubiri. Serubiri reflects upon the intertwined relationship between garden architecture, European court culture and colonialism. Based on a stay in Germany in 2015, he develops his thoughts around images of gardens and nature as utopian spaces and the absence of the Black body in these.

The installation will be activated by a performance by Vanin during the exhibition opening.

## 6 James Muriuki

### **Untitled (Kangura)**

Installation, 2015  
Video, Sound and  
Digital Prints



James Muriuki's installation work critically investigates a potential "middle class" in Nairobi. Following conversations between himself and several social scientists from the Bayreuth Academy of Advanced African Studies, he developed a differentiated perspective on the term 'middle class' and how it is being used to categorise and imagine a group of people. Questions about the people that might be considered belonging to a 'middle class' emerged. What constitutes this grouping? What are their aspirations? What do they surround themselves with? And how is this group related to and perceived by people who are not (yet) considered as 'middle class'?

Suggesting that neither science nor photography can explicate these complexities within a single narrative, Muriuki represents a 'middle class' home through several hundred images. These are presented together with a video and sound piece that is related to the actual builders of 'middle class' homes. Overlaying the sounds of labour are audio excerpts of the scientist's thoughts on their research methodology which brings the academic production of societal knowledge to the fore.



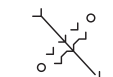
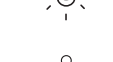
**SUSPENDING / WAITING**

**[to prolong the future moment  
and extend time]**

## 7 Kiluanji Kia Henda

### **Concrete Affection - Zopo Lady**

Single Channel  
Video, 2014  
12:30min

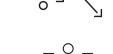


The video work *Concrete Affection - Zopo Lady* is a poetic journey into a moment in time and space, both utopian and dystopian: 1975 in Luanda, Angola's capital. After a liberation war and the Carnation Revolution in Portugal, it is the year before Angola finally became independent from its colonizer. The video transports the contemporary images of modernist architecture of Luanda into the past and describes the moment of independence from those who left. It details the feeling of asphyxiation from the perspective of a Portuguese individual who is about to leave the country he called home. Contrary to the latter the Angolans were experiencing a moment of utopia. The film is inspired by the first chapter of the book "Another Day of Life - Angola 1975" of Polish journalist and writer Rychard Kapuscinsky. Angolan artist Kiluanji Kia Henda translated the apocalyptic and hysteric atmosphere of Kapuscinsky's text into visual form.

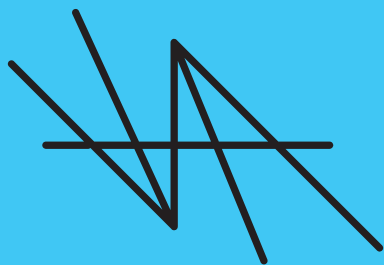
## 8 Luís Carlos Patraquim, Gilbert Ndi Shang, Constantin Katsakioris

### **African Students in the Soviet Union. Visions of the Future, Memories of the Past.**

Letters, poem,  
photographs, 1961/  
1963 / 2015



This project is a fictional intervention into the past and presents three documents. The first is a letter written by Kwame Paintsil Ansah from Ghana in 1961, applying for a scholarship in the Soviet Union. The letter is part of the archive of researcher Constantin Katsakioris. Ansah's text describes the aspirations that made him consider Moscow in the context of Socialist Friendship at the utopian moment of African independence. His document is combined with a fictional letter: a response written by literary scholar Gilbert Ndi Shang which suspends Ansah's application. The third text is a further response in form of a poem by the Mozambican writer Luís Carlos Patraquim. This fictional collage speaks about dreams and visions of a past future, its limitations and potential from the perspective of the present. The historic photographs displayed depict African students in Moscow and Kiev and add a visual layer.



## DE / STABILISING

[to disturb the given to enable another future]



## QUEERING

[to cross normative categories of being in time and space, a wishful encounter with a desired future world to come]

### 9 Délio Jasse, Ulf Vierke

#### **Warning! Not Fixed**

Installation, photography, prints, 2015



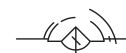
The first component of this installation encompasses framed photographs depicting the Mozambican painter Malangatana, stored in the digital archive of the Iwalewaha in Bayreuth, Germany. The second component are large process-orientated reproductions created by Jasse. The prints were created in the dark room and are covered with a special light sensitive emulsion. Through the chemically induced manipulation, elements of the image fade when exposed to light. Eventually the images still resemble the original photograph but begin to take their own shape. The question arises: how much can we trust photography and the acts of seeing and remembering?

Memory and meaning shift in reference to representation and Jasse's altering technique scrutinizes ascribed narrations and questions archival techniques as well as the relationship between spectator and the image. The altering of the image throughout time blatantly confronts us with a temporal linearity that divides time into experience and memory; in past, present and future. It lays bare the changes of past meaning and memory, of perception and preservation, and with it, the creation of possible futures.

### 10 Emeka Alams, 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 over the exhibition. To some contemplators, it might be reminiscent of the "Angelus Novus," a monoprint 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.

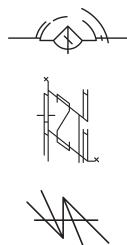
The installation asks: Where is the future? Is it a place, a vision, a projection, a hope, a lived reality? Like other works assembled in the show FAVT it complicates understandings of 'future' as a stable category. Rather, it opts for an instable performance, a constant un/doing of futures.



## 11 Ato Malinda

### *Queer Volatility: the indecipherable achievement of a socially utopic state*

Drawings, 2015  
Indian ink,  
coloured pencil  
and craft paper on  
paper



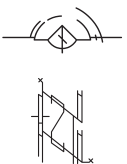
Ato Malinda interrogates the representations and identities of queer individuals in Nairobi and their experiences when moving away from Nairobi, becoming part of its diaspora. Looking beyond the binaries of male/female, black/white and hetero/homo, she worked with a transgender man who emigrated from Kenya to Canada. Malinda developed a series of drawings based on photographs of his body, originally taken by his partner. Representing his body from the perspective of a feminist gaze, her work generates a sense of commonness in the corporeal figures, suggesting that a subject's nudity operates as secondary to the humanity of a body. The work is displayed in conversation with Sybille Bauriedl's essay "On Africaness, Queerness, and Future," which was written as a result of Malinda's and Bauriedl's dialogue on queer identities and their contribution to more diverse ideas of possible futures.



## 12 Abdi Osman

### *Records of African Black Queer (Times) – The invisible Color of (V)Si(o)lence, (Labeeb)*

Photographic series and video, 2015

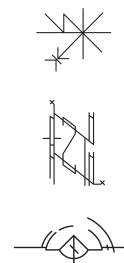


The series of photographs investigates questions of past, present and a future to come within the context of African, Muslim, non-Muslim and Diasporic queerness. While queer African subjectivities are often marginalized by official accounts, discourses and historical narratives, Osman actively interrupts the linearity of such prepositions of history and time. His photographs are creating future records of queerness and account for the lived presences of African Diasporic Queer Muslim lives. By staging queerness and beauty, Osman also blurs the lines between intersections of race, gender, sexuality, Africaness and religion that are often perceived as clearly defined. Thus, he alters an understanding of time, space and matter by creating an other(-ed) normality.

## 13 Ruth Sacks

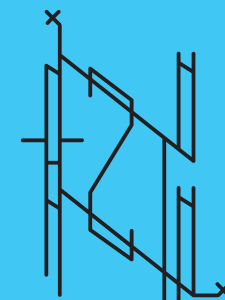
### *Twenty Thousand Leagues Under Seas*

Artist book and installation, 2013  
Books, plinths, illustrations



Each of the artist books 'Twenty Thousand Leagues Under Seas' displayed in this installation is a series of textual and visual interventions into Jules Verne's classic science fiction story 'Vingt mille lieues sous les mers,' from 1870. This futuristic novel about underwater travel in the fantastical submarine 'Nautilus' describes the technology of the future from the position of the late 19th century.

Ruth Sacks intervenes into Verne's original script by entirely re-working the narrative, slightly changing the content and embed Art Nouveau forms on the pages. By doing this, colonial attitudes of power found in the novel are drawn out and the extent to which colonial notions of progress were bound up in the possession of an African colony are visualized.



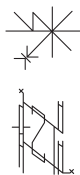
### PERFORMING

[to do/enact future visions now  
instead of waiting for it, to insist]

## 14 Susan Arndt, Philipp Khabo Koepsell, Lara-Sophie Milagro

### *Beyond Wagner's Futures*

Video and sound  
installation, 2015  
Film and text  
excerpts, spoken  
word by Philipp  
Khabo Koepsell,  
music by Lara  
Sophie Milagro

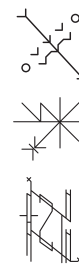


The collaborative project scrutinizes an often neglected part of the reception of German composer Richard Wagner: his views on colonialism. Wagner's anti-semitic writings, such as 'Das Judentum in der Musik' ('Jewishness in Music'), were met by his public praise of a colonial expansion of 'German-ness' into the Americas. Once being aware of Wagner's devastating visions of the future of African and Jewish peoples, could we ever feel comfortable again listening to his music and experiencing it as purely beautiful? And what happens if we confront Wagner's visions with a future that he did not have in mind? What happens if Black acts of scrutiny, abrogation and appropriation are applied to his work? The installation revisits Wagner's visions of future and reassesses their texts. Afro-German voices have the last say in a poem by Philipp Khabo Koepsell and a Wagner aria sung by Lara Sophie Milagro as the new 'Zukunftsmusik' ('future music').

## 15 Rui Assubuji, Achim von Oppen

### *Faint Testimonies: Remembering the Future through World War I*

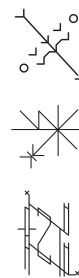
Photography  
installation, 2015  
Archival images,  
maps, texts,  
drawings



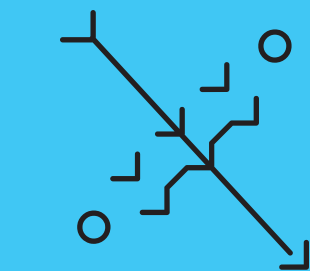
The installation pursues future imaginations from the past. It takes us back to the time of the First World War. At least 800.000 Africans were drawn into the European battlefields and factories at this time. Conversely, many Europeans encountered the War during service or business in colonized Africa. Experiences, routes and stories from both groups 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 a consequence of the German declaration of war on Portugal in 1916; and 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.

## 16 Ingrid LaFleur

*The Resonance*  
Installation, 2015  
Cattle bones,  
artificial skulls,  
black glitter  
spray, incense,  
video and sound  
installation

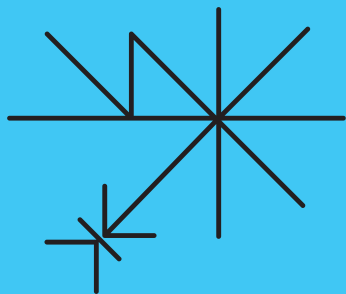


This installation is an investigation into the possibilities of healing intergenerational historical trauma, where future becomes an elusive goal that is forever tainted and chained to a painful past. Ingrid LaFleur explores this connection by interrogating German colonial history. Under colonial rule by Germany, research was conducted on the Nama and Herero people in Namibia. The human remains that were shipped to Germany and are still held by various institutions. Namibia has asked for the remains to be returned, which Germany has denied. Based on this example, Ingrid LaFleur created a healing space that supports a reprogramming by confronting the traumatic event in order to allow true liberation from the historical traumas. Cattle heads serve as a teleportation device in order to transcend into outer (and inner) cosmic realms. The glass fragments honour the Nama and Herero women who were forced to clean the bones of their own kin with broken glass. A sound component aligns consciousness with space and time.



HEALING / REMEMBERING

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



## INTERVENING

[to interfere with the  
future's script, to confuse]

### 17 Kitso Lynn Lelliott

**Alzire of Bayreuth**  
Video Installation,  
2015



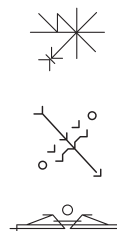
Kitso Lynn Lelliott's video work traces the story of a young woman from Suriname. Her site-specific installation uses layered moving images to re-member the dismembered woman, who acted as a servant at the court of Markgravine Wilhelmine of Bayreuth (1709-1758).

There are only a few traces of the young woman. Not even her real name is recorded. "Alzire" is the name given to her by Wilhelmine of Bayreuth, based on the tragedy by the same name, "Alzire, ou les Américains." It was written by French philosopher Voltaire, whom Wilhelmine adored. All we know of Alzire, the person, is based on her burial script: Not even 25 years of age, she died in Bayreuth on May 22nd, 1751.

Kitso Lynn Lelliott's work poses questions towards unrecorded visions of future, which nonetheless existed and linger on. Alzire's ghostly presence is recalled to fill a space and the narrative of a place she was otherwise forgotten from. The title "Alzire of Bayreuth" counterbalances a hegemonic historiography.

### 18 kitchen table digital diaspora collective (kara lynch and Peggy Piesche)

**Deposits of Future**  
Mixed media and  
video installation,  
2015



kitchen table digital diaspora collective's installation uses the image of the vault – a reference to Iwalewahaus' architectural beginnings as a bank building in Germany – to explore the interdependencies of Black Future imaginations with 'deposits of knowledge.' As in everyday life, access to knowledge is an issue of power-relations. The vault embodies the double function of a 'safe space': protected and protecting. A text might be locked away, out of reach, or archived for future diasporic generations. Meanwhile, other components, e.g. kangas and sugar, reference flows of distribution and residues of colonialism. The artwork plays on these notions, and foregrounds the future as a 'deposit' which can be activated, and empower certain collectivities. According to Peggy Piesche, "in the collective experience of African/Diasporic histories and 'futures' we live our theories, work and praxis not as some distant dream, but as something that can and will happen, that is happening right now."

### 19 FEVT: Future Europe Visions in Time

**Discussion,**  
Nairobi, 2016

"The best future for Europe is no Europe.  
(Vaginal Davis)"

Struck by crisis, with racism and islamophobia on the rise and growing tensions between European nation states, Europe's future and past seem to have lost their direction. In a moment of re-negotiation of history, identity and future there is a backlash into nationalistic nostalgia while new ideas of moving beyond capitalistic neo-colonial national states are amiss. So, how can a future Europe, a future European identity look like?

Turning the focus around and looking from Nairobi at Europe, the Goethe-Institut Kenya and the Worlds Loudest Library invited Nairobians to join a discussion in anticipation of the upcoming exhibition FAVT: Future Africa Visions in Time. FEVT did not focus merely on Europe but on a Europe in relation to a world shaped by imperialist and racist policies, offering a platform to intervene in narrations by and about Europe as well as to talk about the ghosts of imperialist Europe that haunt Nairobi, Kenya and the continent until today.

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