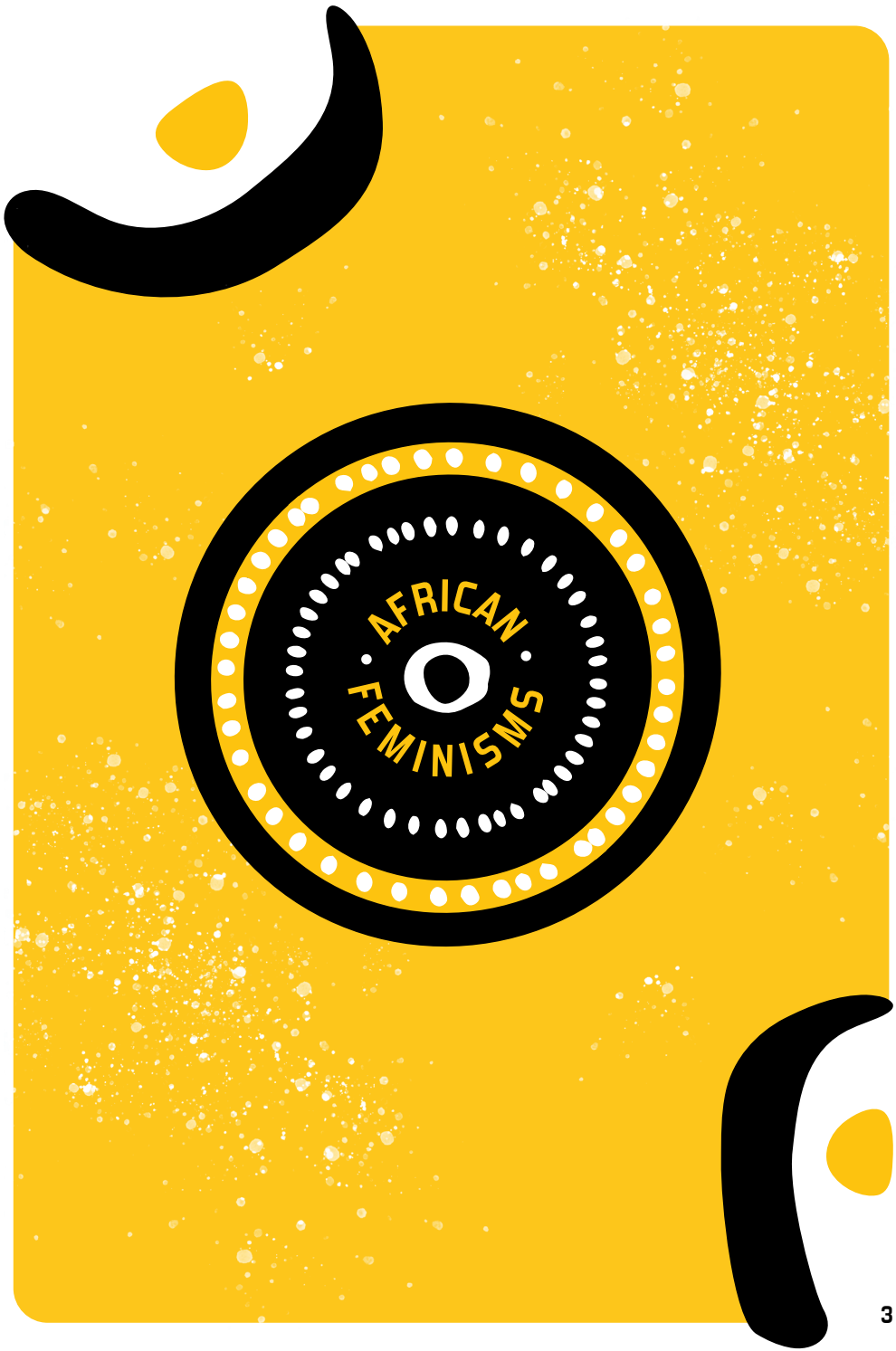
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AFRICAN FEMINISMS GATHERING

THURSDAY 22.10.2026

GATHERING DAY 1

FROM 17:30

EXHIBITION OPEN FOR INDIVIDUAL VIEWING

18:00

WELCOME & OPENING
By: Natasha A. Kelly and Nadine Siegert

OKWUI ENWEZOR DISTINGUISHED LECTURE
Worlding: Carrying the Sun on Our Backs
By: Syowia Kyambi
Laudatio and
PD. Dr. Pepetual Mforbe Chiangon

EXHIBITION OPENING & GUIDED TOUR
Beyond the Sweet and Obvious: African Feminisms Refracted
With: Curator Natasha A. Kelly and participating artists

FRIDAY 23.10.2026

GATHERING DAY 2

09:30-10:00

OPENING RITUAL & MORNING TEA

10:00-12:00

PANEL DISCUSSION
Institutional Refractions: Authority, Access and Accountability
Academics: Solange Musangangya, Stella Nyanzi
Moderation: Aisha Camara

12:00-12:30

EXHIBITION VISIT

12:30-13:30

PRESENTATION
We Women Are the Key to Sustainable Development
Elsie Ndio Lotendo

14:30-15:00

PERFORMANCE LECTURE
The Mona Lisa Syndrome
Lubi Barre and Sons

15:00-17:00

PANEL DISCUSSION
Diasporic Refractions: Memory, Movement and Feminist Worldmaking
With: Giramata, Lubi Barre and Cassandra Mark-Thiesen
Moderation: Aisha Camara

SATURDAY 24.10.2026

GATHERING DAY 3

09:30-10:00

OPENING RITUAL & MORNING TEA

10:00-12:00

PANEL DISCUSSION
Archival Refractions: Bodies, Memory and Transgenerational Knowledge
With: Ndidi Dike, Ken Aïcha Sy and Mmakhotso Lamola
Moderation: Aicha Camara

13:00-17:00

ARCHIVAL FUTURES LAB
Zine-Making Workshop
With: Gloria Kiconco

Future Lab: Vision Tank
With: Nouria Natalie Asfaha

Imagining African Feminist Archives
With: Madeline J. Bass

Pungwe Listening: Listening to the Archive
With: Memory Biwa and Robert Machiri

17:00-18:30

CLOSING SESSION
Gathering Reflections, Future Directions
Moderation: Aicha Camara

18:30-20:00

MUSIC
Pungwe Listening: From the Archive to the Dancefloor
With: Memory Biwa and Robert Machiri

WINTER 2026/2027 SEMESTER

NOVEMBER 2026

WEDNESDAY, 04.11.2026
18:15 – 19:45

Online Lecture
Black Feminist Art as Diasporic, Archival, and Institutional Practice
By: Natasha A. Kelly

THURSDAY, 05.11.2026
18:00 – 18:45

Guided Tour 1st floor
Beyond the Sweet and Obvious: African Feminisms Refracted

19:00 – 21:00

A Conversation Foyer
Alzire's Afterlife: Archives, Absence, and Artistic Imagination
With: Kitso Lynn Lelliott and Katharina Fink
Moderation: Natasha A. Kelly

THURSDAY, 26.11.2026
18:00 – 18:45

Guided Tour 1st floor
Beyond the Sweet and Obvious: African Feminisms Refracted

19:00 – 21:00

Screening and Conversation Foyer
Millis Awakening and the Return of Memory
With: Nadu Hormann and Natasha A. Kelly
Supported by the Gender Equality Service Centre, University of Bayreuth

SUNDAY, 29.11.26
11:00 – 13:30

Live Concert and Conversation Foyer
Music as Worldmaking: Improvised Connections
Hosted by: Iwalewahaus and the Professorship of Sociology of Insecurity and Uncertainty

DECEMBER 2026

FREITAG, 04.12.2026
18:00 – 20:00

A Conversation Foyer
Skandal_los: Ein langes Schweigen wird gebrochen
With: Lorena Richter, Maxwell Richter and Philipp Khabo Koepsell
Moderation: Prof. Dr. Natasha A. Kelly

SAMSTAG, 05.12.2026
18:00 - 20:00

Workshop Seminar Room
Skandal_los: Ein langes Schweigen wird gebrochen
With: Laurena Richter, Phyllis Quartey and Zola Wiegand-M'Pembele

WEDNESDAY, 09.12.2026
18:00 – 18:45

Guided Tour 1st floor
Beyond the Sweet and Obvious: African Feminisms Refracted

19:00 – 21:00

Panel Discussion Foyer
Not Here to Justify: Resourcing African Feminist & Queer Futures
With: Rutendo Madzikanda, Sue Nyamnjoh and Samah Khalaf Allah
Moderation: Serawit Debele

JANUARY 2027

TUESDAY, 12.01.2027
18:00 – 18:45

Guided Tour 1st floor
Beyond the Sweet and Obvious: African Feminisms Refracted

19:00 – 21:00

Artist Talk Foyer
To Those Who Remain?
With: Jordan Rita Seruya Awori
Moderation: Natasha A. Kelly

THURSDAY, 14.01.2027
18:30 – 20:30

Public Talk and Digital Tour Foyer
Inheriting History: The Diek Family Archive
With: Abenaa Adomako
Moderation: Natasha A. Kelly

THURSDAY, 28.01.2027
16:00 - 20:00

Workshop
Centralising African Feminisms at the Intersection of Space, Body Politics and Performance
With: Pepetual Mforbe Chiangong

SHAPING Feminist FUTURES

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GATHERING

AFRICAN FEMINISMS GATHERING: SHAPING FEMINIST FUTURES

From 22nd to 24th October at Iwalewahaus

Shaping Feminist Futures explores how feminist knowledge is created, remembered, and shared across Africa, the diaspora, and Europe. Drawing on the concept of refraction, it highlights the diverse ways feminist ideas, practices, and experiences emerge across different political, social, and cultural contexts, shaped by histories of movement, encounter, and exchange. Centering art, memory, and lived experience, the Gathering examines the connections, tensions, and possibilities that arise when diverse feminist histories and imaginaries meet.

The African Feminisms Gatherings are part of the "African Feminisms – Rights, Representation, Resources" project, an initiative of the Goethe-Institut project "House of African Feminisms" and supported by the German Federal Foreign Office. The Bayreuth edition is co-curated and implemented in cooperation with Iwalewahaus.

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Day 1 THURSDAY 22 OCTOBER 2026

From 17:30
Opening: Shaping Feminist Futures

Exhibition open for individual viewing

18:00
Welcome Notes by Natasha A. Kelly and Nadine Siegert

The opening of the Gathering "Shaping Feminist Futures" marks the beginning of the semester program "African Feminisms: Refractions" at Iwalewahaus. Over three days, artists, scholars, curators, cooperation partners, students, and audiences come together to think, listen, read, discuss, make, and imagine African feminist futures collectively.

While the exhibition brings artistic positions, collections, and diasporic perspectives into curatorial relation, the Gathering creates a shared space for encounter, exchange, and practice. Through keynote contributions, panels, performances, workshops, guided tours, reading sessions, listening formats, and informal conversations, it opens the central questions to different publics and forms of knowledge, asking what becomes possible when African feminisms are not only discussed but practiced together.

Okwui Enwezor Distinguished Lecture by Syowia Kyambi
Worlding: Carrying the Sun on Our Backs

Supported by: Africa Multiple Cluster of Excellence
Laudatio by: Pepetual Mforbe Chiangong

Interwoven with sound and projections, traveling through kaleidoscopic mangroves and past projects, unpacking the 'tummelplatz', and listening to the waves of Gorée Island, Syowia Kyambi's multimedia lecture explores methodologies, sustainability, and autonomy. It reflects the need for fluidity, for working and being with, and for practicing comfort within the uncomfortable. Grounded in the idea of "worlding" as a gesture of survival, the lecture considers this as a way to create time: a space where incompleteness is cherished, and where participating in the reshaping of ourselves and our frequencies with each other becomes possible.

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Exhibition Opening and Guided Tour

Beyond the Sweet and Obvious: African Feminisms Refracted

By: Natasha A. Kelly and attending artists

"Beyond the Sweet and Obvious: African Feminisms Refracted" takes its cue from Colette Omogbai's 1965 manifesto "Man Loves What Is 'Sweet' and Obvious", in which the Nigerian artist challenged established expectations of what art should look like, how it should be understood, and whose forms of expression are recognized. Her call for a "new way of looking" becomes a point of departure for the exhibition: an invitation to move beyond familiar categories and to approach feminist artistic practices through shifting perspectives and unexpected relations.

Bringing together artistic positions from the Goethe-Institut's African Feminisms project with works and materials from Iwalewahaus collection and archive, as well as Black diasporic histories and family archives, the exhibition explores different ways in which feminist knowledge is produced, embodied, transmitted, and transformed. Across the exhibition, questions of presence, value, storytelling, knowledge, inheritance and re-reading emerge through dialogues between contemporary artistic practices and historical collections.

Rather than organizing these positions chronologically or geographically, "Beyond the Sweet and Obvious: African Feminisms Refracted" works through constellations. Works, objects, archives, and histories illuminate, interrupt, and reshape one another. Through diasporic, archival and institutional refractions, the exhibition asks not only how Iwalewahaus can engage with African feminisms, but how African feminist practices might in turn change the ways the institution sees, remembers, collects and produces knowledge.

Further information about the exhibition, including the curatorial concept, individual works and biographies of the participating artists, can be found in the accompanying exhibition booklet available at Iwalewahaus and on the website of House of African Feminisms.

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Day 2 FRIDAY 23 OCTOBER 2026

09.30 – 10:00
Opening Ritual & Morning Tea

The day begins with a shared opening ritual and morning tea, creating a moment to arrive, gather, and enter the program together. This opening session offers space for presence, connection, and collective attention before the conversations and activities of the day unfold.

10:00 – 12:00
Panel Talk
Institutional Refractions: Authority, Access and Accountability

By: Solange Musanganya and Stelly Nyanzi

Moderation: Aisha Camara

Institutional Refractions asks how museums, archives, and universities might be transformed through sustained engagement with feminist ways of knowing. Rather than focusing on representation alone, the panel turns to archives, naming, authority, and cultural memory to ask who is allowed to produce knowledge, who has access to it, whose perspectives become part of institutional memory, and how institutions can move towards shared curatorial authority and long-term accountability.

Bringing together institutional leaders, academics and activists, the conversation considers what institutions must learn, unlearn, and redistribute to support more equitable practices of collecting, research, teaching and collaboration. It addresses questions of access, artists' rights, translation, documentation, and the future care of artistic and intellectual legacies, challenging how institutions might not only preserve knowledge, but become responsible to the worlds that knowledge carries.

12:00 – 12:30
Short Break
Time to explore the exhibition individually

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12:30 – 13.30
Presentation
“We women are the key to sustainable development”

By: Elsie Lotendo Ndio.

Bisobasi Telema is a feminist movement that campaigns for the dissemination and application of women’s rights in Congolese society. It denounces the social, educational and socio-economic inequalities and injustices suffered by women and girls, with the aim of achieving the significant elimination of all forms of discrimination against women, gender-based violence, gender stereotypes and retrograde customs and practices that stand in the way of the implementation of their rights.

13:30 – 14:30
Lunch Break

14:30 – 15:00
Performance Lecture
The Mona Lisa Syndrome

By: Lubi Barre and sons

The autobiographical audio-literary performance by Lubi Barre moves between childhood, motherhood, memory and time. Beginning with a trip to Paris with her two sons, Barre traces connections between their childhood and her own – across Paris, Somalia and San Diego, as well as family histories, war, absence and the experience of encountering one’s own past through one’s children. Diaries, voices, remembered conversations and objects from different periods of time come together, allowing childhoods separated by decades to exist within the same space. The work asks what happens when childhood is not confined to the past, but reappears through memory, language, material traces and the lives of one’s children – becoming part of a living family archive.

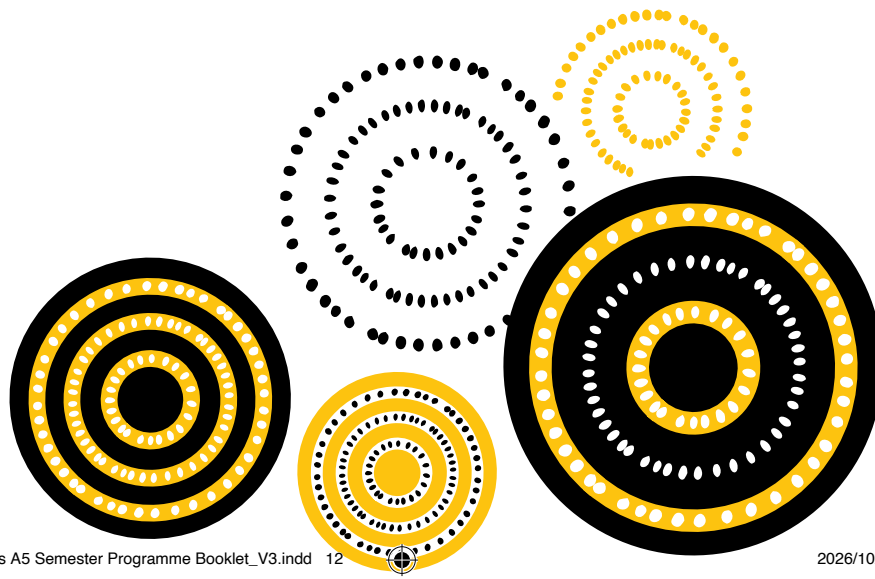
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Day 2 FRIDAY 23 OCTOBER 2026

15:00 – 17:00
Panel Talk
Diasporic Refractions: Memory, Movement and Feminist Worldmaking

With: Giramata, Lubi Barre and Cassandra Mark-Thiesen
Moderation: Aisha Camara

This panel builds on Lubi Barre's performance lecture and asks how African feminisms travel across places, histories and communities, and how they transform the spaces in which they arrive. Rather than understanding diaspora solely as movement between geographical locations, the panel approaches it as a method for rethinking relations, translation, memory, and artistic worldmaking across diverse feminist perspectives. Drawing on questions of belonging, displacement, family histories, and embodied knowledge, the panel explores how feminist perspectives are carried, transformed and re-rooted across Africa, the Americas, Europe, and beyond. Bringing together writers, scholars and voices from public life, the conversation asks how diaspora can become a space of feminist imagination, political relation and shared responsibility.



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Day 3 SATURDAY 24 OCTOBER 2026

09:30 – 10:00
Opening Ritual & Morning Tea

The day begins with a shared opening ritual and morning tea, creating a moment to arrive, gather, and enter the program together. This opening session offers space for presence, connection, and collective attention before the conversations and activities of the day unfold.

10:00 – 12:00
Panel Talk
Archival Refractions: Bodies, Memory and Transgenerational Knowledge

With: Ndidi Dike, Ken Aicha Sy and Mmakhotso Lamola
Moderation: Aicha Camara

What do archives preserve, obscure or leave unnamed? This panel approaches the archive not as a neutral repository, but as a living and contested site of power, memory, embodiment and transmission. It explores how archives are shaped by practices of naming, collecting, digitizing, and making accessible, and what responsibilities emerge when memories, images, voices and family histories enter. Bringing together artists, researchers and archival practitioners working across physical, digital and embodied forms of memory, the conversation asks how bodies carry and enact historical knowledge, how digital tools reshape access and ownership, and how transgenerational knowledge is preserved, transformed, named - or left unnamed.

12:00 – 13:00
Lunch Break

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Day 3

SATURDAY
24 OCTOBER 2026

13:00 – 17:00
Workshops
Archival Futures Lab

Building on the conversations on Archival Refractions, the Saturday afternoon “Archival Futures Lab” invites participants to work collectively on possible futures for the archive. Rather than approaching archives only as institutions, collections or written documents, the lab understands them as living and contested spaces shaped by voices, images, objects, embodied knowledge, personal memories and creative practices. Through parallel formats of making, listening, reading, and archiving, participants will engage with practical questions of archival care, access, visibility and future use: What needs to be preserved? What has been overlooked? What should perhaps not be shown publicly? And how can different forms of knowledge become more accessible without being reduced or extracted? Each session offers a different way of developing ideas for more responsive archival practices at Iwalewahaus. Together, they create spaces in which knowledge can be shared, reorganized, heard, read, documented, and imagined otherwise.

Workshop Registration

To register, please email: *hoaf@goethe.de*

Include the title of your chosen workshop in the subject line:
e.g.: “Zine-Making Workshop with Gloria Kiconco”.

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I Zine-Making Workshop

With: Gloria Kiconco

Zines have long served as tools for self-representation, community building and the circulation of knowledge beyond dominant institutions. This workshop approaches zine-making as a form of Black feminist archival practice: a way of gathering and preserving stories, images, reflections and artistic expressions while questioning whose knowledge is recognised, valued and remembered. Working with harvesting, collage, writing and visual storytelling, participants will gather lines and fragments from feminist texts, conversations and other materials circulating during the gathering, while acknowledging and citing their sources. These textual fragments will be combined with images drawn from magazines, newspapers, books and other printed materials. Through personal reflection and creative response, participants will develop their own zines around questions of memory, identity, resistance and collective histories, treating the zine not only as a publication but as a space for documentation, reflection and the creation of alternative archives.

II Future Lab: Vision Tank Feminist Futures for the Library

With: Nouria Natalie Asfaha

An Afro-diasporic library can be more than a room filled with books: it can become a living feminist and decolonial space for learning, exchange and collective thinking - a space that breathes, grows and changes with those who use it. Drawing on the principle of “Each One Teach One,” this interactive workshop invites participants to explore, discuss and put into practice decolonial feminist perspectives through a guided, collective, and as far as possible non-hierarchical exchange of knowledge and experience. At the center of the session are questions such as: What defines an Afro-diasporic library as a feminist space for thought? What feminist impulses do Afro-diasporic libraries and archives need today? How can such spaces become more responsive, accessible, and transformative?

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III Imagining African Feminist Archives

With: Madeline J. Bass

What does it mean to collect, gather, own or archive? How do we remember, know, and share knowledge? This workshop explores Black diasporic and African Indigenous feminist approaches to knowing, remembering and archiving. In the first part, participants will engage with the practical and political dimensions of archival work, drawing on the experiences of the team from the Oromo Horn von Afrika Zentrum e.V. in Berlin and on the role of Oromo Indigenous epistemologies in processes of preservation, transmission and access. The second part invites participants to experiment with different strategies of archiving and re-membering, asking how knowledge, memory, and experience might be gathered and shared otherwise.

IV Pungwe Listening: Listening to the Archive

With: Memory Biwa and Robert Machiri

Pungwe Listening approaches sound as a living archive and listening as a form of research, care, and collective knowledge-making. Working with records, mixtapes, and audio materials from Iwalewahaus MediaLab, this workshop invites participants to explore how sound carries memory, movement, political histories, and forms of belonging. Through collective listening and conversation, participants will consider how archival sound can be reactivated for new audiences: How can voices, rhythms, and recordings be preserved, heard, and contextualized responsibly? What histories of circulation and solidarity become audible through a collection? And how can listening itself become a method of archival care? The workshop draws on Pungwe Listening's wider curatorial practice, which traces sound across collections, archives and museums to create new cartographies of listening and to explore the role of sound in liberatory practices.



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17:00 – 18:30
Closing Session
Gathering Reflections, Future Directions

Moderation: Aisha Camara

The closing session brings participants together to conclude the workshops and the three-day Gathering. It offers a space to share key observations, questions, materials, and proposals that have emerged throughout the program and to reflect collectively on what has been learned, challenged, opened up, or reimagined through artistic practice, listening, reading, and dialogue. What has shifted in our thinking, relationships, and practices? Which questions remain unresolved, and what do we want to carry forward?

Looking beyond the Gathering, the session considers how the insights and ideas developed during the workshops might shape future approaches to collecting, documenting, exhibiting, and sharing knowledge—at Iwalewahaus and across broader networks and communities of practice. But the conversation does not end here. Participants are warmly invited to continue exploring these questions through the semester-long program African Feminisms: Refractions, which offers further opportunities for dialogue, critical reflection, and collective exchange. Together, the Gathering and the semester program open up an ongoing space for rethinking archival practices, institutional responsibilities, and the futures we wish to create.

18:30 – 20:00
Closing DJ Party
Pungwe Listening: From the Archive to the Dancefloor

With: Memory Biwa and Robert Machiri

We close Shaping Feminist Futures with music, movement, and collective celebration. The evening begins with a setlist created together during the afternoon's Pungwe Listening: Listening to the Archive workshop with Memory Biwa and Robert Machiri, bringing selected sounds from Iwalewahaus MediaLab onto the dance floor. In Zimbabwe, pungwe refers to an all-night gathering or wake. During the liberation struggle, these gatherings became important spaces for song, dance, storytelling, and collective resistance. Drawing on this tradition, the closing party carries the spirit of Pungwe Listening from the archive into a shared musical experience.

As the Gathering comes to an end, the dance floor becomes a space for continuing the conversations of the past three days through sound, movement, and togetherness, celebrating the archive not only as something to be preserved, but as something to be heard, shared, and brought to life.

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AFRICAN FEMINISMS: REFRACTIONS

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WINTER 2026/2027

AFRICAN FEMINISMS: REFRACTIONS

Iwalewahaus Semester Programme
Winter 2026/2027

African Feminisms: Refractions extends beyond the opening weekend into a semester-long programme of public events, artistic encounters, and academic teaching at Iwalewahaus.

Developed in cooperation with the Goethe-Institut, the programme is embedded in the newly established Chair of Global African Arts at the University of Bayreuth – the first professorship of its kind in Germany. Bringing research, teaching, and curatorial practice together, Global African Arts creates new spaces for engaging with African and diasporic artistic knowledge, histories, and futures.

Throughout the winter semester 2026/2027, lectures, conversations, workshops, and other public events will continue these exchanges across academic, artistic, and institutional contexts.

We warmly invite students, scholars, artists, cultural practitioners, and the wider public to join us throughout the semester.

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WEDNESDAY
04 NOVEMBER 2026

18:15 – 19:45
Online Lecture
Black Feminist Art as Diasporic, Archival, and Institutional Practice

By: Natasha A. Kelly

Black feminist art emerges across geographies, generations, archives, and institutions. Rather than understanding it solely as an aesthetic category, this lecture approaches Black feminist art as a diasporic, archival, and institutional practice: one that creates connections across time and space, activates suppressed or fragmented histories, and intervenes in the structures through which art and knowledge are produced, preserved, and legitimised.

Drawing on artistic and cultural-historical positions from the Black diaspora, Natasha A. Kelly explores the intersections of art, memory, and knowledge production. Particular attention is given to the ways in which Black women artists engage with archives, including their gaps, silences, and exclusions, while simultaneously creating alternative genealogies, forms of remembrance, and spaces of self-representation. The lecture also considers the institutional conditions under which Black feminist art becomes visible: in museums, archives, universities, and exhibition spaces. What happens when Black feminist artistic practice is understood not only as an object of representation, but as a method for questioning established narratives, categories, and institutional structures?
In this sense, Black feminist art becomes a practice of connection, remembrance, and intervention, opening up new perspectives on art history, curatorial practice, and the production of knowledge.

The online lecture is hosted by the Gender Working Group at the Institute for Political Science and Sociology at the University of Würzburg and forms part of the semester programme African Feminisms: Refractions at Iwalewahaus, University of Bayreuth.

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THURSDAY
05 NOVEMBER 2026

18:00 – 18:45
Guided Tour **1st floor**
Beyond the Sweet and Obvious: African Feminisms Refracted

A guided tour through the exhibition.

19:00 – 21:00
Conversation **Foyer**
Alzire's Afterlife: Archives, Absence, and Artistic Imagination

With: Kitso Lynn Lelliott and Katharina Fink
Moderation: Natasha A. Kelly

Centered on the figure of Alzire, an African woman whose life became entangled with the courtly world of eighteenth-century Bayreuth, this conversation brings together Katharina Fink, former co-director of Iwalewahaus, whose research traced Alzire's presence in eighteenth-century Bayreuth, and artist Kitso Lynn Lelliott, who translates these historical fragments into the multichannel video installation Abénaa / Alzire / Dandara / Tsholofelo. Moving between historical research and artistic practice, the talk explores how erased Black women's histories can be made present without claiming to recover them fully.

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18:00 – 18:45 ,
Guided Tour **1st floor**
Beyond the Sweet and Obvious: African Feminisms Refracted

Curator: Natasha A. Kelly

Before the screening of Milli's Awakening, visitors are invited to join a guided tour through the exhibition „Beyond the Sweet and Obvious". The tour introduces key works, artistic positions and curatorial questions of the exhibition, which brings African feminist practices into dialogue with Iwalewahaus collection, Black diasporic perspectives and histories of naming, memory and representation. It offers an entry point into the exhibition's central themes – diaspora, archives and institutions – and opens a space for reflection before the film screening.

The guided tour will be held in German.

19:00 – 21:00
Screening and Conversation **Foyer**
Millis Awakening and the Return of Memory

With: Nadu Hormann and Natasha A. Kelly
Supported by: The Gender Equality Service Centre, University of Bayreuth

The documentary Milli's Awakening (2018) is Natasha A. Kelly's filmic response to Ernst Ludwig Kirchner's 1911 painting Schlafende Milli/Sleeping Milli and to the long history of Black women being depicted, named and interpreted through a white male gaze. Moving beyond the question of who Milli was as a figure in an expressionist painting, the film brings together the voices of eight Black German women artists and cultural practitioners who reflect on visibility, memory, racism, self-representation and the healing power of art.

After years of touring national and international galleries, conferences and festivals, Milli's Awakening and the Return of Memory asks what happens when a film travels across borders, audiences and continents and what can return through it. Following a screening, Natasha A. Kelly enters into conversation with protagonist Nadu Hormann, whose experience reveals the unexpected afterlives of film as a diasporic archive and a medium of return: a moving image that not only preserves memory, but creates recognition, reopens family histories and generates new connections beyond the moment of screening.

The film has German and English subtitles.

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SUNDAY
29 NOVEMBER 2026

11:00 – 13:30
Live Concert and Conversation **Foyer**
Music as Worldmaking: Improvised Connections

Hosted by: Iwalewahaus and the Professorship of Sociology of Insecurity and Uncertainty

Music as Worldmaking brings jazz and rap into conversation across South African, German, Ugandan, and Swiss contexts. At the centre of the musical matinée are improvisation, translation, and how music can create spaces of connection, affirmation, and belonging. South African drummer and composer Kesivan Naidoo performs with Joan Codina (double bass), Fabio Gouvêa (guitar), Charley Rose (saxophone) and Wes Georgiev (piano), joined by Munich-based rapper and singer Gündalein. Across two musical sets, their different practices and traditions encounter one another through sound, rhythm, and improvisation. Between the performances, Prof. Joschka Philipps (Bayreuth) and Dr. Julia Büchele (Basel) join Kesivan Naidoo and Gündalein in conversation. Together, they explore how Black musical practices have created spaces of expression and community in the face of oppression, and how improvisation might offer a way of thinking about worldmaking as an open-ended practice shaped by uncertainty, responsiveness and trust. They ask how connections take shape through sound, and what kinds of worlds become possible when we listen, respond and create together.

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FRIDAY
04 DECEMBER 2026

18:00 - 20:00
Lecture Performance **Foyer**
Skandal_los: Ein langes Schweigen wird gebrochen

Eine Performance, die persönliche Anekdoten, historisches Archivmaterial, Fragen von Identität sowie eine breitere gesellschaftliche Erzählung miteinander verbindet.

Mit: Lorena Richter, Maxwell Richter and Philipp Khabo Koepsell
Moderiert von: Natasha A. Kelly
In Kooperation mit: Joliba e.V.
Unterstützt von: Bundeszentrale für politische Bildung (bpb)

Eine Erzählung über sechs Generationen afrodeutscher Familiengeschichte rückt das tradierte Familienwissen der Familien Wonja Michael und Pantring Richter in den Mittelpunkt. Aus intersektionaler Perspektive zeichnet das Projekt die intergenerationalen Folgen von Rassismus, Klassismus und Sexismus nach – von der Kolonial- und Kaiserzeit über die Gegenwart bis in eine gemeinsam zu gestaltende Zukunft. Im Zentrum stehen dabei insbesondere die häufig unsichtbar gemachten Perspektiven der Frauen sowie die kritische Auseinandersetzung mit stereotypen Bildern von Männlichkeit. Anhand von persönlichen Erinnerungen, Anekdoten, Texten, Fotografien und Familiengeschichten bringt das Format persönliche Anekdoten, historisches Archivmaterial, Identitätsfragen und gesellschaftliche Narrative auf die Bühne. So macht Lorena Richter, Gestalterin, Forscherin und Enkelin von Theodor Wonja Michael, dessen Vorlass sich an der UBT befindet, verschüttetes und lange nicht ausgesprochenes Wissen sichtbar und bricht damit einen über Generationen fortwirkenden Kreislauf des Schweigens.

Die Veranstaltung findet auf Deutsch statt.

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SUNDAY
05 DECEMBER 2026

18:00 - 20:00
Workshop **Seminar Room**
Skandal_los: Ein langes Schweigen wird gebrochen

Mit: Laurena Richter, Phyllis Quartey und Zola Wiegand-M'Pembele

Während in der klassischen Geschichtsschreibung die Erfahrungen Schwarzer Frauen selten im Mittelpunkt stehen, schafft dieses Format gezielt Raum für genau diese Perspektiven. In einer privaten und gemütlichen Atmosphäre bietet die Veranstaltung die Möglichkeit, ins Gespräch zu kommen, Erlebtes einzusortieren und gemeinsam neue Handlungsräume zu gestalten. Der Workshop versteht sich als geschützter Ort für kollektive Reflexion, kreative Auseinandersetzung und die aktive Dekonstruktion von Machtstrukturen. Das Format richtet sich an alle, die sich vertiefend mit den Verschränkungen von Identität, feministischer Geschichte und Allyship beschäftigen möchten und Lust haben, bestehende Muster gemeinsam zu durchbrechen.

guest

18:00 - 20:00
Der Workshop ist auf max. 35 Personen begrenzt. Um Anmeldung wird gebeten.

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WEDNESDAY
09 DECEMBER 2026

18:00 – 18:45
Guided Tour **1st floor**
Beyond the Sweet and Obvious: African Feminisms Refracted

Guided Tour through the Exhibition.

19:00 – 21:00
Panel Talk **Foyer** and **Online**
Not Here to Justify: Resourcing African Feminist & Queer Futures

Panel: Rutendo Madzikanda, Sue Nyamnjoh and Samah Khalaf Allah
Moderation: Serawit Debele

This panel challenges the persistent notion that feminism – and particularly queer feminism – does not belong in Africa. Rather than debating legitimacy, the conversation shifts towards lived experience, self-narration and the conditions that make feminist and queer lives possible. What is needed to live, speak and create on one's own terms? Which resources make this possible? Here, resources are understood not only as funding or infrastructure, but as the intimate and material conditions that shape everyday life: the bed in a friend's flat on the night you decided to leave; the sermon that both healed and policed; the silence following a visa application. Such moments reveal how care, access, mobility, community and institutional support can become resources for survival, resistance and storytelling.

Bringing together three African women scholars, the panel asks what it means to create space for feminist and queer lives without having to justify their existence. It also considers how these resources shape who is able to speak, create and claim the right to narrate their own lives on their own terms. In the spirit of the exhibition, the conversation also turns towards the institutions that host and enable these encounters: What must Iwalewahaus and the University of Bayreuth learn, unlearn and redistribute so that the spaces opened through this event can continue beyond it?

The event will take place in a hybrid format, both on site and online.

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TUESDAY
12 JANUARY 2027

18:00 – 18:45
Guided Tour **1st floor**
Beyond the Sweet and Obvious: African Feminisms Refracted

Guided Tour through the Exhibition

19:00 – 21:00
Artist Talk **Foyer**
To Those Who Remain?

With: Jordan Rita Seruya Awori
Moderation: Natasha A. Kelly

In To Those Who Remain?, Jordan Rita Seruya Awori reflects on care, illness, recovery, and the complex relationships between body, womanhood, lineage, and diasporic belonging. Developed before, during, and after the artist's hysterectomy, the two-channel video installation brings together moving images, bodily fragments, sound, and archival family material to trace experiences of chronic illness, medical dismissal, rupture, grief, and relief.

The work forms part of Awori's wider interdisciplinary project "To You Who Shall Remain Unborn", which considers what it means to remain in relation to those who came before us while confronting a lineage that will not be continued biologically. In this artist talk, Awori will discuss the personal and artistic processes behind the work and explore how family archives, embodied experience, and moving image can become ways of thinking through care as an unfinished and non-linear process. The conversation will also open onto broader questions of inheritance, memory, selfhood, and what it might mean to carry a lineage forward in forms other than biological reproduction.

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THURSDAY
14 JANUARY 2027

18:30 – 20:30
Public Talk and Digital Tour **Foyer**
Inheriting History: The Diek Family Archive

With: Abenaa Adomako
Moderation: Natasha A. Kelly

Public Talk and Digital Tour of the Family Archive.

How can family archives preserve histories that have long remained absent from institutional narratives? Abenaa Adomako reflects on the history of the Diek family and on the role of family memory, photographs, documents, and oral histories in making more than a century of Black German history visible. Drawing on the digital family archive, she will speak about the intergenerational work of preserving and transmitting histories shaped by colonialism and racism, but also by resistance, self-determination, and community.

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THURSDAY
28 JANUARY 2027

16:00 - 20.00
Workshop
Centralising African Feminisms at the Intersection of Space, Body Politics and Performance

With: Pepetual Mforbe Chiangong

This workshop takes participants on a journey through different African feminisms as they are expressed, embodied and contested through the performing arts. Taking the Takumbeng women's movement as a point of departure, the workshop explores how women have mobilized collective presence, ritual, performance and embodied action as forms of resistance, resilience and revolt. Rather than treating feminism as a fixed concept, the workshop asks how feminist knowledge can be carried through bodies, gestures, voices and collective action. What can the histories of the Takumbeng women teach us about resistance and political imagination? And how might these histories help us recognize, question or articulate our own understandings of feminism? Through movement, reflection and shared exploration, participants are invited to encounter African feminisms not only as ideas, but as lived and performed practices.

Participants should come in comfortable wear, preferably sports attire.

Workshop Registration

To register, please email: *Tisungeni1.Mauluka@uni-bayreuth*

Include the title of your chosen workshop in the subject line:
e.g.: "Centralising African Feminisms at the Intersection of Space, Body Politics and Performance"

CONTRIBUTORS

Abenaa Adomako

is a Berlin-based memory activist and a founding member of the Initiative Schwarze Menschen in Deutschland (ISD e.V.). Her work is dedicated to making Black German histories, family archives, and lived experiences visible within public memory. She contributed to the Museum Schöneberg exhibition Auf den Spuren der Familie Diek – Geschichten Schwarzer Menschen in Tempelhof-Schöneberg and has appeared in and produced documentaries on Black German history and the Black movement in Germany. She is also a co-founder of BEE – Black Elders Empowerment Germany and works as a project assistant for an NGO.

Aisha Camara

is a moderator, strategist, and creative producer working at the intersection of culture, political education, and digital storytelling. She collaborates with foundations, ministries, NGOs, universities, festivals, and cultural institutions on issues including anti-discrimination, racism, migration, memory culture, participation, and digital culture. Known for creating accessible and politically informed dialogue, she connects institutions, communities, and audiences through innovative formats and public engagement. Working in German, English, and French, she brings a perspective shaped by diaspora experiences, transnational exchange, and community-based practice. She also develops cultural and digital projects for younger audiences and contemporary public discourse.

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CONTRIBUTORS

Cassandra Mark-Thiesen

is the coordinator of the research section Digitalities at the Africa Multiple Cluster, University of Bayreuth. From 2021 to 2026, she led the Junior Research Group African Knowledges and the History of Publication since the 1970s at the Cluster of Excellence. From 2012 to 2021, she was a pre-/postdoctoral assistant in Global and African History at the University of Basel, and from 2016 to 2018 a Marie Heim-Vögtlin Fellow of the Swiss National Science Foundation. Her research focuses on (West) African social and economic history, intellectual history, digital history and memory, and the history of inequality and globalization. Her recent publications include The Politics of Historical Memory and Commemoration in Africa (2021) and Black American Agricultural Experts and the Vernacularization of American Science in Liberia Prior to Decolonization in Africa.

Charley Rose

is a French saxophonist, composer, and improviser working at the intersection of rock, free jazz, contemporary jazz, and 20th-century classical music. He founded the experimental Larchey Zore Quartet and, in 2016, formed the Charley Rose Trio with Enzo Carniel and Ariel Tessier, winners of Jazz Migration #7. He also co-leads Perceptions Trio, exploring chance and electronic effects within improvisation. His solo project, Resonance of Sensation, draws inspiration from Francis Bacon and Gilles Deleuze. In 2025, he launched The Vibrant Machines, a tribute to Jean Tinguely. Rose has performed internationally across four continents as both leader and sideman.

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Elsie Lotendo Ndio

is a Congolese computer engineer, Pan-African feminist, and human rights advocate. She is the founder of the Bisobasi Telema Feminist Movement and co-founder of the League of Feminists of the DRC. Using technology as a tool for social change, she promotes women's rights and works to combat gender inequality both offline and online. A digital security expert, she trains and supports women and girls in addressing online violence, disinformation, and hate speech, while raising awareness about gender-based violence. Her activism also focuses on peacebuilding and technology policy. Her efforts have been recognized by the United Nations for advancing a safer and more inclusive future in the Democratic Republic of Congo.

Fabio Gouvea

is a Brazilian guitarist, composer, and arranger celebrated for his melodic approach, sophisticated harmony, and uplifting rhythmic feel. He has performed and recorded with leading artists including Hermeto Pascoal, Scott Colley, Hamilton de Holanda, Luis Perdomo, and Nailor "Proveta." As a member of Hermeto Pascoal & Big Band, he won the 2018 Latin Grammy for Best Jazz Album for Natureza Universal. Fabio has also toured and recorded with Trio Curupira for over 15 years and released nine albums as a leader and collaborator. A longtime educator, he taught guitar, ensemble, and Brazilian rhythms in São Paulo before joining Focusyear Basel.

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CONTRIBUTORS

Giramata

PhD (she/they) is an anti/ ante-disciplinary artist, community organizer and Assistant Professor in the department of Gender Studies. She holds a Doctor of Philosophy (Ph.D.) in Gender and Women Studies. Their work on Black memory sits in the fields of global Black feminisms, anti-colonial Black visual Arts and Critical Trauma Studies. Giramata started and continues to run the first and only free Black feminist community library in Kigali (Kamaliza Reads) and is the convener of the only Black feminist collective in Rwanda (Sistah Circle Collective) on political principles and commitments and belief in bridging the gap between the academe and community through political education.

Gloria Kiconco

is a Ugandan poet, non-fiction writer and zine artist. Her work has appeared in PREE Lit Magazine, Transition Magazine, The Weganda Review, 20.35 Africa, Adda and other publications, alongside arts journalism for outlets including Dazed, The Wire and ARTAFRICA. She has held residencies with the Goethe-Institut Burkina Faso and Manchester Poetry Library, and was a 2024 Prince Claus Seed Awardee. Kiconco has published several poetry zines and exhibited work with Borderlands Art, including Cardinal Directions (2024), Negative Space (2025) and her first solo exhibition, Poetics in Print (2026), in Kampala. She is also the founder of the Kampala Art Book Zine Fair, launched in 2026.

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Gündalein

is a Munich-based rapper, vocalist, performer, and activist known for blending hip-hop and soulful vocal influences. She began writing her own music in 2015 and released her debut single I'm Crazy in 2020. Since then, she has performed extensively across Germany and internationally, appearing at festivals and supporting artists including Nneka, Nura, Ebow, Sa-Roc, and Xzibit. Her music combines personal and emotional storytelling with socially conscious themes, including resistance to discrimination. In 2025, she released her debut album Always Crazy, a three-act work exploring pain, emotional transformation, and self-discovery.

Julia Büchele

is a social scientist and project manager based in Basel. She studied Social Anthropology, African Studies, and German Philology in Vienna and Basel and holds a PhD in Sociology from the University of Basel. She conducted doctoral research on expatriate migration in Uganda and was a visiting scholar at Harvard University. Currently, she manages the Graduate School of Social Sciences and the fellowship program Forum Basiliense at the University of Basel. Besides her academic management roles, she organizes cultural projects, including international music tours and video productions.

Joschka Philipps

is a sociologist at the University of Bayreuth. His research focuses on the relationships between conflict and uncertainty, urban youth and political protests, as well as methodological concerns in interdisciplinary research. He previously worked as a Junior Research Group Leader at the Africa Multiple Cluster of Excellence for the "Politics of the Unknown" project (2021-24), and as a lecturer at the Université Joseph Ki-Zerbo in Ouagadougou (2023-24). He holds a PhD in Sociology from the Centre for African Studies at the University of Basel and is the author of Ambivalent Rage. Youth Gangs and Political Protest in Conakry, Guinea (2013). He once played with the idea of studying drums.

CONTRIBUTORS

Jonathan Collin-Bouhon

is a bassist, composer, singer-songwriter, multi-instrumentalist, and devoted sci-fi enthusiast. His adventurous artistry moves freely from Cameroonian fusion jazz and Bucharest traditions to bebop and folk recordings. Originally experimenting with many instruments and recording himself playing every part, he eventually focused on upright bass. At 16, he entered the Royal Conservatory of Brussels as a Flemish "Top Artist" scholarship recipient. He later studied at Jazzcampus Basel with Larry Grenadier and other leading musicians. Now a Master's graduate, Jonathan has performed internationally as both bandleader and sideman, collaborating with artists including Jorge Rossy, Robin Eubanks, and Laura Jurd.

Jordan Rita Seruya Awori

is a Kenyan interdisciplinary artist based in Frankfurt whose practice spans collage, installation, video, sound, and performance. Drawing from personal archives, bodily experience, and fragmented materials, her work explores care, lineage, memory, and the emotional residues carried within bodies and family histories.

Katharina Fink

is the director of the Artist Residency Schloss Balmoral in Bad Ems/Germany, which forms part of the Academy of Fine Arts of Mainz. Before that, she worked for Iwalewahaus as dpt director and programme curator. She's a curator and cultural worker, mostly in Germany, South Africa and Morocco, creating from love with collaborators like CAMP, Sophiatown Circles. Together with Nadine Siegert, she founded and runs iwalewabooks, a publishing house for art and discourse, located in Lagos/Nigeria, Johannesburg/South Africa and Frankfurt am Main/Germany. She's an senior research affiliate at FADA/University of Johannesburg.

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Ken Aïcha Sy

is a French-Senegalese curator, cultural entrepreneur, and activist based in Dakar. In 2011, she founded Wakh'Art, a platform supporting Senegal's cultural and creative sector, followed by La Boîte à Idées and Wakh'Art Music. She currently serves as Director of Galerie Le Manège and Head of the Images Department at the Institut français du Sénégal, where she develops exhibitions and international artistic collaborations. Alongside her institutional work, she pursues independent curatorial research. Her ongoing project, Survival Kit, explores Senegalese artistic histories, cultural memory, and archival practices through family, private, and institutional archives, and is currently being developed into the Survival Kit Magalogue.

Kesivan Naidoo

is a celebrated South African drummer, composer, and creative director known for blending jazz, improvisation, and cultural expression. A Standard Bank Young Artist of the Year and Berklee College of Music graduate, he has performed worldwide with artists including William Parker, John Patitucci, Danilo Pérez, Dave Liebman, Joe Lovano, Miriam Makeba, and Bheki Mseleku. He founded Cape Town's iconic Straight No Chaser jazz club and leads Kesivan and The Lights, whose album Brotherhood premiered at Carnegie Hall in 2014. His work spans performance, composition, arranging, and film. Based in Basel, Switzerland, Kesivan continues developing innovative projects, including his 2026 album We Dance at Home.

Kitso Lynn Lelliott's

practice moves between video installation, film and writing. She is preoccupied with enunciations from spaces beyond epistemic power and the crisis such epistemically disobedient articulations cause to hegemony. Her work interrogates the 'rea' of the hegemonial order, it's narratives and the form these took over the Atlantic during the formative episodes that shaped the modern age. Her work is an enactment of enunciating from elision, surfacing modalities of being grounded in otherwise onto-epistemic registers. It is a presencing and voicing of emancipatory imaginaries in communion and in chorus towards ushering in more livable worlds.

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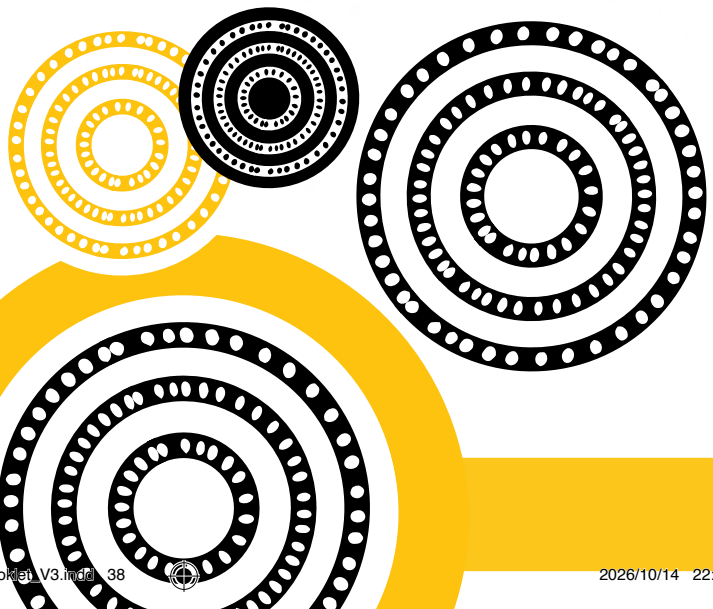
CONTRIBUTORS

Lorena Richter

is a storyteller, digital architect, and cultural studies scholar, currently pursuing a Master's degree in Critical Diversity & Community Studies. As a great-granddaughter of Martha and Theophilus Wonja Michael, she engages with her family's 120-year German-Cameroonian history and works to address silences within its transmission. Her practice operates at the intersection of power, diversity, and design. She also teaches at university level and contributes to the development of community-oriented spaces at Berlin Global Village.

Lubi Barre

is a Somali writer, curator, literary agent, and educator based in Hamburg. Born in Paris and raised between Somalia, California, and France, she works across poetry, prose, and literary performance. Drawing on everyday experience, her writing explores memory, language, family, and place through intimate, lyrical narratives. She is the founder of Davenport Books, Hamburg's first English-language cultural hub and bookshop, where she brings together writers and readers through storytelling, brave conversations, and literary programming.



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Madeline J. Bass

joined the Chair of Global African Arts as Akademische Rätin in spring 2026. Previously, she was a Postdoctoral Researcher with the Max Planck Institute's MFT Research Group on Migration, Identity, and Blackness in Europe. She holds a joint PhD from Freie Universität Berlin and the University of Kent, completed within the MOVES European Joint Doctorate. Working at the intersection of Black Studies, Critical Indigenous Studies, sociology and anthropology, Bass has conducted research with Oromo communities in Ethiopia and with Oromo and other Black diasporic organisations in Europe. Her current research examines Black visual narratives and the relationships between visuality, materiality, history, futurity and imagination. Drawing on the Taye Teferra Gumma Memorial Archive, the estate of Rev. Dr. Gunnar Hasselblatt, and personal and family archives, she explores how archival materials narrate Black diasporic and Indigenous lives across time and place.

Maxwell Richter

is an actor and voice artist based in Cologne, and the great-grandson of Martha and Theophilus Wonja Michael. In his work, he engages with his family's 120-year German-Cameroonian history and contributes to the remembrance of Black history in Germany. Drawing on personal family stories and historical perspectives, he connects questions of memory, identity, and intergenerational transmission in performative and public formats.

Memory Biwa

is a historian and artist. Her practice draws on oral histories, aurality and sartorial enactments of anticolonial resistance and genocide in Namibia to address contestations over memorial and reparative processes. She earned a doctorate in Historical Studies from the University of the Western Cape and has held a postdoctoral position on sound archives and listening practices at the University of Cape Town. She is part of the Pungwe Listening collective, which has received multiple awards and fellowships. Biwa has exhibited at Dakar Biennale, Berlin Biennale, and co-curated a site-specific immersive audio walk at Wiesbaden Biennale. Biwa lives between Windhoek and Berlin.

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CONTRIBUTORS

Mmakhotso Lamola

is an architect, interdisciplinary artist, researcher, and writer based in Cape Town. Her work navigates the interstitial spaces between disciplines, engaging in a process-based practice that examines the emotional landscapes of urban space. She explores the “invisible city” - the intangible, spiritual, and atmospheric layers of urbanity - to explore belonging and agency. By unearthing lesser-known narratives, she seeks to create gentler, more personal modes of archiving that complicate simplistic understandings of cities and communities. Lamola prioritizes recovery, healing, and listening in her research, championing vulnerability and new spatial languages that foster inclusivity, particularly in postcolonial contexts.

Nadu Hormann

is a visual artist whose practice focuses particularly on masks. Her artistic work brings together different materials, experiences, and perspectives, shaped in part by extended periods spent in England, Spain, Iceland, Jamaica, Brazil, the United States, Zambia, and Nigeria. Alongside her artistic practice, she has worked in a wide range of professional fields, including technical drawing and engineering, nursing, agricultural and construction work, teaching, and translation and interpreting. In 2018, Nadu Hormann appeared as one of the protagonists in Natasha A. Kelly’s documentary film Millis Erwachen/ Milli’s Awakening, produced in the context of the 10th Berlin Biennale. She subsequently took part in screenings and public conversations around the film. In 2022, she participated in the group exhibition I am Milli, curated by Natasha A. Kelly, where she presented one of her masks and contributed to a live talk.

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Ndidi Dike

is a British Nigerian sculptor and multidisciplinary artist, living and working on the African continent, who was born and spent her early years in London before relocating to Nigeria. She completed her degree in Fine and Applied Arts with a Diploma in Music Education (Major in Voice) at the University of Nigeria, Nsukka in 1984. Dike is known internationally as a conceptual sculptor working across diverse art forms and themes that engage with the pre- and postcolonial history of the enslaved, forced migration, research in public archives, the geopolitical history and policies that underwrite the control and extractive industrial complex that govern natural resources and appropriation in Africa, displacement, patriarchy, gender (in) equity, the political dimensions of market aesthetics, consumption, and commodity cultures.

Nouria Natalie Asfaha

educational and participation consultant, independent librarian and founder of the Vera Heyer Archive, is one of the key figures in Black archival and educational work in Germany. Together with Tina Bach, she co-initiated Each One Teach One (EOTO) e.V. in Berlin. In 2022, she was a guest speaker at “Resonanzen – Black Literature Festival”. She currently works independently as an arts and cultural educator, diversity trainer and facilitator in discrimination-sensitive contexts, and as a moderator for the nationwide empowerment project “komm auf Tour” for school students.

Pepetual Mforbe Chiangong

is the Director of the Gender and Diversity Office at the Africa Multiple Cluster of Excellence (AMCE), University of Bayreuth. She was the Director (2024-2026) of the international transdisciplinary project “Künstlerische Biographien: Transkulturell-KÜBITRA” funded by the Stiftung Innovation in der Hochschullehre at the Hochschule für Musik und Theatre in Rostock. She is a Privat Dozentin at the Humboldt University where she served as Assistant Professor of African Literatures and Cultures with focus on African Drama, Theatre and Performance from 2012-2023. She obtained her PhD in African Theatre and Drama from the University of Bayreuth in 2008. Besides having taught in several universities in Germany, she has published widely in her field of research and teaching. Chiangong is the current Vice President of the African Theatre Association (AfTA).

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CONTRIBUTORS

Philipp Khabo Koepsell

is a writer, poet, playwright, and researcher whose work engages with Black German history, diasporic narratives, and global liberation movements. Working at the intersection of culture, scholarship, and activism, he explores questions of memory, identity, history, and social change across literary, academic, and performative formats.

Phyllis Quartey

is an educator, curator, and anti-racism practitioner. Her work focuses on critical education, empowerment, and the development of accessible formats for engaging with colonial histories and racism. At the LWL-Museum Zeche Zollern, she developed the children's trail "Anansi the Spider" for the exhibition Das ist kolonial., creating an age-appropriate way for younger audiences to engage with complex historical and social questions. Through workshops and empowerment spaces, she works across education, culture, and anti-racism practice.

Rutendo Lucinda Madzikanda

is a Zimbabwean researcher and doctoral researcher at the Chair for Gender, Sexuality and Religion at the University of Bayreuth. With a background in Gender and Diversity and African Studies, she holds a BA from Hochschule Rhein-Waal and an MA from the University of Bayreuth. Her current doctoral research explores abortion, reproductive health, and moral governance in Zimbabwe, with a focus on gender, religion, and social inequalities. Her work draws on decolonial and Afro-centric feminist approaches and combines academic research with creative and embodied methods to explore questions of gender, sexuality, and belonging.

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Samah Khalaf Allah

is a Sudanese human rights defender, feminist, and SRHR advocate. She holds a Bachelor's degree in Community Health Management from Ahfad University for Women 2013- Omdurman, Sudan, and a Master's degree in Gender, Development, and Peace from the Regional Institute of Gender, Diversity Peace and Rights 2020- Omdurman, Sudan, currently, she's a Doctoral Researcher at university of Bayreuth.

Serawit Debele

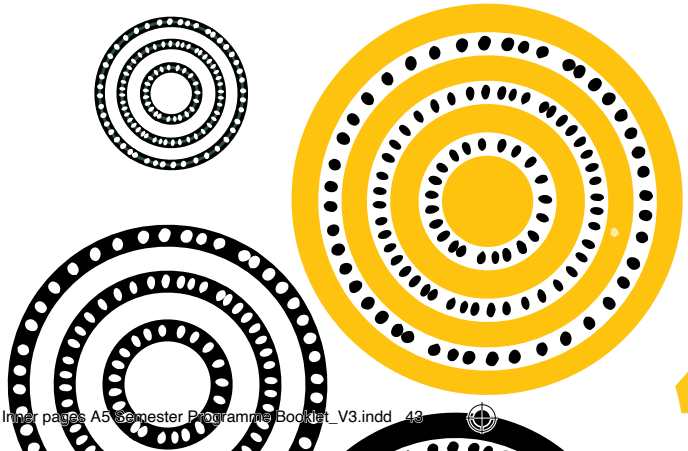
is a Professor of Gender, Sexuality and Religion at the University of Bayreuth. She also serves as the deputy head of Bayreuth International Graduate School of African Studies (BIGSAS).

Solange Musanganya

is a writer and Pan-African queer feminist originally from Rwanda and currently living in Côte d'Ivoire. She is the author of three novels published by Stgraal Ivoirien Éditions. Canadian citizen, Solange spent half of her life in Montréal, where she began her queer activism through community-based organizations. She co-founded Massimadi, a film and arts festival celebrating the creativity and experiences of Black LGBTQ+ communities. Throughout her journey, Solange has placed dialogue at the heart of her activism and creative work.

Sue Nyamnjoh

is a Cameroonian-born researcher and creative currently residing in Bayreuth, where she is a Junior Fellow at BIGSAS. With a background in media studies and languages, she holds an MA from the University of Cape Town. Her current doctoral research investigates lived realities, cultural resistance, and the politics of intimacy among queer subjects in criminalised Cameroon.



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CONTRIBUTORS

Syowia Kyambi

is an interdisciplinary artist whose research-based practice explores memory, identity, migration, cultural inheritance, and colonial legacies from a Global Majority perspective. Working across sculpture, ceramics, photography, performance, and installation, Kyambi engages material as both method and meaning, drawing on personal and collective histories to question how the past continues to inhabit the present. Central to the practice is the idea of "worlding": creating real and imagined conditions in which alternative futures and new ways of relating can emerge. Kyambi represented Kenya at the 59th International Art Exhibition of La Biennale di Venezia in 2022. Her work Infinity: Flashes of the Past is part of the permanent collection of the Nairobi National Museum, and she has participated in numerous international fellowships and residencies.

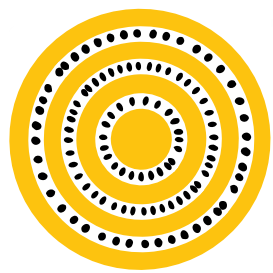
Wes Georgiev

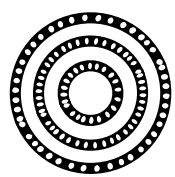
is a Bulgarian-American jazz pianist, composer, educator, and interdisciplinary artist based in Basel, Switzerland. A graduate of Portland State University's Honors College, where he earned a Bachelor of Music in Jazz Piano summa cum laude, Wes is completing a Master's in Jazz Performance and Composition at Jazzcampus Basel. He was a member of Focusyear Basel, collaborating with leading artists including Kurt Rosenwinkel, Guillermo Klein, Miguel Zenón, Lionel Loueke, and Kendrick Scott. Wes has performed internationally at venues and festivals including Montreux Jazz Festival, Smalls, Blue Note Dresden, and Jazz a la Calle. He has taught extensively across Europe, Asia, and the Americas.

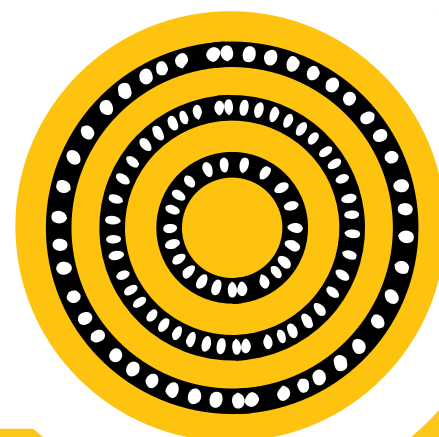
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Zola Wiegand-M'Pembele

is a historian, coach, and activist based in Bonn. Her work focuses on anti-racist leadership, critical whiteness, BIPoC empowerment, and the dynamics of Black-white partnerships. She supports individuals and organisations in processes of reflection and change across educational, cultural, and community-based contexts. She was co-curator of the children's trail "Anansi the Spider" for the exhibition "Das ist kolonial". at the LWL-Museum Zeche Zollern. She is also Chair of the Deutsch-Afrikanisches Zentrum e.V., involved in the initiative N-WortStoppen, and co-founder of the BIPoC Healing Space. Through these different roles, she works on empowerment, anti-racist education, and the creation of spaces for dialogue and collective learning.







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