



GERMAN COLONIAL HERITAGE IN AFRICA – ARTISTIC AND CULTURAL PERSPECTIVES



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FROM PERIPHERY TO FOCUS (AND BACK AGAIN?) -

THE TOPIC OF COLONIALISM IN
CULTURAL PRODUCTIONS IN GERMANY

BY FABIAN LEHMANN

Them and Us

© Jochen Roller



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SOME INTRODUCTORY WORDS

When it comes to the attention colonial history receives in the cultural field, the situation in Germany differs from that in most of the African countries with whom Germany shares a colonial history. The body of cultural productions that make colonial history a topic is unmanageable, due to the size, complexity and diversity of the German cultural scene. To list an actual number of productions related to the topic of colonialism developed by visual artists, writers, performers, photographers, film makers, theatre directors or curators within the last ten years is therefore impossible, and it would be presumptuous to claim one knows them all. The following compilation presenting 42 cultural productions can therefore only be a subjective sample of works instead of a complete survey. Nonetheless, it will allow for an overview of the topic.

I tried to make the sample as broad and diverse as possible, including various artistic formats like film, photography, video installation, painting, performance, stage play, spoken word, dance, music recording, novel, essay or comic. However, during the research it became obvious that some genres are more difficult to grasp than others. The ephemeral character of spoken word performances or interventions in public space makes it more difficult in retrospect to understand the work properly and obtain the information needed to integrate it into the compilation. Additionally, because of my own research background in visual arts, I am biased in the way that I am much more familiar with graphics, paintings, film and photography than with theatre or dance. Nonetheless, I have tried to create a balanced selection that is not limited to works that gained the most attention in the media or allocated the greatest interest from the audience but which address the topic of German colonialism substantially.

In this essay, I will not only stick to the 42 productions from the compilation, but also list events like exhibitions and festivals

that are not single cultural productions and that speak about the contexts the cultural productions have been presented within.

THE WHEN AND WHERE OF COLONIALISM AS A TOPIC IN GERMANY

The research focuses on cultural productions in Germany within the last ten years. For this reason, it has to be stressed that an important year for the commemorative culture in Germany lies before that period. In 2004, the 100th anniversary of the beginning of the colonial war in Namibia (1904–1908) – or German South West Africa at the time – allowed for first important moments of recognition. Thanks to initiatives like the famous speech by federal development minister Heidemarie Wiczeorek-Zeul in August 2004 in Namibia or the historical exhibition “Namibia – Deutschland: eine geteilte Geschichte” (Namibia – Germany: A shared history) at Rautenstrauch-Joest-Museum für Völkerkunde in Cologne, the year brought a rise in the awareness of the then still widely unknown history of German colonialism. Nevertheless, these singular events in the sphere of politics and historiography should not obscure the fact that it was not yet the time for the plurality of artistic interventions one finds within the last three years.

One of the few cultural productions already published in 2004 was Jean-Marie Téo's documentary *Das koloniale Missverständnis* (The Colonial Misunderstanding), making the interconnection of the Rhenish Mission and colonialism in Namibia a topic. The first visual art exhibition at a prestigious German institution followed only a few months later with William Kentridge's *Black Box/Chambre Noire* that opened in October 2005 at the Deutsche Guggenheim in Berlin. There are more artistic works released before the focus period of that research that could be named here. For practical reasons, I will only mention Uwe Timm's famous novel *Morenga* from 1978. To date, the book has been printed in more than ten editions. It uses historic documents as well as the writer's imagination to tell about the skills of Jakob Morenga, a successful military leader of the Nama who

“WHEN IT COMES TO THE ATTENTION COLONIAL HISTORY RECEIVES IN THE CULTURAL FIELD, THE SITUATION IN GERMANY DIFFERS FROM THAT IN MOST OF THE AFRICAN COUNTRIES WITH WHOM GERMANY SHARES A COLONIAL HISTORY.”



I have heard many things about you
© Syowia Kyambi

fought against the German troops. The novel *Morenga* demonstrates that the history of cultural productions on German colonialism goes back as far as to the 1970s¹. But then it was only singular works and it took until the second decade of the 21st century that the topic was addressed in a broader artistic context. The last ten years saw a strikingly increasing number of productions. The years 2016 and 2017 have been particularly fruitful, making up half of the productions in my compilation.

The already-mentioned importance of the year 2004 that saw the 100th anniversary of the war in Namibia – which by the way was also the 120th anniversary of the infamous Berlin Africa Conference from 1884/1885 – points to another noticeable feature in the German commemorative culture: It is Namibia that became the main point of reference for German memory practices. Even though the German-Namibian War (1904-1908) was particularly cruel and caused the first genocide of the 20th century, the Maji Maji War in Tanzania (1905-1907) – then German East Africa – led to the death of no less than 100,000 people. As there are enough reasons to commemorate the victims of war and scorch earth policy in Tanzania, this colonial war is forgotten in today's Germany.

This unequal distribution of awareness for the benefit of Namibia is reflected in the foci of the German cultural field. From the body of cultural productions in my sample, the most productions by far directly concern Namibia (12 productions in total). The other former colonial territories in Africa: Cameroon (6), Togo (2), Tanzania (1), Ruanda (0) and Burundi (0) gain much less attention from the cultural scene. The same is true for the former German colonies outside Africa. I only found three works that create a link to former Pacific colonial territories and did not come across any productions that deal with German history in China's Kiautschou. Of course, not all productions explicitly referred to a particular former colony but to German colonialism in general. Once again, it needs to be stressed that this observation is far from being a representative survey. Albeit, the relationship between Namibia and the other countries is still striking.

But why is it like that? There are several factors that at least partly explain Namibia's prominence in Germany's cultural scene. Namibia was the only colony propagated as a settler's colony and there still is a German-speaking minority present that makes up about one percent of the overall population. What sounds very small in number becomes incomparably weighty when it comes to the distribution of farm land still in the hands of the German-speaking or white minority in general. The German influence in Namibia is also strikingly visible

¹ Here I focus on works after the Second World War. As Kea Wienand shows, one could also start this overview on German productions with works by Dadaist artists like Hannah Höch, who already in the beginning of the 19th century reflected on ethnographic objects in German museums. See Wienand's article „Deutsche' Kolonialgeschichte als Thema postkolonialer Kunst“ in Marianne Bechhaus-Gerst and Joachim Zeller (eds.): Deutschland postkolonial: Ende und Nachwirkungen des deutschen Weltmachtstrebens. Berlin: Metropol Verlag.

when it comes to German culture like historical buildings, beer, or German schools. This exceptional German influence in an African country has become a focal point for some cultural productions as, for example, in Christoph Schlingensiefel's film *The African Twin Towers* (2005-2009) or Evelyn Annuß' exhibition and publication *Stagings Made in Namibia* (2009).

Another factor for Namibia's visibility in the German discourse on colonialism is the German-Namibian War that caused the long-forgotten genocide of mainly the Herero and Nama people. The 100th observation in 2004 of the beginning of the war, and more recently also the media coverage of the ongoing negotiations between representatives of the Namibian and German government, helped to bring back Germany's colonial history to public attention. Significant interest also received the German government's decision to apply the term “genocide” to the context of the German-Namibian War, which was only taken in July 2016. As this decision does not address reparations for the descendants of the victims, representatives of Herero and Nama groups filed a class-action suit in New York in January 2017. Again, German newspapers reported extensively over the proceedings. Hence, Namibia is by far the most prominent protagonist in Germany when it comes to the topic of colonial history. Works that particularly address the matter of genocide and its aftermath are Ingrid LaFleur's installation *The Resonance* (2015), Ludwig Fels' novel *Die Hottentottenwerft* (2016) or the stage play *Remains* (2016) by the theatre collective anne&ich.

One work that does not fit to the mentioned former colonial territories of the German Empire is the ongoing project *Eagle Africa* by Philip Kojo Metz, started in 2011. *Eagle Africa* deals with the colonial and pre-colonial German history in a multifaceted way, but the focal point of the project is the German fort Großfriedrichsburg erected in the end of 17th century by Brandenburg-Prussia. The fort's ruins can still be visited in Princes Town at the coast of today's Ghana. If the colonial history in Germany is a marginal topic in public debate, the pre-colonial history of Brandenburg-Prussia at the coast of West Africa is virtually unknown and lost in German collective memory.

WHAT ABOUT THE INSTITUTIONS?

After these considerations concerning the artists and their works, I will now shift the focus to the institutions that fund and exhibit works of art and also shape the discourse on Germany's colonial heritage. During the last years a number of festivals at theatres, art institutions and museums have raised attention to the matter of colonialism. Between 2014 and 2016, in three festivals titled “Afropean Mimicry & Mockery”, the artist space Mousonturm in Frankfurt am Main invited productions by black artists that use strategies of appropriation, demonstrate a subversive potential and

create counter-narratives to the white majority in Germany. The theatre and performance space Kampnagel in Hamburg presented the three festivals "This Ain't Africa" in 2014, "We Don't Contemporary" in 2015 and "That Around Which the Universe Evolves" together with Berlin gallery SAVVY Contemporary in 2017, focussing on Africa from a post-colonial perspective. Also, the Berlin theatre Hebbel am Ufer did a festival in 2015 titled "Return to Sender" that introduced artistic positions from various African countries. Between November 2014 and March 2015, three institutions in Berlin invited artistic and academic positions on occasion of the 1884/1885 Berlin conference 130 years ago: Ballhaus Naunystasse held the festival "We are Tomorrow", SAVVY Contemporary developed a discursive programme under the title "Wir sind alle Berliner: 1884-2014" (We are all Berliners: 1884-2014) and the Volksbühne had an alternative, post-colonial "Afrika-Konferenz" (Africa Conference).

Despite the fact that amongst these postcolonial festivals not all explicitly raised the topic of colonialism, it was a recurrent matter in various productions in each of the festivals. Interestingly, most of the above-mentioned festivals were funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation) through their programme "TURN Fund for Artistic Cooperation Between Germany and African Countries". The reason for the presence of the programme in the festivals might be due to the minimum funding of € 50,000, which festivals inviting artists from all over the world easily reach. In this regard, the goal of the TURN programme to initiate artistic collaborations with African partners works quite successfully – even for institutions like the Volksbühne, that are more known for their distinguished productions in German Sprechtheater than for post-colonial festivals.

Interviews with employees and directors from these institutions show that the TURN programme, initiated in 2012, came at the right moment in time. Before, artistic cooperation between German institutions and artists and institutions in Africa had been quite rare. It must be mentioned that also the audience interested in matters of post-colonialism still had to be built up, which is indeed an ongoing process. Activists from the civil society helped problematise questions of representation, prejudice and tendencies of racist mindsets as seen, for instance, in the protests accompanying the practice of blackfacing at some German theatres. That is why only in the first decade of the 21st century did the awareness towards Africa and its colonial interconnections with Europe slowly evolve. Still, in an interview in 2010, the director of the transcultural institution Werkstatt der Kulturen in Berlin, Philippa Ebéné, mentioned the difficulties in raising a budget for the music project titled *1884*, dealing with the Berlin Africa Conference. As she explained, it was the lack of interest that made it so difficult to finance the project with external resources. Now, after the seventh and last application round for the TURN programme in April 2018, the question again is how

ambitious projects like *1884* can be financed in the future.

Another institutional influence has to be mentioned when it comes to the topic of German colonialism. The contemporary discourse cannot be understood properly without referring to the rebuilding of the Prussian Berlin Palace in the centre of the capital and the founding of the Humboldt Forum that will be housed in the palace from 2019 onwards. Within the last ten years, a large debate developed around the idea to move the ethnographic collections from the outskirts of Berlin to its very centre. The debate around the Humboldt Forum, initiated by critics from the civil society, focusses, amongst others, on objects within the collections that were brought to Germany from the colonies in the 19th and early 20th century. The provenances of these objects and the circumstances of their acquisition often remain unknown and assumptions are expressed – in some cases evidence is already available – that parts of the collections were brought to Europe under deceptive circumstances, including robbery and fraud.

The critique does not stop at the city borders of Berlin but radiates to institutions that take care of similar ethnographic as well as art collections. That is why during the last years a number of German museums presented self-critical exhibitions that explicitly addressed questions of provenance and responsibility towards the cultures the objects originate from. The Landesmuseum in Hannover did exactly this in a temporary exhibition called "Heikles Erbe" (delicate heritage) between September 2016 and February 2017. Since November 2017, the Museum im Ritterhaus in Offenburg presents its ethnographic collection in a newly arranged permanent exhibition titled "Ein Fenster zur Welt" (a Window to the World). The objects collected by the museum's founder during the time of German colonialism are now presented in a critical way and the museum offers special guided tours that make the object's provenances a topic. The Kunsthalle in Bremen presented an exhibition from August to November 2017 that dealt with the town's role as an important trade port during German colonial times. Objects in the collection of the museum have been questioned as manifestations of exotic, colonial and post-colonial European fantasies. From June to December 2017, the Altonaer Museum in Hamburg asked visual artist Joe Sam-Essandoh for an intervention in the rooms of the permanent exhibition that show models of ships that have been used to transport enslaved Africans to the Caribbean to work on plantations.

Already from October 2013 to February 2014, the town museum of Munich presented "Decolonize München", an exhibition that searched for colonial traces in the city of Munich. From November 2014 to February 2015, the ethnographic museum of Leipzig together with the institute of ethnology at the University of Leipzig tried out new ways of presenting ethnographic objects in the exhibition "Vom Wissen der Objekte" (the object's knowledge). Another institution is the museum of local history of Treptow in Berlin. Since October

“... A NUMBER OF GERMAN MUSEUMS PRESENTED SELF-CRITICAL EXHIBITIONS THAT EXPLICITLY ADDRESSED QUESTIONS OF PROVENANCE AND RESPONSIBILITY TOWARDS THE CULTURES THE OBJECTS ORIGINATE FROM.”



Café Togo

© Gregor Kasper

“SUCH A JOINED ENDEAVOUR OF ARTISTS AND RESEARCHERS ON THE TOPIC OF COLONIALISM IS UNIQUE IN GERMANY. IT DOES NOT ONLY SUPPORT THE NEEDED STUDY OF HISTORIC DOCUMENTS FROM THE COLONIAL ERA BUT WITH THE HELP OF THE ARTISTS, IT WILL ALSO CREATE APPROACHES DIFFERENT TO THE ONES OF HISTORIANS.”

2017, it critically addresses the first German colonial exhibition from 1896 and deals with colonial history in a permanent exhibition. Also, in 2017 the Federal Archive together with the Goethe-Institut in Cameroon developed the touring exhibition “Was treiben die Deutschen in Afrika?!” (What Brings the Germans to Africa?!) based on historic photographs from the former colony of Cameroon stored at the Federal Archive. The exhibition “Gefangene Bilder – Wissenschaft und Propaganda im Ersten Weltkrieg” (Imprisoned Pictures – Science and Propaganda during the Great War) was shown in 2014–2015 at the Historic Museum in Frankfurt am Main. It took the occasion of the 100th observation of the beginning of the Great War to show historic photographs of African soldiers from North and West Africa who fought for the colonial powers. However, the most important exhibition in this regard is the exhibition “German Colonialism – Fragments Past and Present” at the Deutsches Historisches Museum, Germany’s national historic museum in Berlin. Between October 2016 and May 2017, this major show for the first time presented German colonialism as a substantial historic period to the public. Museums and archives in particular have a responsibility to address the history of colonialism as they either hold objects from the colonial context within their collections or deal with historic topics.

Referring to important anniversaries, programmes by potent funders or political negotiations between Germany and protagonists from its former colonies, it is easier to find reasons for the occurrence of the topic of colonialism in the cultural field than to state to what extent the artistic productions, in turn, influence the public debate. At least, the re-naming of streets in Berlin in other towns that still honour colonial agitators is a proof for a strengthened awareness concerning Germany’s colonial history – a development activists and artists fought for, for many years now. But even though the diversity and the absolute number of cultural productions is remarkable, in relation to the German cultural field as a whole, the topic of German colonialism is still a niche addressed mainly by institutions with an interest in post-colonial discourses. This is even more true for the world “outside” the cultural field. German colonial history is insufficiently or not taught in schools at all, which must be seen as

a main reason why few people will be able to name former German colonies in Africa. Even many Germans will not at all be aware of the fact that the German Empire had its own colonies.

The arts surely help to transfer the topic from political and historical debates to a wider public and reach out to other audiences. But these audiences are characterised by their cultural interest. People not interested in cultural productions with a post-colonial impetus will hardly be affected – at least not directly. Still, it can be expected that the cultural field works as a driving force that helps to keep a public discourse on German colonialism alive. Nonetheless, it is difficult to measure this process, and only rarely do prominent persons like German former foreign minister Frank-Walter Steinmeier refer to artistic initiatives or stress the importance of cultural productions that make German colonialism a topic².

GERMAN COLONIALISM... BUT WHICH TOPICS EXACTLY?

On the previous pages, I already introduced some main subtopics the cultural productions centre around. One of them is the German Empire’s bloody history in Namibia. Due to Namibia’s particular history as a settler’s colony and the site of colonial genocide, the colonial history and current society in Namibia is much more visible in cultural productions than that of Togo or Burundi, for example. A second major approach that became especially important during the last three years is the questioning of the museum’s and collection’s history and the (lack of) knowledge concerning the provenance of particular objects in the collections. Then again, this questioning of the museums is often connected to the role of the towns that house the institutions and profited from their status as a harbour with economic connections to the African continent, such as Hamburg or Bremen. Lastly, I listed festivals that chose a post-colonial perspective and provided a stage for productions from Africa and its diasporas. This, however, cannot be called a topic in its own

² See his interview with Germany’s international broadcaster Deutsche Welle from 1st September 2016: <https://www.dw.com/de/steinmeier-kunst-kann-kolonialgeschichteaufarbeiten/a-19518256>.

right but an approach that favours topics of historic intercontinental relations and post-colonial interconnections in a globalised world.

This being said, there are more subtopics to be identified if one tries to categorise the plurality of the numerous productions. One field surely is the highlighting of the Africa Conference from 1884 to 1885 in Berlin, which helped shape the imperial European influence in Africa in the late 19th century and created the basis for colonialism in the first half of the 20th. Artistic productions to mention here are Dierk Schmidt’s series of mixed-media pictures titled *Die Teilung der Erde* (The Division of the World, 2007–2010); the music project *1884* at the Werkstatt der Kulturen (2010); or Márcio Carvalho’s Berlin performance within the performance series *Demythologize That History and Put it to Rest* (2018).

Another body of works centres around perspectives of Afro-German approaches that explicitly address black positions in a white German majority. Fatima Moumouni’s spoken word text *Back to your Roots* (2015) speaks about prejudices based on a colonial racist tradition, while Simone Dede Ayivi’s *Performing Back* (2014) presents black German activists with whom she discusses ways of dealing with the colonial heritage. Furthermore, the exhibition *Gesichter der Afrika Renaissance* (Faces of the Africa Renaissance, 2012), produced by the initiative AFROTAK TV cyberNomads, presents a black German perspective on post-colonial activism in Germany.

AND THE FUTURE...?

Today, in mid 2018, one can have the impression that the topic of colonialism in the German cultural field already has reached its peak in the time between 2016 and 2017 – with 21 productions in my sample of 42 productions within the last ten years – and now experiences a decline in importance and publicity. Except for a first peak around 2004, it was mainly within the last three years that German colonialism received substantial attention from influential institutions in the cultural sector of Germany. This year, only few productions have been announced to date. Therefore, it looks like

the development of colonialism as a topic within the diverse field of cultural production could disappear once again into the mist of topics not present enough to influence the cultural discourse. This does not necessarily mean that the topic will also disappear from political and historical debates. Instead, the upcoming years will show if the artist’s – and also the audience’s – interest is strong enough to establish German colonialism as a lasting topic in the fields of cultural and artistic production.

However, there is at least one major project that was started in January 2018 and that is currently running in Hamburg. Professor Jürgen Zimmerer at the Department of History at the University of Hamburg initiated the project “Visual History of the Colonial Genocide”. For its realisation, he put up a team of three Namibian artists as well as one German historian who are conducting research on more than 1,000 photographs taken in colonial Namibia between 1900 and 1918. The photographs are part of the collection of the Hamburg Museum of Ethnology, a cooperation partner in the project. The team, consisting of visual artists Vitjitua Ndjiharine and Nicola Brandt, performance artist Nashilongweshipwe Sakaria Mushaandja and historian Ulrike Peters, will have the presentation of their results by December 2018. The aim is to show historic photographs that do not present African people as victims of colonial oppression but as active protagonists within the colonial setting. The historic material shall then be supported with contemporary productions by the involved artists. Such a joined endeavour of artists and researchers on the topic of colonialism is unique in Germany. It does not only support the needed study of historic documents from the colonial era but with the help of the artists, it will also create approaches different to the ones of historians. Instead of an academic analysis, the focus will be on the visual and performative and by this potentially raise more public interest in the role of Hamburg as a historic centre of German colonialism.

LIST OF PRODUCTIONS, GERMANY

TITLE	GENRE	DATE	LOCATION OF PRODUCTION / PRESENTATION	PRODUCER	THEMES	LINK
Via Intolleranza II	Theatre	May 2010	Burkina Faso, Germany / Bruxelles, Kunstenfestivaldesarts	Christoph Schlingensief (1960-2010), German, famous filmmaker, theatre director and action artist	European colonial history, Racist stereotypes, development aid, African Opera Village	http://www.schlingensief.com/projekt.php?id=0003
1000 Pages	Video Performance	June to August 2015, June to July 2017	Princes Town, Ghana / Goethe Institut Accra, Ghana	Philip Kojo Metz (1971), Germany, performance and conceptual artist based in Berlin	Pre-colonial German history in West Africa, German involvement in Slave trade	http://www.philipkojometz.de/www.philipkojometz.de/works_3.html
AHOOBAA - den Ahninnen und Ahnen gewidmet	Room installation	22nd of June to 31st of December 2017	Altonaer Museum, Hamburg	Joe Sam-Essandoh (Ghana) visual artist living in Hamburg	Involvement of Denmark and Altona in trans-Atlantic slave trade	http://www.sankofa-altona-vi.de/index.html
Café Togo	Film Screening	21st of June 2017	Germany / Iwalewahaus, University of Bayreuth	Musquiqui Chihying (1985), Taiwan, artist and filmmaker, lives in Berlin and Taipei Gregor Kasper (1986), Germany, artist and filmmaker, lives in Berlin	Colonial street names in African quarter in Berlin Wedding, famous colonial protagonists	http://www.arsenal-berlin.de/berlinale-forum/programm-forum-expanded/kuenstlerinnen-expanded/musquiqui-chihying.html
Crossing Boundaries Of: A Fragmentary Narrative in Nine Chapters	Photography Video Literature	2013-ongoing	Germany, Togo	Astrid S. Klein (1964), Germany, is a writer, filmmaker and visual artist based in Stuttgart	relations between Europe and Africa, shared history of Europe and other continents	http://crossing-boundaries-of-doubt.net
Der Blinde Fleck. Bremen und die Kunst in der Kolonialzeit	Installation	5th of August to 19th of November 2017	Kunsthalle Bremen, Germany	Exhibition curator: Julia Binter (1984), Germany, PhD student at University of Oxford	The role of Bremen as an important trade port during German colonial time	https://www.kunsthalle-bremen.de/view/exhibitions/exb-page/der-blinde-fleck
Der Blinde Fleck. Bremen und die Kunst in der Kolonialzeit	Literature (Novel)	2016	Germany / Salzburg	Ludwig Fels (1946), German, novelist since 1973	Colonial history in German South West Africa, German Namibian War, Genocide, Love between a German and an African	http://jungundjung.at/content.php?id=2&b_id=225
Die Hottentottenwerft	Literature (Novel)	2016	Germany / Salzburg	Ludwig Fels (1946), German, novelist since 1973	Colonial history in German South West Africa, German Namibian War, Genocide, Love between a German and an African	http://jungundjung.at/content.php?id=2&b_id=225

LIST OF PRODUCTIONS, GERMANY, CONTINUED

TITLE	GENRE	DATE	LOCATION OF PRODUCTION / PRESENTATION	PRODUCER	THEMES	LINK
Imperium	Literature (Novel)	2012	Germany / Cologne	Christian Kracht (1966), German, highly decorated novelist, other famous novels by author: „Faserland“, „1979“, „Ich werde hier sein im Sonnenschein und im Schatten“	German colonial history in South Pacific, true story of August Engelhardt, German Youth Movement as answer to industrialization	https://www.kiwi-verlag.de/buch/imperium/978-3-462-04131-6/
Kamerun und Kongo	Photography Video Exhibition	16th of September 2016 to 26th of February 2017	Cameroon, Congo / Deutsches Historisches Museum, Berlin	Andréas Lang, German, lives in Berlin, well known for his landscape photography, Artist in Residency 2016 at Auswärtiges Amt	German colonial history	http://www.dhm.de/de/ausstellungen/archiv/2016/kamerun-und-kongo.html
Kolmanskop Dream	Room installation	31st of March to 11th of June 2017	Ifa Gallery Berlin	Pascale Marthine Tayou (1967), Cameroon is an internationally celebrated visual artist who took part in documenta and Venice Biennial	Diamond mining in former German South West Africa (Namibia)	https://www.ifa.de/kunst/untie-to-tie/kolmanskop-dream.html
Der lange Schatten	Literature (Novel)	2015	Germany / Berlin	Bernhard Jaumann (1957), German, novelist for crime novels since 1997	Reconciliation of historical colonial atrocities in today's Namibia	https://www.rowohlt.de/taschenbuch/bernhard-jaumann-der-lange-schatten.html
Beyond Wagner's Futures / A Leitmotif for Conquest	Exhibition Publication	6th to 28th of April 2017	Bayreuth, Germany / Iwalewahaus, University of Bayreuth, Germany	Philipp Khabo Koepsell (1980), German, dramatic advisor, poet, editor based in Berlin	German Zeitgeist at the time of colonialism, Richard Wagner as a contemporary composer during time of German colonialism	https://favt.blog/projects/beyond-wagners-futures/
Maji Maji Flava	Theatre	30th of September to 22nd of October 2016	Germany, Staatstheater Kassel / Staatstheater Kassel, Sophiensaele Berlin	Flinn Works (Kassel/Berlin) and Asedeva (Dar es Salaam)	German colonial history in East Africa, (Remembrance on) Maji Maji Wa	http://www.flinnworks.de/en/project/maji-maji-flava http://www.asedeva.com/projectszetu.html
Performing Back - Eine zukünftige Erinnerungperformance zur deutschen Kolonialgeschichte	Presentation Performance	22nd of September 2014	Sophiensaele, Berlin, Germany	Simone Dede Ayivi (1982), Germany, theatre director and performer based in Berlin	colonial monuments in German cities, post-colonial activism in Germany, narration of history	http://www.ballhausnaunynstrasse.de/stueck/performing_back
Raus Rein. Texte und Comics zur Geschichte der ehemaligen Kolonialschule in Witzenhausen	Comic	May 2016	Germany / Berlin, Comic Salon Erlangen, Germany	Hendrik Dorgathen (1957), Germany, Professor for Illustration and Comic, Kunsthochschule Kassel Marion Hulverscheidt (1970), Germany, research fellow at DITSL Witzenhausen	The stories in this anthology focus on the historic colonial school in Witzenhausen that trained young farmers for their new live in the colonies.	http://www.avant-verlag.de/comic/raus_rein

LIST OF PRODUCTIONS, GERMANY, CONTINUED

TITLE	GENRE	DATE	LOCATION OF PRODUCTION / PRESENTATION	PRODUCER	THEMES	LINK
Remains. Eine Rede	Theatre	17th of February 2016	Cammerspiele Leipzig, Germany	Theatre collective anne&ich (Anton Kurt Krause, 1986, Germany / Anne Rietschel, 1986, Germany / Sibylle Wallum, 1979, Germany / Michaela Maxi Schulz, 1985, Germany)	Dealing with human remains, current political relation between Germany and Namibia, apology and restitution	http://www.cammerspiele.de/remains-eine-rede/
Hommage à Sara Bartman	Exhibition	8th to 17th of November 2013	Gerrit Rietveld Academie, Amsterdam, The Netherlands / 1. Berliner Herbstsalon, Berlin, Germany	Teresa María Díaz Nerio (1982), Dominican Republic, visual and performance artist based in Amsterdam	Historic colonial exhibitions in Europe, Exotic gaze, making of the colonial other	https://teresadiaznerio.wordpress.com/hommage-a-sara-bartman/
Schutzgebiet	Literature (Novel)	-	Germany / Frankfurt am Main	Thomas von Steinaecker (1977), German, decorated novelist, also wrote „Wallner beginnt zu fliegen“, „Das Jahr, in dem ich aufhörte, mir Sorgen zu machen, und anfang zu träumen“	German colonial settlement in Africa, characters who settled over to the colonies	https://www.fischerverlage.de/buch/schutzgebiet/9783596033065
Shit Island	Theatre	18th of November 2017, 31st of January to 4th of February 2018	ORANGERIE – Theater im Volksgarten, Köln, Germany /	Futur 3 (André Erlen, Stefan H. Kraft, Klaus Maria Zehe), free theatre collective in Cologne	imperialist hunger for natural resources, history of Pacific island Nauru	http://www.futur-drei.de/shit-island
Stagings Made in Namibia: Postkoloniale Fotografie	Photography	28th of March to 19th of April 2009	Namibia / Kunstraum Kreuzberg/Bethanien, Berlin, Germany	Dr. Evelyn Annuß, guest-professor at Institut für Theaterwissenschaft, Free University of Berlin	afterlife of German colonialism in Namibia, history of colonial photography in Namibia	http://www.b-books.de/verlag/stagings/index.html https://www.deutsche-digitale-bibliothek.de/item/TVOK66CSOGJGI5UOJ75G53N6JL7B3T2U
Die Teilung der Erde – Tableaux zu rechtlichen Synopsen der Berliner-Afrika-Konferenz	Visual arts	16th of June to 23rd of September 2007	Germany / documenta 12, Kassel, Germany	Dierk Schmidt (1965), Germany, studied art history and visual arts in Düsseldorf and Amsterdam. Develops the genre of history painting	European colonialism, Berlin West Africa Conference of 1884/1885, European division of Africa, borders of African states, colonial legal systems	http://documenta12.de/index.php?id=1215&L=1 https://www.amazon.de/Dierk-Schmidt-Division-Earth-Afrika-Konferenz/dp/3865608027
The Resonance	Performance Video Installation	-	Bayreuth, Germany / Iwalewahaus, University of Bayreuth, Germany	Ingrid LaFleur (1978), USA, is a visual and performance artist and founder of AFROTOPIA, a research project that uses Afrofuturism as a social engagement practice	colonial history in German South West Africa, Genocide, concentration camp on Shark Island (Lüderitz), racial research on human skulls	https://favt.blog/projects/the-resonance/
Das Feuer, der deutsche Pfennig und des Kaisers Funkstation	Filmscreening	26th of July 2017	Germany / FESFICA – Festival du Film Court d'Atakpamé, Togo	Jürgen Ellinghaus (1956), Germany, studied political studies, other films: „Der versiegelte Brief des Soldaten Döblin“ (2005), „Glaube Sitte Heimat“ (2010)	Contemporary memory on German colonialism in Togo	http://www.andanafilms.com/catalogueFiche.php?idFiche=1246&rub=Court-m%C3%A9trage%20documentaire
Towards Memory	Film Music Theatre Performance Photography Video Literature	15th to 25th of February 2017	Namibia, Germany / Berlinale FORUM Expanded, Akademie der Künste, Berlin, Germany	Katrin Winkler (1983), Germany, studied photography, as a filmmaker she focuses on the interconnection of history and present	Shared history of Germany and Namibia	https://skd-online-collection.skd.museum/Details/Index/2995481