

ISSUE NO. 1

AUTUMN 2018 - SPRING 2019



THE AFRICA INSTITUTE NEWSLETTER

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AUTUMN 2018 - SPRING 2019

SHARJAH, UNITED ARAB EMIRATES



THE**AFRICA**INSTITUTE

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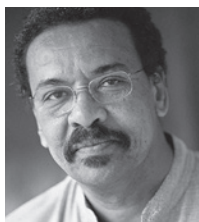
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THE AFRICA INSTITUTE MEMBERS





Hoor Al Qasimi is the President of The Africa Institute. She also serves as President and Director of Sharjah Art Foundation, is a curator and practising artist who received her BFA from the Slade School of Fine Art, London (2002), a Diploma in Painting from the Royal Academy of Arts, London (2005) and an MA in Curating Contemporary Art from the Royal College of Art, London (2008). In 2003, she was appointed curator of Sharjah Biennial 6 and has since continued as the Biennial Director. Al Qasimi serves on the Board of Directors for MoMA PS1, New York; KW Institute for Contemporary Art, Berlin; Ashkal Alwan, Beirut and Darat Al Funun, Amman. She is President of the International Biennial Association; Chair of the Advisory Board for the College of Art and Design, University of Sharjah and member of the Advisory Board for Khoj International Artists' Association, New Delhi. She is currently a member of the Prince Claus Award Committee (2016–current) and served as a member of the jury for the Bonnefanten Award for Contemporary Art (2018).



Salah M. Hassan is the Director of The Africa Institute, Sharjah, UAE. Hassan is the Goldwin Smith Professor and Director of the Institute for Comparative Modernities, and Professor of Art History and Visual Culture in the Africana Studies and Research Center, and the Department of History of Art and Visual Studies, Cornell University, Ithaca, US. Hassan is an art critic, curator, and founding editor of *Nka: Journal of Contemporary African Art*. He authored, edited and co-edited several books including *Ibrahim El Salahi: A Visionary Modernist* (Museum for African Art and Tate Modern, 2012, 2013), *Darfur and the Crisis of Governance: A Critical Reader* (Cornell University Press, 2009), *Diaspora, Memory, Place* (Prestel Publishing, 2008), *Unpacking Europe* (NAi Publishers, 2001) and *Authentic/Ex-Centric* (Forum for African Arts, 2001). Hassan has curated several exhibitions including major ones at the Venice and Dakar Biennales, and most recently *The Khartoum School: The Making of the*

Modern Art Movement in Sudan (1945-Present), and The Egyptian Surrealists: When Art Becomes Liberty (1938-1965) sponsored by the Sharjah Art Foundation and which opened in Sharjah and Cairo (2016). Hassan was the Madeleine Haas Russell Visiting Professor in African and Afro-American Studies, Brandeis University, Boston, US (2016-2017). He is the recipient of several grants and awards including the J. Paul Getty Postdoctoral Fellowship in Art History and the Humanities, and the Rockefeller Foundation, the Ford Foundation, the Andy Warhol Foundation, and Sharjah Art Foundation.



Salma Bouhala With a Bachelor Degree in Business and Managerial Economics from Mohammed V University in Rabat, Salma moved all the way from Morocco to Hungary to study a Master of Arts in International Relations at the University of Pécs. She was eager to learn more about the international system's increasing interdependence and live an international student experience. Salma acquired a deeper understanding of the corporate sector while serving as a Global Knowledge Management Analyst and a Business Operations Associate in international organizations as well as start-ups. Passionate about culture, research and development, Salma joined the Africa Institute in Sharjah to become one of its pillars, and take part in deepening the role of academic research in understanding the world's most pressing problems and vital opportunities.



Abdulrahman Salem has seventeen years of experience working in the fields of arts & culture, events management, and banking and construction, where he managed all the financial and procurement duties for all events and projects, including managing high profile projects such as the Sharjah Biennial Series from 2012 - 2019, the International Biennial Association: 2018 - 2020 and the Global Africa: African and African Diaspora Studies in the 21st Century conference held this year.



Hagar Rakha joins the Africa Institute with a wealth of experience in higher education management. Being part of the American University in Cairo from 2009 - 2013, she was pivotal in the establishment of one of the most reputable research centers in environmental and sustainable development in the Middle East. Moreover, Ms. Rakha possesses a strong experience and network among major international development/donor organizations in the region accrued from her work in the field from 2000-2009. More recently, she played a fundamental role in establishing and expanding the research portfolio of the School of Foreign Service, Georgetown University. Ms. Rakha has an M.Sc. in International Relations from EuroMediterranean-supported TEMPUS program and an M.Sc. in Program and Portfolio Management from Georgetown University, D.C



Sataan Al-Hassan A research and media professional focused on things related to politics and culture. With ten years of work experience in advertising, marketing, cultural and research institutes, to develop multi-faceted projects from the ground up efficiently. Sataan has a BA majoring in Mass Communication and a minor in Film Studies from the American University of Sharjah and an MSc in Political Theory from the University of Edinburgh.

In writing to introduce this inaugural issue, it is imperative to recall a pivotal event in the history of the UAE that led to the establishment of The Africa Institute. The idea for The AI as a center for African and African Diaspora Studies dates as far back as 1976 when Sharjah (UAE) hosted the first Symposium on African and Arab Relations, to which 45 African and Arab thinkers were invited to participate. Among the major recommendations of the symposium, which was organized under the patronage of His Highness Dr. Sultan bin Muhammad Al Qasimi, Member of the Supreme Council of the United Arab Emirates and Ruler of the Emirate of Sharjah, was the establishment of an institute for African and Arab relations charged with the study and documentation of such historical linkages, to be located in Sharjah, UAE. The symposium also announced the formation of the Documentation and Data Collection Center for Arab-African Relations in Sharjah, an annual meeting to discuss Arab-African relations, and a proposed Arab-African Fund. Consequently, the Government of the Emirate of Sharjah, UAE, has decided to pursue the goal of strengthening Afro-Arab relations through the establishment of The Africa Institute, which has been decreed on 6 June 2018. Finally, it is with great pleasure that we announce that the world-renowned Ghanaian-British architect, Sir David Adjaye has been commissioned to design the future campus of The Africa Institute. The design is currently in its final stages, and it is promising to become a landmark of architectural accomplishment that makes us all proud of its aesthetic brilliance and functionality. Preparations for the unveiling ceremony of the final design are underway and will be announced soon. It is crucial to mention that the future campus complex of The Africa Institute will incorporate the Africa Hall, which was rebuilt on the same site of the old one (demolished in 2015) and on the site of the former municipality building in central Sharjah. The

original Africa Hall building was inaugurated on the same day as the old municipality's building in 1976, and both original buildings were first built in the early 1970s as part of a wave of government modernist buildings from that era. The Africa Hall was so named because the venue's first cultural and political event was the Arab- African Symposium inaugurated on Tuesday, 14 December 1976. Most important, The Africa Hall, as part of The AI future campus, will continue to serve as a meeting place for conferences, symposia, lectures, film screenings and staged plays related to the activities of The Africa Institute and beyond, and will serve as part of our outreach to the larger community of Sharjah, UAE and beyond. Our hope is for this newsletter is to serve as a platform to document our activities and serve as a vehicle of exchange between us and the larger communities we hope to reach out to and connect with on regular basis.

HOOR AL QASIMI
PRESIDENT, THE AFRICA INSTITUTE

FROM THE DIRECTOR

It is with great pleasure that I write to introduce our inaugural issue of The Africa Institute Newsletter, which serves as a biannual-forum that documents our accomplishments, reflects on our academics and non-academics programs, and preview our future publications and announcements. Our hope for this newsletter goes beyond reporting and documentation to serve as a space for critical reflection on, and engagement with issues related to Africa and its diaspora from social sciences and humanities perspectives including the artistic and literary ones.

Since this is the first issue of the newsletter, it is essential to briefly summarize the history of The Africa Institute (The AI), its vision, mission, and its ambitious future goals:

The AI is an interdisciplinary academic research institute dedicated to the study, research and documentation of Africa, its people and its cultures; its complex past, present, and future; and its manifold connections with the broader world. The conception of The Africa Institute emanates from a basic premise that African studies is a global enterprise, rather than one narrowly constrained by geography or territorial boundaries. Hence, the overall vision of The Africa Institute is of a globally oriented institution of research, documentation, study, and teaching of Africa and its diaspora, in the humanities and social sciences. It is conceived as a research-based think-tank, and a postgraduate studies institution (offering both master's and PhD programs and a diploma in African languages), which aims to train a new generation of critical thinkers in African and African diaspora studies. The Africa Institute is intended to serve as a model center of excellence in research, teaching, and documentation that matches, in quality and breadth of coverage, existing peer institutions of African and African diaspora studies in Africa, Europe, and North America. For more information about The AI check: www.theafricainstitute.org

Most important, by virtue of its unique location in Sharjah, UAE, The AI is uniquely positioned to address a significant paradox that marks the historical and contemporary relationships between Africa and the Arab Gulf region. Despite recent studies demonstrating that geographic proximity and economic and cultural exchanges over millennia have long wed Africa and the Arab Gulf region, both modern and medieval scholars have often conceived of these spheres as mostly separate entities. The two regions share fascinating and deep historical roots that influence both past and present events, including migratory patterns, policy shifts, market- based economic fluctuations, and local and global political changes. The fact on the ground is that the Arab Gulf region is one of mixed populations, in which cultural exchanges manifested in an impressive variety of processes and patterns of borrowing and assimilation, forced and voluntary migrations, and adaptive strategies, none of which can be fully understood without incorporating Africa into the analysis.

The AI is therefore uniquely positioned to further the analysis of these linkages by illuminating broader African and Gulf ties, like those powerfully demonstrated in the historiography of the Indian Ocean Rim, the Red Sea and other points of circulations and movements. Hence, in designing its academic curricula for the doctoral and masters programming, The AI will pay special attention to such linkages as part of curricula related coverage of such global processes and knowledge circuits concerning Africa and its diaspora.

SALAH M. HASSAN
DIRECTOR, THE AFRICA INSTITUTE

16 ETHIOPIA:
MODERN NATION
ANCIENT ROOTS
PROGRAM



EVENTS SCHEDULE AUTUMN 2019

FRIDAY, OCTOBER 11TH

6:00 pm – 7:30 pm
Africa Hall

Lecture and Press Conference

On Ethiopian History

Surafel Wondemu, Elizabeth Giorgis and Dagmawi Woubshet with Salah M. Hassan

8:00 pm – 10:00 pm
Africa Hall

Music Performance

Alemayehu and Band (feat. Bethlehem Bekele)

SATURDAY, OCTOBER 12TH

9:30 pm – 11:00 pm
Africa Hall

Music Performance

Alemayehu and Band (feat. Bethlehem Bekele)

SATURDAY, OCTOBER 26TH

6:00 pm
Africa Hall

Film Screening

Teza

2008 | 140 mins

SATURDAY, NOVEMBER 23RD

6:00 pm
Africa Hall

Film Screening

Lamb

2015 | 94 mins

Directed by Yared Zeleke

SATURDAY, NOVEMBER 30TH

6:00 pm
Africa Hall

Film Screening

Difret

2014 | 99 mins

Directed by Zeresenay Mehari

FRIDAY, DECEMBER 13TH

6:00 pm
Africa Hall

Book Discussion & Short Film Screening*

Modern Sudanese Poetry (2019) by Adil Babikir

8:00 pm – 10:00 pm
Africa Hall

Music Performance (ticketed event)

Mohammed Elamin

SATURDAY, DECEMBER 14TH

6:00 pm
Africa Hall

Film Screening & Panel Discussion*

Talking About Trees

2019 | 93 mins

Directed by Suhaib Gasmelbari

Dr. Yousif Aydabi, Cultural Advisor, HH Dr. Sultan Al-Qassimi Centre of Gulf Studies and Salah M. Hassan in Conversation with Sudanese Film Group

SPRING 2020

SATURDAY, JANUARY 11TH

6:00 pm
Africa Hall

Film Screening
Va' Pensiero (Walking Stories)
2013 | 56 mins
Directed by Dagmawi Yimer

SATURDAY, JANUARY 25TH - TBD

Film Screening*
Youssef Chahine Program

SATURDAY, MARCH 7TH - SATURDAY, MAY 30TH Sharjah Art Museum

A Two-Part Exhibition
Aïda Muluneh's Homebound: A Journey in Photography
Curated by Salah M. Hasan

Addis Foto Fest: Nine Years Survey
Curated by Aïda Muluneh

MONDAY, MARCH 23RD

Details will be announced
closer to the time of event
Africa Hall

Theatre Play
Wreckage: An Ethiopian Mother Courage
Directed by Surafel Wondimu Abebe

TUESDAY, MARCH 24TH

Details will be announced
closer to the time of event

Scholarly Conference
Ethiopia: Modern Nation - Ancient Roots - Part 1

Film Screening
Bereka
2019 | 7 mins
Directed by Nesanet Teshager Abegaze

Africa Hall

Music Performance (ticketed event)
Artist To Be Confirmed

WEDNESDAY, MARCH 25TH

Details will be announced
closer to the time of event

Scholarly Conference
Ethiopia: Modern Nation - Ancient Roots - Part 1

Africa Hall

Film Screening
Ye Wonz Maibel: Deluge
1997 | 61 mins
Directed by Salem Mekuria

SATURDAY, MARCH 21ST

6:00 pm
Africa Hall

Film Screening
Guzo
2009 | 138 mins
Directed by Aida Ashenafi

SATURDAY, APRIL 18TH

6:00 pm
Africa Hall

Book Discussion*
Beyond Timbuktu: An Intellectual History of Muslim West Africa (2016) by Ousmane Kane

SATURDAY, MAY 1ST

6:00 pm
Africa Hall

Film Screening
Twilight Revelations: Episodes in the Life and Times of Emperor Haile Selassie
2009 | 58 mins
Directed by Yemane Demissie

FRIDAY, MAY 29TH - 30TH

Details will be announced
closer to the time of event
Addis Ababa

Scholarly Conference
Ethiopia: Modern Nation - Ancient Roots - Part 2

* This event is not part of the Ethiopia Season



ETHIOPIA: A CULTURAL 21 AND SCHOLARLY SEASON

(October 2019- May 2020)

As part of its annual public programming, The Africa Institute plans to organize a season of scholarly, cultural and artistic activities in various media and genres that will focus on one country from the African continent, or one of the African diaspora communities worldwide (North and South America, Europe, The Middle East, Caribbean, Asia among others.) The goal of this series of country focused activities is to highlight the complex history of the African world, its present, and its future predicament. Through such series, The AI aims to bring to the fore the complex history of the continent, its peoples, culture and civilizations on a global scale.

For the academic year (2019 - 2020), The AI will focus on Ethiopia as the first in this series of seasons. To accomplish such objective, The AI has commissioned three leading Ethiopian scholars, **Elizabeth Giorgis** (University of Addis Ababa); **Surafel Wondemu** (University of Addis Ababa); and **Dagmawi Woubshet** (University of Pennsylvania) to draft a detailed program for the season on Ethiopia. The proposed program includes the following activities: (1) a two-part interdisciplinary scholarly conference, titled *Ethiopia: Modern Nation/Ancient Roots* organized as a collaboration between The Africa Institute, Sharjah, UAE and the Institute of Ethiopian Studies, University of Addis Ababa that will be inaugurated in Sharjah, UAE in March 2020, with the second part taking place in Addis Ababa in May 2020; (2) a film festival; (3) a staged theatrical performance based on a play by an Ethiopian playwright; (4) a series of musical performances; and (5) an art exhibition of a contemporary Ethiopian artist. The Ethiopia season will start in October 2019 and run through May 2020. The season will be inaugurated in mid-October 2019, with a major lecture and press conference, followed by a musical concert of a major Ethiopian band.

The major goal of this Ethiopia-focused season is to shed a new light on Ethiopia's history and contemporary condition, while also considering its contributions to current debates on modernity and the postcolonial condition. There is much in Ethiopia's history that audiences in the Arab and Islamic world will find inspiring considering the early history of Islam and its unique relationship with Ethiopia where early converts to Islam sought refuge in the land of Abyssinia. The proposed conference *Ethiopia: Modern Nation/Ancient Roots* is hoped to investigate the history of Ethiopia, its racial diversity, rich cultural heritage and contribution to the project of modernity in Africa. It is also hoped to explore the concept of *Ethiopianism* and the ways in which Ethiopia's image as a sovereign black nation influenced and came to dominate debates about Pan-Africanism and Afrocentrism. At a time when diaspora communities the world over are searching for answers to the paradigms of modernity, globalization and African unity, there is much that can be learned from the history of Ethiopia as ancient empire and a modern nation-state, especially when these lessons will be communicated through what is expected to be a two-part scholarly conference, series of lively musical, filmic and theatrical performances, in addition to an exhibition of contemporary Ethiopian art.



Elizabeth Giorgis is Associate Professor of Art History, Criticism and Theory in the College of Performing and Visual Art and the Center for African Studies, Addis Ababa University, Ethiopia. She is also Director, Modern Art Museum Gebre Kristos Desta Center, Addis Ababa University. She served as Dean of the College of Performing and Visual Art and as Director of the Institute of Ethiopian Studies of Addis Ababa University. Her book *Modernist Art in Ethiopia* (Ohio University Press, 2019), is the first comprehensive monographic study of Ethiopian visual modernism within a broader social and intellectual history of Ethiopia. She is also the editor and author of several publications. She has curated several exhibitions at the Modern Art Museum, Gebre Kristos Desta Center, more recently an exhibition of Julie Mehretu's work titled *Julie, the Addis Show*, and the exhibition *Time Sensitive Activity* by Danish Icelandic artist Olafur Eliasson. She has organised major international conferences in Addis Ababa, most recently *Africa as Concept and Method: Decolonisation, Emancipation, Freedom* and also participated in several public lectures, recently at the Museum of Modern Art, New York, US.



Dagmawi Woubshet is the Ahuja Family Presidential Associate Professor of English at the University of Pennsylvania, and works at the intersections of African-American, LGBTQ, and African studies. He is the author of *The Calendar of Loss: Race, Sexuality, and Mourning in the Early Era of AIDS* (2015), and co-editor of *Ethiopia: Literature, Art, & Culture* (2010), a special issue of *Callaloo*. His essays have appeared in several publications including *Transition*, *The Atlantic*, and *NKA: A Journal of Contemporary African Art*. In 2016, he curated *Julie Mehretu: The Addis Show* at the Modern Art Museum in Addis Ababa, Ethiopia. He is currently completing a book on James Baldwin's late style.



Surafel Wondima Abebe is a public-intellectual who uses academia, performance, and media as sites of cultural politics from which to interrogate representational practices. He has worked with the National Theatre in Addis

Ababa and other cultural institutions in Ethiopia as an actor, playwright and director, and recently co-founded a new local television station called ASHAM. He obtained a degree in English Literature minoring in Political Science and International Relations from Addis Ababa University, and received his MA in Cultural Studies at the same university, where he served as a lecturer and Assistant Dean in Humanities. He completed his Ph.D. in Performance Historiography at The University of Minnesota, minoring in Comparative Literature. Abebe works as a researcher at the Institute of Ethiopian Studies, Addis Ababa University, where he also serves as an Assistant Professor at the Centre for African Studies and College of Performing and Visual Arts. He is a board member of a multi-genre online journal, *AGITATE*, at the University of Minnesota and a research associate at the Visual Identities in Art and Design (VIAD) at the University of Johannesburg. Questioning the inadequacy of Ethiopian exceptionalism, which valorizes the country's 'uncolonized' position, Abebe engages with sedimented and embodied historiographies in order to understand what it means to be human in the here-and-now. His current book project considers how performing Ethiopian female bodies engage with spaces, and maneuver within progressive, imperial (local and colonial), socialist, and neoliberal temporalities of the 20th and 21st centuries.

ETHIOPIA

MODERN NATION - ANCIENT ROOTS

March 10 – 11, 2020
Sharjah, UAE

May 29 – 30, 2020
Addis Ababa, Ethiopia

Ethiopia: Modern Nation/Ancient Roots calls for a range of interdisciplinary scholars to consider issues of Ethiopian modernity within a national and international context. In many areas including, but not limited to, Ethiopia's image as a sovereign black nation influenced and came to dominate debates on movements that ranged from Pan-Africanism to Afrocentrism in the twentieth century. The conference aims to bring forth a transnational epistemological paradigm that can shed light on the current political, cultural and intellectual complexities of Africa's oldest independent nation-state.

There is much in Ethiopia's cultural and political identity that contemporary audiences will find inspiring. For instance, while the colonial thesis argues that Africa is singularly the invention of European colonialism, the non-colonial thesis in Ethiopian scholarship sees Ethiopia through the lens of exceptionalism, that Ethiopia which was never colonized, is *in* rather than *of* Africa. Yet, Ethiopia has been a symbol of pride for black people in the African continent and its global diaspora. As the late African American scholar William Scott has stated, "By the last half of the previous century it had become a mostly dead and dismissed doctrine, but the biblically based ideology of race deliverance and destiny now known as *Ethiopianism* had inspired black people belonging to Protestant faiths in parts of the African diaspora for almost 250 years." *Ethiopianism* has a long history which Scott chronologically enumerated as: Proto-Ethiopianism 1700-1800, Institutionalized Ethiopianism 1800-1830, Classical Ethiopianism 1830-1865, Post-Emancipation Ethiopianism 1865-1915, New Negro Ethiopianism 1915-1930, Messianic Ethiopianism 1930-1945 and Modern Ethiopianism 1945-Present.

The late African American scholar, W. E. B. Du Bois had taken a keen interest in developing a productive relationship between Ethiopians and African Americans as Ethiopia represented for him the desire for decolonization and Pan-Africanist consciousness. By integrating the history of the Nile Valley civilizations into the Ethiopian past, Du Bois had attempted to incorporate Ethiopia into the broader field of Black/Africana studies. Most importantly, Du Bois did not have an esoteric reading of the historical relations that took place in the Nile Valley. Rather, he posits the Nile Valley as, what Fikru Gebrekidan calls, "civilizational crossroads." Du Bois writes the following in 1915: "The intercourse of Africa with Arabia and other parts of Asia has been so close and long-continued that it is impossible to-day to disentangle the blood relationships." Unfortunately, the field of Ethiopian studies did not live up to Du Bois' vision of Black/Africana studies and modern historians have cut the history of the Nile Valley away from the history of Africa dismissing any connection between the two.

As much as it helps to debunk Eurocentric assumptions that places Ethiopia/Africa in the zone of passivity and to relocate Ethiopian studies in black studies, the DuBoisian perspective, particularly the earlier parlance, can serve as a mode of thinking to study Ethiopia as a crossroad that accounts for its peoples' historical material relations with the rest of Africa, the black diaspora, the Arab world, and Asia, notwithstanding their vexed relation with the West.

This conference, therefore, aims to investigate the history of Ethiopia in and of itself, and its complex relationship to the histories of the African continent, the wider African diaspora, and the world at large.

2018 – 2019

IN REVIEW

His Highness Sheikh Dr. Sultan bin Mohammed Al Qasimi, member of the Federal Supreme Council of the United Arab Emirates and Ruler of Sharjah, opened Africa Hall in Sharjah on 25 September, 2018.

The name of Sharjah's Africa Hall, inaugurated in 1976 and demolished in 2015 due to safety concerns, is a reference to the venue's first cultural and political event, the Arab-African Symposium, which opened on 14 December 1976.

The official opening featured a solo performance by contemporary violinist Zied Zouari and a joint performance by Grammy Award-winning Senegalese legend Youssou NDOUR and Grammy Award-winning composer and musician Fathy Salama and his orchestra.

The opening program also included live performances by Oumou Sangaré (27 September), Mulatu Astatke (28 September), Lisa Simone (29 September), DJ Peter Adjaye (29 September) and Somi (30 September) as well as a screening of the film *An Opera of the World* (2017), directed by Malian filmmaker and art historian Manthia Diawara (28 September).

5-PLUS-1: RETHINKING ABSTRACTION

30 September, 2018

Africa Hall, Sharjah
United Arab Emirates



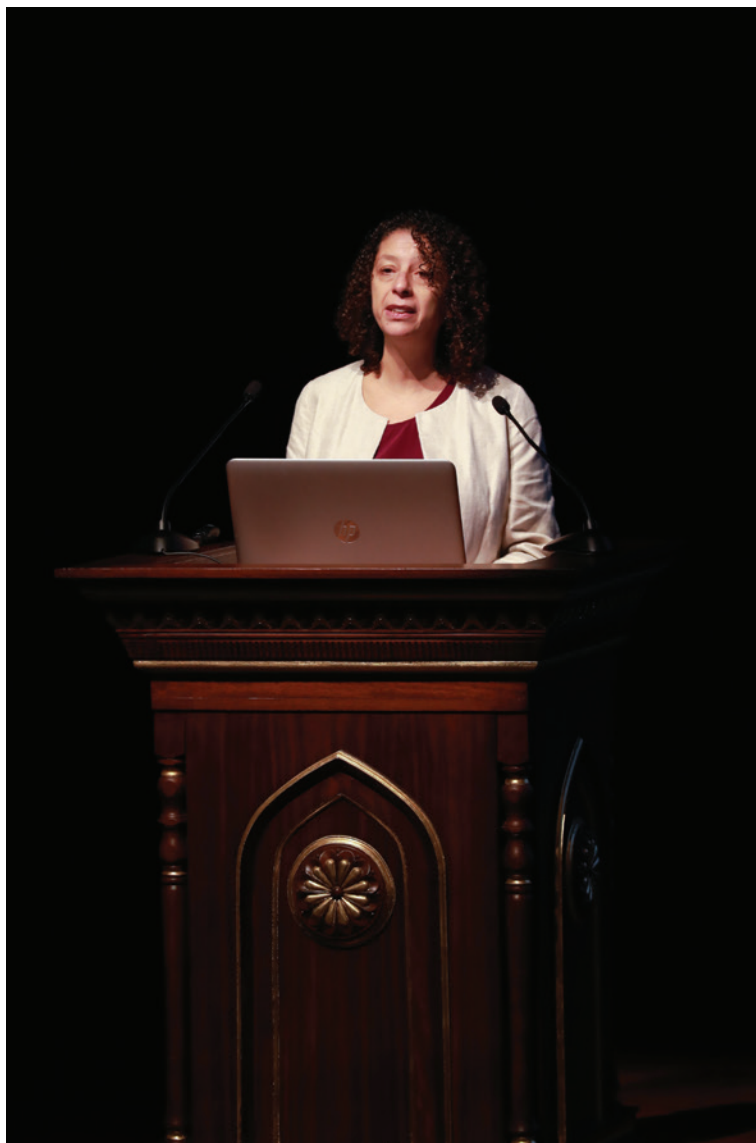
This symposium was organised by Hoor Al Qasimi (President and Director, Sharjah Art Foundation), the late Okwui Enwezor (curator, critic and former director of Haus der Kunst) and Salah M. Hassan (Goldwin Smith Professor and Director, Institute for Comparative Modernities, Cornell University).

Foreword

The international symposium *5-plus-1: Rethinking Abstraction* was held in celebration of the Sharjah Art Foundation opening of the touring exhibition Frank Bowling: *Mappa Mundi*, which was inaugurated earlier that year at Haus der Kunst, Munich, Germany and travelled to the Irish Museum of Modern Art (IMMA), Dublin, Ireland. The exhibition was curated by Okwui Enwezor with Anna Schneider at Haus der Kunst. The Sharjah presentation is co-curated by Hoor Al Qasimi and Okwui Enwezor with Anna Schneider.

The one-day symposium, featuring new and original papers, focused on the implications of the original 5-plus-1 exhibition, curated by Frank Bowling in 1969, making reference to the five artists who joined him in the exhibition: sculptors Melvin Edwards and Daniel Johnson and painters Al Loving, Jack Whitten and William T. Williams. Bowling, the 'plus-1', questioned the role of art in society and the function of abstraction.

In his career of six decades, Bowling's engagement with history, migration, memory and representation has continuously expanded the conception of what painting can be and for whom it is created. When he turned to activism in 1967, Bowling shifted away from the speculative realism of the figure, which underpinned his earlier work, and imagined a sensorial and visceral experience of painting, not only encompassing lived experience, but also invoking memory, absence, loss and exile. Revisiting the 5-plus-1 exhibition in this symposium became particularly significant in light of the rising interest in abstraction today as demonstrated by recent retrospectives and other exhibitions of work by abstract artists of African descent such as Sam Gilliam, Jack Whitten, Melvin Edwards and Alma Thomas, among others. To contribute to this ongoing conversation, this symposium brought some of the major



figures in Bowling's 1969 exhibition together with a younger generation of scholars, artists and art critics to provide a platform for documentation and critical investigation of such a paramount period.

Historically, the relationship between black artists who engaged with abstraction as a genre of painting or sculpture and those who preferred figuration as a mode of expression has been, at best, contentious. Figuration was preferred during the Black Arts Movement as a strong expression of the experience of racism and the struggle for justice and equality, while abstraction was viewed as less expressive of those realities and catering to Euro-American tastes. Yet, despite the dominance of figurative art, many black artists who were involved in the struggle and committed to activism did engage with abstraction to varying degrees. The symposium provided an opportunity for participants to focus on the historical tensions between abstraction and figuration in African Diaspora/black art and the debates around the issue.

One facet of scholarship that remains scarce is work on important black women artists, such as Alma Thomas, Betty Blayton and Mildred Thompson, who contributed to the practice of and discussions surrounding abstraction. The symposium enabled a critical investigation of abstraction in light of its gender dynamics from both historical and contemporary perspectives.

PROGRAM & ABSTRACTS



SUNDAY, 30 SEPTEMBER

SESSION 1: 11:00 AM – 12:30 PM

Gilane Tawadros

Chief Executive, Design and Artists Copyright Society, London

Between the Dream and its Materials: The Art of Frank Bowling

This talk investigates the space between Frank Bowling's canvases and the physical world from which he has drawn to create compelling abstract paintings. It reflects upon the relationship between the visual and the linguistic and the ways in which artists like Frank Bowling and writers like Wilson Harris have prised painting and language away from the arena of the colonial and the figurative to generate radical new spaces of the imagination.

Kellie Jones

Professor, Department of Art History and Archaeology, Columbia University, New York

Some Thoughts on Artists and Abstraction

In 2005, as Kellie Jones prepared for *Energy/ Experimentation: Black Artists and Abstraction, 1964–1980*, the 2006 show she organised for the Studio Museum in Harlem, she had her last conversation with painter Al Loving. He was excited about the exhibition and pledged to help out in any way possible. He also thanked Jones, not so much for organising this particular show, but for signing up for the work of organiser, writer and interpreter for artists of colour, and specifically those who chose to work abstractly—those who were, at that time, more underknown than not. In 2018 we can happily say, at least for Al Loving and his cohort (of largely male artists), active from the mid-twentieth century onwards, that they are now recognised for their work, as seen in shows from Los Angeles to New York and London to Sharjah.

Inspired by her dialogue with Loving over a decade ago, Jones' paper considers the work of Jack Whitten. While his paintings have commanded quite a bit of attention over the last decade, his sculpture has garnered attention only recently. Additionally, Jones will discuss the paintings of Candida Alvarez, who began her career in New York in the 1980s and will have her first monograph published in the next year. She was a student of Whitten's at Fordham University, New York in the 1970s.

Discussant : Zoe Whitley - Curator, International Art, Tate Modern, London

Moderator: Salah M. Hassan - Goldwin Smith Professor and Director, Institute for Comparative Modernities, Cornell University, Ithaca, US

SESSION 2: 2:15 PM – 3:45 PM

Krista Thompson

Professor, department of Art History, Northwestern University, Evanston, US

'Disregard': Tom Lloyd and the Art of Reaction

Tom Lloyd was among the first wave of artists working with light and electronic technologies in the United States in the 1960s. Lloyd's early centrality in the mainstream 1960s New York art world is belied by the bare archival and material traces that remain of his work. Lloyd was particularly interested in the concept of refraction, the process in which a light wave bends when it interacts with a medium. This paper considers refraction as a critical artistic, archival and art historical practice.

Zoe Whitley

Curator, International Art, Tate Modern, London

To Be Young, Gifted and Black: Reflections on Gender and 'Soul of a Nation'

Reflecting on research conducted in preparation for the exhibition *Soul of a Nation*, which premiered at Tate Modern in 2017 and is travelling in the United States throughout 2018 and 2019 (Crystal Bridges Museum of American Art, Bentonville; Brooklyn Museum, New York and The Broad, Los Angeles), this presentation revisits the contribution of African American women artists to abstraction. The paper recentres artists such as Betty Blayton (1937–2016), Emma Amos (born 1938), Virginia Jaramillo (born 1939) and Camille Billops (born 1933) alongside research into the oeuvres of Alma Woodsey Thomas (1891–1978) and Mildred Thompson (1936–2003). Whitley's talk addresses issues of exclusion within art historical discourses of abstraction and women artists' roles within the predominantly male circle of African American artists experimenting with the genre of abstraction. Although the contributions of these Black women artists have now been acknowledged, their unique aesthetics and nuanced engagement with abstraction have not been fully addressed in the scholarly or curatorial arenas.

Discussant: Kellie Jones – Professor, Department of Art History and Archaeology, Columbia University, New York

Moderator: Hoor Al Qasimi – President, Sharjah Art Foundation

SESSION 3: 4:00 PM – 5:30 PM

Remembering '5-plus-1' Roundtable**Courtney J. Martin**

Deputy Director and Chief Curator, Dia Art Foundation, New York

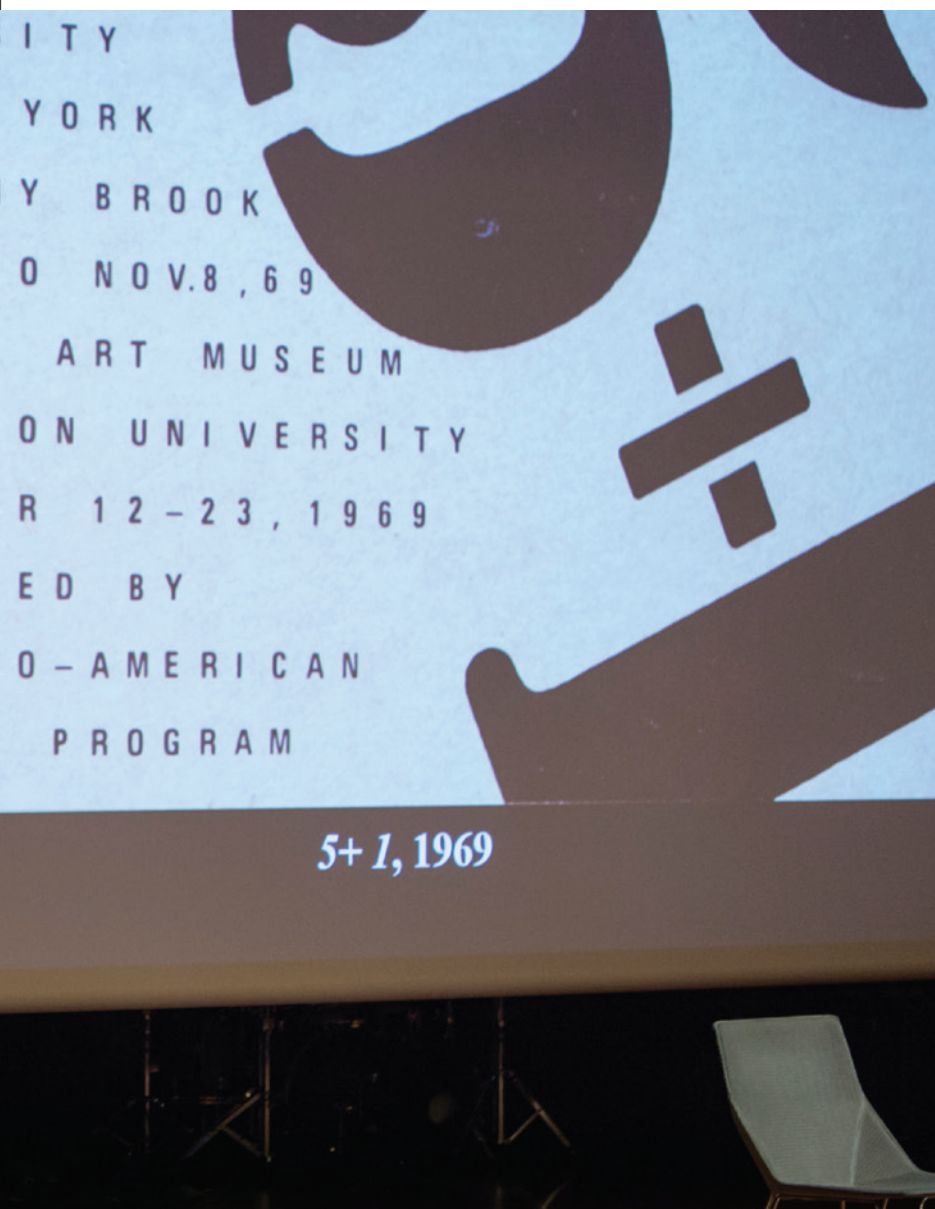
Melvin Edwards

Sculptor

Frank Bowling

Painter (participating remotely)





Hoor Al Qasimi is the President of The Africa Institute, and President and Director of Sharjah Art Foundation. (see full biography in page 07)

Benjamin Bowling is Professor of Criminology and Criminal Justice and Deputy Executive Dean of The Dickson Poon School of Law at King's College London. Bowling's research interests include crime, criminal justice, policing and community safety. He has been at King's since 1999 and was previously a visiting professor at the University of the West Indies, Kingston, Jamaica and Monash University, Melbourne, Australia. He was also an Assistant Professor at John Jay College of Criminal Justice, City University of New York and a Senior Research Officer in the Home Office.

He has published widely in the fields of policing and international criminal justice. His books include *Stop and Search: Police Power in Global Context* (Routledge, 2013), *Global Policing* (Sage, 2012), *Policing the Caribbean* (Oxford University Press, 2010), *Human Rights and Policing* (United Nations, 2004), *Racism, Crime and Justice* (Longman, 2002), *Violent Racism* (Oxford University Press, 1998) and *Young People and Crime* (Home Office, 1995). He has also served on the editorial boards of the *British Journal of Criminology* and *Policing and Society*.

He received a BA in Psychology from Manchester Metropolitan University (1985) and a PhD in Criminology from The London School of Economics and Political Science (1993). He also holds an MSc in Psychodynamic Counselling and Psychotherapy from Birkbeck, University of London (2013). Bowling lives and works in London.

FRANK BOWLING, O.B.E., R.A.

For over six decades, Frank Bowling has incorporated both autobiography and postcolonial geopolitics into his work. Beginning his career as a figurative painter, he later created works of complex geometric forms and then changed his focus to abstract and colour field painting. He is particularly known for his large-scale works.

Recent solo exhibitions of his work include *Mappa Mundi*, Haus der Kunst, Munich (in collaboration with IMMA, Irish Museum of Modern Art and Sharjah Art Foundation) (2017); *Frank Bowling*, The Arts Club, London (2017); *Frank Bowling: New White Paintings*, Hampstead School of Art, London (2016); *Traingone: Paintings by Frank Bowling 1979-96*, Spiritmuseum, Stockholm (2015); *Map Paintings*, Dallas Museum of Art, US (2015) and *Frank Bowling: Poured Paintings*, Tate Modern, London (2012).

His work has also been presented in group exhibitions at institutions such as the Tate Modern, London (2017); Rose Art Museum, Brandeis University, Waltham, US (2015); Blanton Museum of Art, University of Texas, Austin (2014); Brooklyn Museum, New York (2014); *De La Warr Pavilion*, Bexhill-on-Sea, UK (2014); *Queen's Gallery*, Buckingham Palace, London (2013-2014) and *Tate Britain*, London (2013).

Bowling's works are part of the permanent collections of the Arts Council of Great Britain; Crawford Municipal Art Gallery, Cork, Ireland; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Rhode Island School of Design, Providence; Royal Academy of Arts, London; Royal College of Art, London; Victoria and Albert Museum, London; National Museum of Wales, Cardiff

and Whitney Museum of American Art, New York, among others.

He was awarded the Order of the British Empire (OBE) in 2008 and was the first Black British artist to be elected as a Royal Academician in 2005. From 1959 to 1962, he studied at the Royal College of Art, London and the Slade School of Fine Art, University College London. Bowling lives and works between London and New York.

Melvin Edwards is a pioneering sculptor fusing political engagement with abstraction. Melvin Edwards draws inspiration from his African heritage while referencing modernist steel sculpture. He welds industrial found objects, such as hammerheads, scissors, locks, chains and railroad splices into new, dense forms that allude to the brutality of the African American experience.

His best-known series of sculptures, the ongoing project *Lynch Fragment* (1960s-present), is a response to racial violence (1963-1967), a form of activism against the Vietnam War (1973-1974) and a reconceived means of recognising admirable individuals and exploring a personal fascination with African culture (1978-present). The sculptures, measuring approximately 12 to 18 inches and typically hung at eye level in an unbroken line across gallery walls, provoke thoughts and associations of violence, humour and hope.

Edwards' work has been the subject of solo exhibitions at various museums over the years, including Oklahoma Contemporary, Oklahoma City, US (2016-2017); Whitney Museum of American Art, New York (1970), where he was the first African American sculptor to have works presented in a solo exhibition; and Santa Barbara Museum of Art, where he had his first ever solo show (1965).

His work has also been featured in a number of group exhibitions, including *Postwar: Art Between the Pacific and the Atlantic 1945-1965*, Haus der Kunst, Munich (2016-2017); *All the World's Futures*, 56th Venice Biennale (2015); *Witness: Art and Civil Rights in the Sixties*, Brooklyn Museum, New York (2014); *Blues for Smoke*, Whitney Museum of American Art, New York (2013) and *The Geffen Contemporary at the Museum of Contemporary Art*, Los Angeles (2012); *Now Dig This! Art and Black Los Angeles, 1960-1980*, MoMA PS1, New York (2012); *African American Art: Harlem Renaissance, Civil Rights Era, and Beyond*, Smithsonian American Art Museum, Washington, DC (2012) and *Hammer Museum*, Los Angeles (2011); and the *Dak'art Biennial*, Dakar, Senegal (2010), among others. Edwards was also one of the two sculptors (the other was Daniel Johnson) who participated in the original 5-plus-1 exhibition at Stony Brook University, New York (1969).

His work is represented in the collections of the Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Los Angeles County Museum of Art; Museum of Fine Arts, Houston; Studio Museum, New York; Brooklyn Museum of Art, New York; Albright-Knox Art Gallery, Buffalo, US; Alfred Collection of Contemporary Art at Rollins College, Cornell Fine Arts Museum, Winter Park, US; Pennsylvania Academy of the Fine Arts, Philadelphia; San Francisco Museum of Modern Art and Whitney Museum of American Art, New York, among others.

Edwards was a professor of sculpture at Rutgers University (1972-2002) and received an Honorary Doctorate of Fine Arts from the Massachusetts College of Art and Design, Boston (2014). He lives and works in New York.

Okwui Enwezor (1963 – 2019) was a curator, critic, art historian, and former Director of Haus der Kunst, Munich, Germany. Enwezor's curatorial projects, global since the beginning, have pushed African and diaspora artists to the foreground. He was the first curator of his generation and the second ever to curate two of Europe's most prestigious artistic events: the 56th Venice Biennale (2015) and documenta11, Kassel, Germany (2002). Since his breakthrough as a curator of *In/Sight: African Photographers, 1940 to Present*, Guggenheim, New York (1996), an exhibition of the work of thirty African photographers, Enwezor alternated between ambitious international exhibitions that seek to define their moment—Johannesburg Biennale (1997), Gwangju Biennale (2008) and Paris Triennale (2012)—and historically driven, encyclopaedic museum shows. *The Short Century: Independence and Liberation Movements in Africa, 1945–1994*, MoMA PS1, New York (2002) centred on African liberation movements in the 20th century, *Archive Fever: Uses of the Document in Contemporary Art*, International Center of Photography (ICP), New York (2008) focused on the use of archival material in contemporary art and *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life*, ICP, New York (2012) traced the arc of apartheid.

Enwezor was Dean of Academic Affairs and Senior Vice President at the San Francisco Art Institute (2005–2009) and Visiting Professor in Art History at Columbia University, New York (2003–2005).

In addition to writing extensively on contemporary African art and artists as well as American and international art, he regularly edited publications and contributed his writing to periodicals

such as *Artforum*, *Frieze*, *Parkett*, *Texte zur Kunst* and *Third Text*. Most recently, Enwezor edited *Postwar: Art between the Pacific and the Atlantic, 1945–1965* (Prestel Publishing, 2017) with Katy Siegel and Ulrich Wilmes. In 1994, he co-founded *Nka: Journal of Contemporary African Art* with Salah M. Hassan, Director of the Institute for Comparative Modernities at Cornell University and Nigerian artist Chika Okeke-Agulu.

Enwezor earned a degree in political science from New Jersey City University (1987). He lives and works between Munich and New York.

Salah M. Hassan is the Director of The Africa Institute. He is the Goldwin Smith Professor and Director of the Institute for Comparative Modernities, and Professor of Art History and Visual Culture in the Africana Studies and Research Centre, and the Department of History of Art and Visual Studies, Cornell University. (see full biography in page 07)

Kellie Jones is an art historian, author and curator whose research interests include African American and African Diaspora artists, Latinx and Latin American artists and issues in contemporary art and museum theory. Jones is Professor in Art History and Archaeology and a Faculty Fellow with the Institute for Research in African American Studies (IRAAS) at Columbia University, New York. She was previously on the faculty of Yale University, New Haven, US (1999–2006).

Her writings have appeared in a number of exhibition catalogues and journals, and she is the author of two books published by Duke University Press: *EyeMinded: Living and Writing Contemporary Art* (2011) and *South of Pico: African American Artists in Los*

Angeles in the 1960s and 1970s (2017). South of Pico received the Walter & Lillian Lowenfels Criticism Award from the American Book Award in 2018 and was named a Best Art Book of 2017 in *The New York Times* and *Artforum*.

Jones has worked as a curator for over three decades and has numerous major national and international exhibitions to her credit. She was co-curator of *Witness: Art and Civil Rights in the 1960s*, Brooklyn Museum (2014), named one of the best exhibitions of 2014 by *Artforum*. Her exhibition *Now Dig This! Art and Black Los Angeles, 1960-1980*, Hammer Museum, Los Angeles (2011-2012) was named one of the best exhibitions of 2011 and 2012 by *Artforum*, and best thematic show nationally by the International Association of Art Critics (AICA).

She was awarded a MacArthur Foundation Fellowship (2016), a Genevieve McMillan-Reba Stewart Fellowship by the Hutchins Center for African and African American Research, Harvard University (2015-2016) and an Arts Writers Grant presented jointly by Creative Capital and the Andy Warhol Foundation, both in New York (2013). She was also Scholar-in-Residence at the Terra Foundation for American Art in Europe, Giverny, France (2013).

Jones received a BA from Amherst College, US (1981) and a PhD from Yale University, New Haven, US (1999). She lives and works in New York.

Courtney J. Martin is the Deputy Director and Chief Curator at the Dia Art Foundation, New York. Previously, she was an assistant professor in the History of Art and Architecture department, Brown University, Providence, US and an assistant professor in the History of Art department at Vanderbilt University,

Nashville, US. She also worked in the media, arts and culture unit of the Ford Foundation, New York.

Martin edited the book *Four Generations: The Joyner Giuffrida Collection of Abstract Art* (Gregory R. Miller & Co., 2016). She co-led a research project on the Anglo-American art critic Lawrence Alloway at the Getty Research Institute, Los Angeles (2008-2015) and co-edited *Lawrence Alloway: Critic and Curator* (Getty Publications, 2015), which won the 2016 Historians of British Art Book Award. Martin is also the author of essays on Rasheed Araeen, Kader Attia, Rina Banerjee, Frank Bowling, Lara Favaretto, Leslie Hewitt, Asger Jorn, Wangechi Mutu, Ed Ruscha and Yinka Shonibare.

In 2018, Martin will oversee exhibitions of works by Dan Flavin, Blinky Palermo, Dorothea Rockburne, Keith Sonnier and Andy Warhol at Dia Art Foundation in New York, where she also curated the exhibition *Robert Ryman* in 2015. In 2014, she co-curated the group show *Minimal Baroque: Post-Minimalism and Contemporary Art*, Rønnebæksholm, Næstved, Denmark, and in 2012, she curated the focus display *Drop, Roll, Slide, Drip...Frank Bowling's Poured Paintings 1973- 1978* at Tate Britain, London.

She received a Creative Capital | Andy Warhol Foundation Arts Writers Grant, New York (2015). She was also a Chancellor's Postdoctoral Fellow in the History of Art at the University of California, Berkeley (2009-2010); a fellow at Getty Research Institute, Los Angeles (2008-2009) and a Henry Moore Institute Research Fellow, Leeds, UK (2007).

She received a doctorate from Yale University, New Haven, US (2009). Her research focused on 20th century British art. Martin lives and works in New York.

Gilane Tawadros curator and writer. Gilane Tawadros has curated numerous exhibitions and written extensively on contemporary art. She is Chief Executive of the Design and Artists Copyright Society (DACS), a not-for-profit visual artists' rights organisation, and Vice Chair of the Stuart Hall Foundation, both located in London. In 2012, she was the first art historian to be appointed to the prestigious Blanche, Edith and Irving Laurie New Jersey Chair in Women's Studies, Rutgers University, US. Tawadros was also Founding Director of the Institute of International Visual Arts (Iniva), London, which, during her tenure from 1994 to 2005, achieved an international reputation as a groundbreaking cultural agency.

An anthology of her writings—*The Sphinx Contemplating Napoleon: Global Perspectives on Contemporary Art and Difference*—is due to be published by Bloomsbury in 2019.

She received a BA (honours) and MA in History of Art from the University of Sussex, Brighton (1984–1989). Tawadros lives and works in London.

Krista Thompson is an art historian who researches and teaches modern and contemporary art and visual culture of the African Diaspora, with an emphasis on photography. She is the Mary Jane Crowe Chair in Art History in the Department of Art History at Northwestern University, Evanston, US. She is author of *An Eye for the Tropics* (Duke University Press, 2006) and *Shine: The Visual Economy of Light in African Diasporic Aesthetic Practice* (Duke University Press, 2015), which received the Charles Rufus Morey Award for a distinguished book in the history of art from the College Art Association, New York (2016).

Thompson is currently working on *The Evidence of Things Not Photographed*, a book examining notions of photographic absence and disappearance in Jamaica, and *Black Light*, a manuscript about Tom Lloyd and archival recovery in African American art. She lives and works in Chicago.

Zoe Whitley is a curator, author and lecturer on the art and design of the 20th and 21st centuries. She is Curator of International Art at Tate Modern, London and the curator attached to the British Pavilion for the 58th Venice Biennale in 2019. Prior to joining Tate, she was a curator at the Victoria and Albert Museum, London (2003–2013), where her projects included site-specific commissions by Lubaina Himid, Yinka Shonibare, Keith Piper, Anselm Kiefer and others.

Whitley has authored *The Graphic World of Paul Peter Piech* (Four Corners Books, 2013) and co-authored a number of museum catalogues, including *Soul of a Nation: Art in the Age of Black Power* (Tate Publishing, 2017); *In Black and White: Prints from Africa and the Diaspora* (Victoria and Albert Museum, 2013) with Gill Saunders and *The Shadows Took Shape* (Studio Museum, 2013) with Naima Keith.

Among her other scholarly texts are *John Akomfrah: Signs of Empire* (New Museum, 2018); *Frank Bowling: Mappa Mundi* (Prestel Publishing, 2017) and *Frank Bowling: Traingone* (Art and Theory Publishing, 2014). She has also written about Lubaina Himid, Alexander McQueen and Mary Sibande. A forthcoming publication will focus on the art of Cathy Wilkes.

Whitley has recently curated *ARTIST ROOMS: Jenny Holzer* at Tate Modern (2018) and co-curated another Tate exhibition, *Soul of a Nation: Art in*

the Age of Black Power, which is travelling to the Crystal Bridges Museum of American Art, Bentonville, US; Brooklyn Museum, New York and The Broad, Los Angeles (2018-2019). Whitley has also served as Special Projects Curator for the 10th Johannesburg Art Fair (2017) and co-organised the exhibition *The Shadows Took Shape* at the Studio Museum, New York (2013-2014).

Whitley received a BA in Art History from Swarthmore College, US (2001) and an MA in History of Design from the Royal College of Art, London (2003). She earned her PhD from the University of Central Lancashire, Preston, UK (2018). Her supervisor was artist and professor Lubaina Himid. Whitley lives and works in London.

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1: RETHINKING ABSTRACTION

THOUGHTS ON ARTISTS AND ABSTRACTION

Kellie Jones

Columbia University, New York

Discussant: Zoe Whitley

Tate Modern, London

Moderator: Salah M. Hassan

Cornell University, Ithaca, US



SHARJAH ART FOUNDATION



AXIS OF SOLIDARITY

23-25 February, 2019

Starr Cinema at Tate Modern
London, United Kingdom



This symposium was organised by Hoor Al Qasimi (President and Director, Sharjah Art Foundation), Salah M. Hassan (Goldwin Smith Professor and Director, Institute for Comparative Modernities, Cornell University), Clara Kim (Senior Curator, Tate Modern), Sook-Kyung Lee (Senior Curator, Tate Modern) and Carina E. Ray (Associate Professor, Brandeis University).

Foreword

This conference was a collaboration between Hyundai Tate Research Centre: Transnational, the Institute for Comparative Modernities at Cornell University and the Africa Institute, Sharjah. This conference brought together scholars, writers, curators, researchers and artists to reflect on the international solidarity movements that emerged in the second half of the twentieth century during processes of decolonisation in Africa, Asia and Latin America.

These transnational solidarities expressed themselves in landmark events, historic conferences and festivals; in the formation of associations, magazines, and journals; and significantly, in the explosion of new creative manifestations in literary and visual artistic arenas, such as novels, poetry, theatre, film and visual arts, and in the rise of postcolonial studies and critical theory.

The conference program was organised into three areas - historic landmarks, political and cultural platforms, and emancipatory futures. Landmarks included the Cuban Revolution, the Algerian War for Independence, as well as liberation movements in Vietnam, South Africa, and Palestine, among others. Platforms included Pan-African gatherings, the Bandung and Tricontinental Conferences, and publications such as *Lotus*, *Souffles*, and *Black Phoenix*. Emancipatory futures was explored in the conference's two keynotes, panel presentations, and a closing panel on the future of solidarity scholarship.

PROGRAM & ABSTRACTS



Axis of Solidarity symposium, Tate Modern, London. Courtesy: © Tate; photograph: Jacob Perlmutter

SATURDAY, 23 FEBRUARY

KEYNOTE 1: 10:00 AM – 11:00 AM

Tariq Ali***Solidarity in the 21st Century***

In the preceding century, newly decolonised nations and states attempted to unite and defend their common interests against their former colonial masters. The Bandung Conference in Indonesia in the mid-fifties was a symbol of this desire and laid the foundations of what became known as the Non-Aligned Movement. From below there was an upsurge of support for the Algerian, Vietnamese and South African national liberation movements, including in the metropolises of the Western world. In the very different political world of the twenty-first century, the meaning of solidarity appears to have changed. Empathy is a more apposite word to describe the support for migrants and refugees and victims of wars. Most of the citizens of Euro-America appear to be indifferent to the fate of the South. How and why has this change happened?

PANEL 1: 11:00 AM – 12:30 PM

***LANDMARKS I: TRICONTINENTALISM AND
RISE OF THE GLOBAL SOUTH*****Anne Garland Mahler*****Global Revolution from Harlem to Havana***

This talk traces the history and intellectual legacy of the understudied global justice movement called the Tricontinental—an alliance of liberation struggles from eighty-two countries, founded in Havana in 1966. Focusing on racial violence and inequality, the Tricontinental's critique of global capitalist exploitation has influenced historical radical thought, contemporary social movements such as the World Social Forum and Black Lives Matter, and a Global South political imaginary. The movement's discourse, which circulated in four languages, also found its way into radical artistic practices, like Cuban revolutionary film and Nuyorican literature. This talk guides us through the Tricontinental's geography of Cold War radicalism—

from Harlem to Havana, Hanoi and Cape Town—sharing this movement’s innovative cultural production and reflecting on its relevance today.

Rafael Enriquez Vega
OSPAAAL, Posters and Publications of
Tricontinental Solidarity

The Organisation of Solidarity with the People of Asia, Africa and Latin America’s (OSPAAAL) commitment to tricontinental solidarity produced a visually stunning, intellectually rich, and politically radical agenda in the face of grave obstacles. In this paper, Rafael Enriquez Vega draws on his experiences as the Artistic Director of OSPAAAL and one its original poster artists, to explore the organisation’s anti-imperialist aesthetics.

Jihan El-Tahri
Terrorists or Freedom Fighters?

In January 1966 in Havana, the leader of the African Party for the Independence of Guinea and Cape Verde (PAIGC), Amílcar Cabral made a speech that lay some of the groundwork for the future of Tricontinentalism. He underlined that national liberation movements are “essentially formed by the historical reality of each people” and that no revolution is successful without a revolutionary ideology. At the end of the six-day gathering, the 500 delegates from 82 countries authored a General Declaration quoting Franz Fanon: “Decolonisation is always a violent phenomenon”, thus emphasising the legitimacy of armed struggle. This talk examines how the historical reality of the 1960s led to a form of solidarity dramatically different in ideology from the “solidarity” that appeared towards the end of the following decade. The year 1979 was a turning point. The Soviet invasion of Afghanistan, the ousting of the Shah of Iran, combined with the signing of the Peace Treaty between Egypt and Israel mobilised many youths around religion as an ideological basis of solidarity. Nelson Mandela once said that when yesterday’s terrorists win the battle they are hailed as Freedom Fighters. In what way did the legacy of the Tricontinental impact other forms of ideological struggles against different forms of imperialism?

ARTIST PRESENTATION 1: 12:30 PM – 1:00 PM

Naeem Mohaiemen

The Shortest Speech

Singapore Minister S. Rajaratnam's speech is scheduled for the fifth day; by then, the crowd has thinned and attention faded. He begins with a reference to the prepared speech he already provided to the interpretation team in advance. Everyone has already received a printed copy: this is his rationale to skip the officially approved text and deliver extempo remarks. You will get two speeches for the price of one plane ticket. And it will be the shortest speech of this conference. The comments come after days of dramatic, denunciatory speeches, and could be read as a veiled dig at the record-breaking speeches of Castro and Tito (both over one hour). A break in protocol, followed by sharp remarks on trade, economic cooperation, birth control, and oil dependence. But as TV cameras pan the audience, you notice that many world leaders' (translation) headphones are sitting on their table. Two Meetings and Funeral (2017) inverts the allocation— Castro and Tito are seen briefly, while Rajaratnam's voice guided both the New York and Algiers chapter. The pivot moment in third world solidarity came not only in a fatal dependence on carbon power by 1974, but in a failure to comprehend Rajaratnam's provocation: we all agree on what we are against, but what exactly are we for?

PANEL 2: 2:30 PM – 4:00 PM

**PLATFORMS I: FROM BAMAKO TO
BANDUNG AND BEYOND**

Manthia Diawara

***Meet Me in Bamako: The Birth of the Movement of the
Rassemblement Démocratique Africain (RDA 1946)***

This presentation features a short video screening about the Rassemblement Démocratique Africain (RDA), a historic meeting of emergent African independence leaders that took place in Bamako, the capital of the former French Sudan, in 1946. The inspiration for the RDA was sparked in Paris, right after World War II, with a manifesto signed by Félix Houphouët-

Boigny, Fily Dabo Sissoko, Lamine Guèye, Gabriel d'Arboussier, Sourou Migan Apithy, Yacine Diallo, Jean-Félix Tchicaya and Léopold Sédar Senghor. The French Government viewed this group of communists, socialists and independence-inclined African politicians as a threat and labelled their proposed assembly as seditious with insurrectionist ideas and, therefore, gave orders to ban it. Some of the signatories had no choice but to remove their names from the RDA Manifesto. But delegates came from Europe and all over the French African colonies to attend the meeting in Bamako, where the RDA was born.

Lydia H. Liu

After Tashkent: The Geopolitics of Translation in the Global South

When African and Asian writers from 36 countries gathered in Tashkent in October 1958 for the first time, they hailed the meeting as “a step towards the reunification of the disrupted soul of mankind.” This extraordinary claim was rooted in the shared struggles of decolonisation and emancipation after World War II. Afro-Asian intellectuals looked upon literature and the arts as a source of power to fight violence, divisiveness and injustice as they sought to transform the world. After six decades, what can we learn from their experiences of solidarity? Will the idea of the Global South recuperate their moral vision? This presentation reopens that history and asks some new questions about geopolitics, temporality and competing universals.

Christopher J. Lee

Bandung and Beyond: Afro-Asianism and its Global Itineraries

This presentation traces the rise, fall, and rise again of Afro-Asianism as a global ideology since the mid-twentieth century. Starting with the Asian-African Conference held in Bandung, Indonesia, in 1955, this talk will trace how this foundational moment led to later political and cultural developments such as the Non-Aligned Movement and the Afro-Asian Writers Association. The presentation concludes by highlighting how this earlier history forms a backdrop to the emergence of China-Africa relations in the present day.

Anna Bernard

Fighting Form: Solidarity and the Revolutionary Memoir

This paper revisits internationally circulated memoirs by well-known combatants in national liberation struggles: Leila Khaled's *My People Shall Live* (1973, Palestine) and Omar Cabezas's *La montaña es algo más que una inmensa estepa verde* (1982, Nicaragua). Both memoirs can be read as examples of the *narración guerrillera* form inaugurated by Ernesto "Che" Guevara's 1963 memoir *Pasajes de la guerra revolucionaria*. These works trouble the association of testimony with the humanitarian turn that we have come to take for granted. They are confessional, intimate, and idiosyncratic narratives that are at the same time expressly committed to armed liberation struggle, the overthrow of the colonial regime, and the establishment of a new egalitarian social order. When these texts circulate internationally (as Khaled's and Cabezas's were intended to do), their formal and rhetorical choices constitute an act of political translation for a broad non-national readership, an approach that insists on grounding cross-border solidarity in common ideological commitments. By exploring the forms of solidarity-across-distance that Khaled and Cabezas advocated at this time, this presentation seeks to historicise our understanding of the uses of literature in international solidarity movements, and to develop our critical vocabulary for interpreting works that are overtly partisan and oppositional.

Moderated by Fouad Makki

PANEL 3: 4:00 PM – 6:00 PM

**PLATFORMS II: SERIALISING SOLIDARITIES - THE
ROLE OF JOURNALS, MAGAZINES, AND RELATED
PUBLICATIONS**

Eva Bentcheva

Framing the Birth of Black Phoenix

This paper delves into the discursive space from which the short-lived periodical *Black Phoenix: Third World Perspectives on Contemporary Art and Culture* (1978-79) was born. Often regarded as the amateur precursor to the influential journal *Third Text: Critical Perspectives on Contemporary Art and Culture* founded by Rasheed Araeen in 1987, *Black Phoenix*'s conversational, experimental and critical nature is due to be revisited. Conceived by Araeen in editorial collaboration with Mahmood Jamal in 1977, *Black Phoenix* evolved into a platform for voicing alternative views on the notion of "Third World" perspectives. This paper maps this self-reflexive turn within two developments; the first locates *Black Phoenix* as part of a lineage of artist-led publications in Britain which tackled the parameters of "internationalism" during the 1960s and 1970s, most notably *Signalz: Newsbulletin of the Centre for Advanced Creative Study*, edited by David Medalla between 1964-66. The second considers how *Black Phoenix* drew on the oral and discursive spirit of artist-activist alliances in London during the 1970s, particularly through Araeen's participation in the politico-creative platform *Artists for Democracy* (1974-77). Witnessing the allegiances and differences between participants in this group, *Black Phoenix* evolved not only to voice idealism, but also to engage with the contradictions, challenges and failures at stake in the formation of "Third World" alliances.

Sanjukta Sunderason

Drawing Lines: Visual Rhetoric of Freedom in Lotus

Twentieth-century decolonisation, in its multi-sited, multi-polar formations, carried a double movement around (post-colonial) freedoms: the retreat of colonial empires and simultaneous forgings of new post-colonial political futures. At the interfaces of

retreat and progress, grew new cultural imaginaries and artistic forms that captured both the horizons and the contradictory energies of such freedoms. This paper concentrates on one such site and genre: *Lotus*, the tri-lingual mouthpiece journal of the Afro-Asian Writers' Association, started in 1968, and published from Cairo and the German Democratic Republic. Attempting to forge conversations across a newly morphing "Third World", *Lotus* not only grappled with tensions of plural languages, affiliations and visualisations, but carried emotive and intellectual negotiations around the idea and limits of freedom across Asian and African contexts and peoples. Instead of assuming "solidarity" as a mode of Third World identifications, this presentation explores how illustrations in *Lotus* drew lines between thought and image, writings and drawings, as well as histories and imaginations, thereby generating new visual rhetorics of freedom. Illustrations in a primarily textual periodical like *Lotus* allow for new dialectical readings of both visual art and political agendas, as well as of modernism and freedom.

Elizabeth Harney

Penning the Promises of Bandung

This paper discusses the cultural impact of *Afrique-Asie*, a political-cultural journal founded in 1969 by Egyptian journalist Simon Malley. Malley was well known for his acerbic pen, with which he supported the visions of fledgling leaders and ceaselessly advocated for longstanding struggles of emancipation. Indeed, at its height, his journal had distribution in 50 countries (throughout Africa, Latin America, Asia and the Middle East). *Afrique-Asie*, aimed to be the voice of the voiceless, advocating for Tricontinentalism, Thirdworldism and Non-Alignment. Unlike the polished commentaries published in better known cultural journals like *Présence Africaine* or *Souffles*, the texts and images gathered in *Afrique-Asie* bristled with the rawness of quotidian bids to combat imperialist aggression. This was reporting "on the ground"—passionate, at times impulsive, often too radical for the French state and its Cold War allies. The journal is not only a key archival artefact of its time but was also fertile ground for crafting liberating south-south alliances, the urgency of which was bolstered by the

boisterous interplay of image and text. Working with access to unpublished materials and interviews with its co-founder, Barbara Malley, this presentation places Afrique-Asie within the larger pantheon of anti-colonial cultural platforms.

Holiday Powers

Local Modernism, Transnational Solidarity: Souffles and the Cultural Politics of Liberation

The cultural and literary journal *Souffles*, founded in 1966 in Rabat, originally focused on the role of art and national culture in newly independent Morocco, helping to define the outlines of the nascent movement of Moroccan modernism. From this starting point, though, the journal quickly expanded to highlight theorists, artists, activists, and events from across the Third World. *Souffles* did not just reflect the larger trend towards transnational anticolonial solidarity, it played an active role in creating this constellation of liberation movements. Connecting African independence to the civil rights movement in the United States, structuring solidarity with Palestine simultaneously as solidarity with Vietnam through the lens of anticolonialism, *Souffles* created a cultural map that was not drawn along lines decided by geography, region, race or culture, but by the liberatory activism of its participants. This paper contends that by virtue of creating this anticolonial network with Morocco at its heart, *Souffles* makes an argument not just for transnational solidarity but for seeing the actions within Morocco as part of this transnational solidarity, playing a decisive role in shaping the movement of Moroccan modernism.

Moderated by Devika Singh

ARTIST PRESENTATION 2: 6:00 PM – 6:30 PM

Cecilia Vicuña

Our mobilization was the art

In this presentation Cecilia Vicuña reflects on her work in London, from September 1972 - September 1975. Vicuña came to London from Chile, which was then at the height of the Chilean

Democratic Revolution of Salvador Allende. Once in London she became a spokesperson for the Solidarity movement, both before and after the military coup of September 11, 1973. Cecilia will revisit her first lecture *Art & Revolution in Chile*, at the London ICA (1973), a radical expression of decolonised thought, which led to her co-founding of Artists for Democracy (AFD), a loose coalition of artists from around the world that joined together to create the Arts Festival for Democracy in Chile, RCA (1974). She will also reflect on her exhibitions *Pain Things & Explanations* at the ICA (1973), and a *Journal of Objects* for the Chilean Resistance at Arts Meeting Place (1974). Vicuña's stories revisit the powerful spirit of collective solidarity from which her early work emerged in the mid-sixties in Chile. Looking at these powerful mobilisations in the Southern tip of the Americas and the creative explosion they brought about from today's perspective is a crucial step in the transformation of world consciousness.

SUNDAY, 24 FEBRUARY

PANEL 4: 10:00 AM – 11:30 AM

LANDMARKS II: REVOLUTIONARY CAPITAL - ALGIERS AND ITS GLOBAL REVERBERATIONS

Anneka Lenssen

Feeling Algerian? Burhan Karkutli's Art of Solidarity

This paper explores a late-1950s formulation of solidarity emphasising dynamics of activated “feeling” as an impetus for expanded artistic practices in the Arab world. To do so, it examines the career of Burhan Karkutli, a young Syrian painter studying in Cairo at the height of pan-Arab sentiment, 1952 to 1959. Karkutli participated in the first conference organised by the Afro-Asian People's Solidarity Organisation (AAPSO), in Cairo—including, importantly, making work to support the Algerian independence struggle. He then travelled to Morocco to work as a designer for the student labour movement. As the paper traces, the Cairo conference's Day of Solidarity with the Algerian people, held on March 30, 1958 (the first of what became a long-running

AAPSO program of solidarity days), impacted Karkutli's generation of engaged student-artists in significant ways, expanding horizons beyond the Mashriq. As the Egyptian magazine *al-Musawwar* reported, the day's solidarity events aimed to help "every Arab to feel that he is Algerian"—a formulation that challenged participants to reckon with solidarity not just as an abstract cause but also as immediate experience. In the case of Karkutli, this paper argues that the political possibility of "feeling Algerian" sparked an important reconceptualisation of the emotional terrain for activist practice and its visual manifestations.

Elaine Mokhtefi

Algiers: Third World Capital

Algerians have been involved in international activity to end colonialism, racism, and imperialism since the early twentieth century. They participated in international gatherings and understood their own political agenda as one to be shared in every way possible with movements, states, and individuals on all continents. During the liberation war (1954-62), the Front de Libération Nationale (FLN) pursued a two-pronged policy: guerrilla struggle inside Algeria and political intervention outside. Once Algeria became independent in 1962, the country lent a strong hand to struggling peoples and individuals, providing military training, political support and a media platform. The 1969 Pan-African Cultural Festival in Algiers is one of the most illustrious examples of Algerian policy at the time. This paper revisits Algiers' history as a Third World capital, while also discussing the limits of Algerian internationalism today.

Yasmina Reggad

We dreamt of utopia and we woke up screaming

We dreamt of utopia and we woke up screaming (named after R. Bolaño's *First Infrarealist Manifesto*) is a polyphonic and polyglot durational performance that intends to explore new ways of "exhibiting" or of presenting and activating research and archival material. Against the backdrop of the Cold War's bi-polar

tensions of the 1960s and 1970s, Algeria was at the epicentre of utopias emerging from the “peripheries.” Inspired by their own experiences of finding havens in Cairo, Tunis or Damascus, the Algerian government offered national liberation movements airtime on the newly established Algerian radio (RTA). These broadcasts were intended to direct the liberation struggles from exile, communicate with protest movements at home as well as mobilise international support. This paper explores what radio broadcasting in exile can tell us about political activities, the relationship with the host country and notions of legitimacy, loyalty outside the nation-state, hospitality, soft power and moral guidance? To what extent did it contribute to the development of new ideas, the changing of policy and the dissemination of information? How did it shape the writing of contemporary “transnational and un-national histories”? Finally, how did it inform us of listenership, and of the politics of solidarity manufactured in the acts of listening?

Moderated by Natalie Melas

PANEL 5: 11:30 AM – 1:30 PM

PLATFORMS III: EXHIBITING/PERFORMING SOLIDARITIES

Anthony Gardner Curating Solidarity

It is tempting to see the Mednarodni Grafični Bienale, (Ljubljana Graphics Biennial), as a landmark exhibition from the Non-Aligned world, with its explicit—and, to our eyes, very contemporary—interest in rethinking art’s international relations. Yet the Bienale was not an isolated example of large-scale international exhibitions on either side of the Iron Curtain seeking new forms of regionalism and cultural connection amid, and despite, Cold War hostilities. From 1955 onwards, a “second wave” of biennials emerged that was based outside the hegemons of the North Atlantic and Soviet Russia and very different in scope and intent from the first wave of Venice, São Paulo and documenta. Rather than emphasise landmark institutions,

however, this presentation considers the landmark protagonists behind them, for it was their capacity to manoeuvre between international ambition and local politicking, official cultural relations and informal social connection, that was the real driving force behind these exhibitions. In particular, this presentation focuses on the Director of Ljubljana's Moderna galerija, and for three decades the Director of the city's biennale, Zoran Kržišnik. His visions of global connectedness, in both his exhibitions and his unprecedented itineraries and networks across Latin America, Asia and Western and Eastern Europe, anticipate some of the foundational developments in postwar art and curatorial histories (such as the notion of the "global curator"). They also reveal complicated and sometimes contradictory politics underpinning the emergence of new internationalist exhibitions during the period.

Dina A. Ramadan

Reimagining the Mediterranean: The Alexandria Biennale, an Exhibition of Third Worldism

On July 26 1955, President Gamal Abdel Nasser inaugurated the Alexandria Biennale for Mediterranean Countries, as part of the extended celebrations of the 1952 Revolution. At first glance an international exhibition organised around the Mediterranean basin appears reminiscent of Egypt's ancien régime and its pre-revolution intellectual and cultural politics. However, a closer look reveals how the event—which took place just months after the Bandung Conference—was shaped by a Nasserism and Third Worldism that reimagined and reinscribed the Mediterranean as a much more polyvalent space, a transnational rather than regional one. Neither definitively European nor Arab, these 1950s and 1960s articulations of the Mediterranean transcended East and West and bridged three continents at once. By drawing on materials produced in the early decades of the biennale as well as mainstream Egyptian press coverage of the event, this paper explores the role of the Mediterranean in the wider cultural politics of post-independence Egypt, and demonstrates how the event shaped a fluid geographical space, imbuing it with changing meanings and malleable boundaries. Through an increased participation of artists from recently decolonised countries and Non-

Aligned Movement member-states, the biennale becomes a platform for new possibilities of artistic exchange and political solidarities.

Nada Shabout

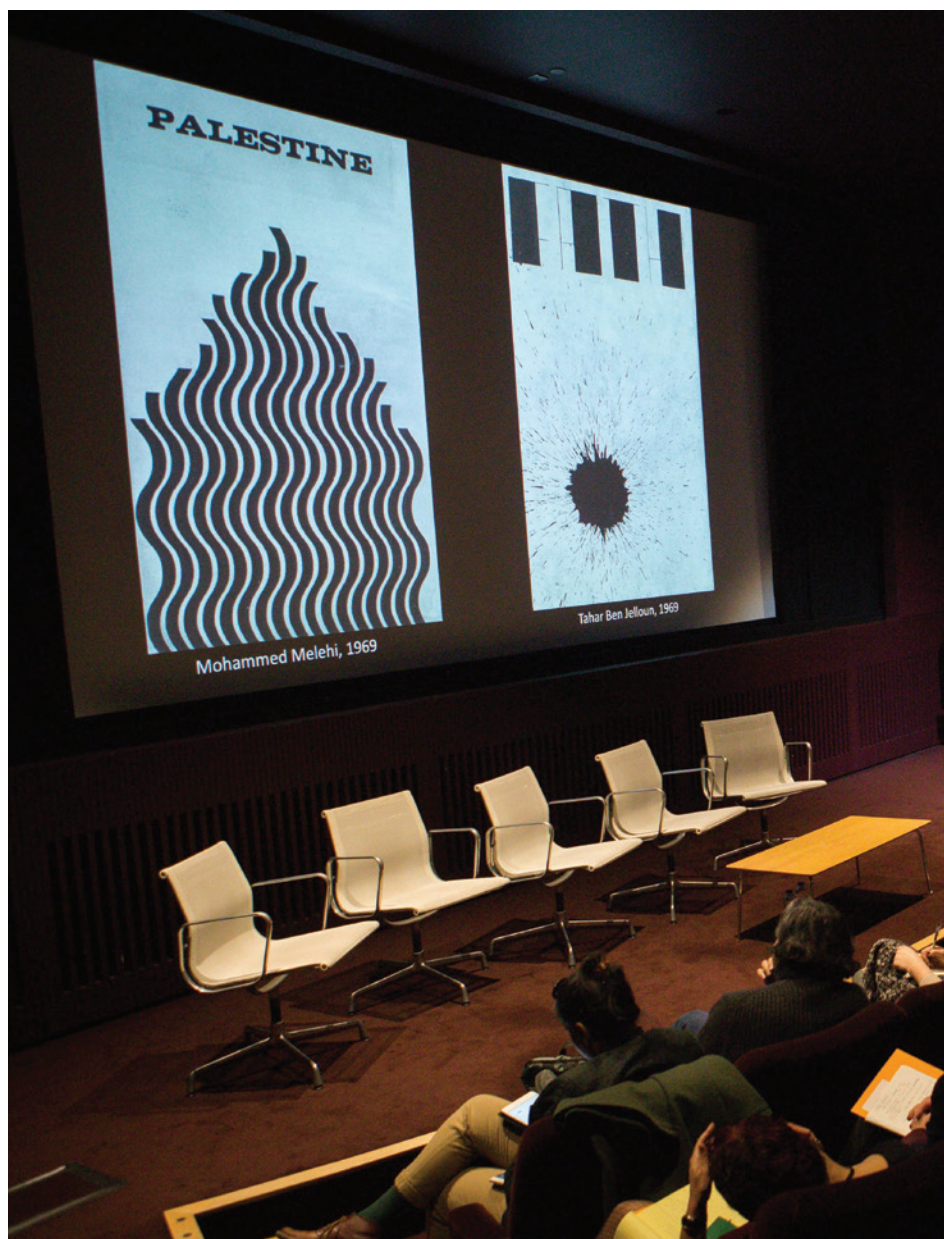
Palestine: "Because Politics is the Bread of the Third World"

"Artists against Racism" was the title of Mahammed al-Jazairi's introduction to the report following The Eighth General Assembly of the International Association of Art (IAA) that convened in Baghdad in May 17-27, 1976. The title was also shared by the exhibition organised on the occasion. Noticeable in the posters designed to promote the assembly and exhibition, as well as in the text of the report, is the dominance of the Palestinian struggle and cause. This paper explores how engaging Palestine (both as a discourse and people) caused a shift in aesthetics as well as subject matter and format in modern Iraqi art. For a moment, Palestine caused an alignment between the Iraqi Baathist government and Iraqi artists who were more leftist than the Baath party would like and would later become the reason for their diversion. This forgotten convening in Baghdad of the IAA and Iraq's membership in the association will be discussed, as will the assembly's inclusion of interventions by Iraqi artists, and two exhibitions. Both exhibitions, under the theme of assembly, highlighted the UN's 1975 declaration that "Zionism is a form of racism and racial discrimination."

Greg Thomas

"My Views Correspond with Those of All the Third World Revolutionaries": George Jackson - at the tip of Africa - in the Sun of Palestine

What does it mean to "curate" under settler-colonial occupation? What should happen to the notion of "art-space" after Black or Third World Revolutions proposed to depose the bourgeois conception of "art" as well as "space" for Black and World Revolution? And what might be the afterlife of an "exhibit" on the Immortal ones? This presentation explores these lines of thought with regard to the history of a particular project, "George Jackson in the Sun of Palestine," which opened in the West Bank (on October 20, 2015) and would manage to move across Historic



Axis of Solidarity symposium, Tate Modern, London. Courtesy: © Tate; photograph: Jacob Perlmutter



Palestine before continuing its ongoing travels abroad. The presentation reflects upon this act of “curation” as the initiation of a personal learning project rather than its simple culmination and as the instigation of a collective research agenda of global solidarity praxis—or “intercommunalism”—indeed, a “call and response” politics of outlaw memory and guerrilla imagination against colonialism, neo-slavery and imperialism in all forms. Finally, since the Black Panther, George Jackson, wrote in *Blood in My Eye*, “My views correspond with those of all the Third World Revolutionaries,” it is important to reassert the substance of this specific, revolutionary mode of solidarity against its latter-day, electronic superficialisations.

Moderated by Iftikhar Dadi

KEYNOTE 2: 2:30 AM – 3:15 PM

Russell Rickford

***“Declaring blackness is easy”, the work of solidarity is not:
African American Solidarities from Angola to Palestine***

In the 1970s an array of African American progressives launched grassroots campaigns to demonstrate solidarity with armed liberation struggles against European colonialism and white minority rule in Southern Africa. But violent internal divisions within the Angolan struggle complicated African American attempts to serve as comrades to Third World revolutionaries. Debates over which of Angola’s rival guerrilla movements deserved African American support led to bitter feuds on the black left. This keynote address explores how the Angolan affair exposed critical questions about the nature of revolution, the intersection of race and class, and the relationship of black Americans to other oppressed people around the world. The rise of Black Lives Matter gives these questions renewed urgency at a moment when the need for resurgent global solidarities is especially apparent.

PANEL 6: 3:15 PM – 4:45 PM

**PLATFORMS IV: MUSEUMS AS SPACES
OF SOLIDARITY**

Isabel García Pérez de Arce

***Between archive and event. Ephemeral works from the
Museum of Solidarity, 1971-1973***

The Museo de la Solidaridad (Santiago, Chile, 1971–73), or Museum of Solidarity, is a singular attempt to reconcile the conflicting couple of art and politics. The Museum of Solidarity was the materialisation of president Salvador Allende's Unidad Popular Government's ideas on artistic visibility, in relation to the shared agendas of two projects: the cultural change of Socialism in Chile and the new experimental model of the Museum. Renowned artists, curators and critics such as Harald Szeemann, Sol Lewitt, Hélio Oiticica and others participated in the inception of this Museum. This was possible thanks to the social and ethical commitment of Mário Pedrosa's experimental museological proposal, which involved participating in this unique museum based on the word "Solidarity". Allende's and Pedrosa's experimental museum project was left unfinished, as a consequence of the military coup of 11 September 1973. The documents kept from this period are footprints left from an interrupted conversation. Non-objectual works of art, which are now in the archive, raise relevant questions related to their activation that this presentation explores: how can we confront these artistic works that were created under specific motivations and contexts, without disrupting the poetic and political memory contained in their original proposal?

Kristine Khouri

Ties that Bind: Solidarity Museums in the 1970s

This presentation focuses on the links between four solidarity museums and museums in exile, all formed in the period of the mid-1970s to early 1980s. Museo de la Solidaridad Salvador Allende serves as a starting point which inspired three other solidarity museums: for Palestine (International Art Exhibition for Palestine), Nicaragua (Museo de Arte Latinoamericano en Solidaridad con Nicaragua) and for the people of South Africa/

Against Apartheid (Art against Apartheid collection). Initiated with a call to artists and through exhibitions showcasing the donations, these four museums were ambitious projects meant as political acts, to fight occupation, apartheid or dictatorship, or in support of a successful revolution. They were imagined primarily as museums in exile, without walls, and as collections that would tour as museums, until they could “return” to an unoccupied or democratic land. These museums-cum-collections were unknowingly bound together, through a shared idea of a donation-based museum in solidarity with a political cause, overlapping artist lists and interlocutors imagining these projects, a testament to the transnational networks of solidarity linking struggles around the world, and those that fought for them.

Alexia Tala

Museum of Solidarity: A Paradigm of Transnational Resistance and Solidarity in Art

This presentation explores the conception and execution of the Museo de la Solidaridad Salvador Allende in Chile and its resistance period in Chile and abroad in the context of the military dictatorship of General Augusto Pinochet. It also exposes the case of its dismantling and recovery from the point of view of society, culture and the artistic field in particular. Inaugurated in 1972, this museum was an institution created on the basis of solidarity through donations from artists of the world as a sign of support to the first elected socialist government in Latin America. The museum's abrupt interruption left some artworks spread throughout different Chilean embassies in Europe— these works were gathered together as the Museums of Resistance. This was a real paradigm in the history of Chile and a reflection of the spirit of solidarity of the international artistic world that was able to mobilise and resist the hardest times in Latin America.

Doreen Mende

Exhibiting a Knowledge of Struggle (a burdening paradox)

This paper is an actualized report from a collective effort to discuss an updated exhibition design at the Abu Jihad Museum for Prisoner Movement (Al-Quds University in East Jerusalem).

It originates from an intense work-meeting with former political prisoners, artists, theorists, architects, students and/or curators from the Occupied Territories in the West Bank, as well as from abroad at the International Art Academy Palestine in Ramallah. The report is built on three layers engaging with (a) the violent limits of museum practices to exhibit the lived experience of political imprisonment as a knowledge of ongoing struggle, as researched by historian and curator Baha Jubeh; (b) the necessity to include the analysis of the psychological consequences of political imprisonment in Palestine under the conditions of Occupation, as proposed by psychologist and counsellor Suhair Jubeh, as part of a public debate about imprisonment and society; and (c) the archive of the prisoner letters at the Abu Jihad Museum as a possible way to conceptualize a form of curatorial (geo-)politics which opens itself towards a “solidarity of strangers” (Jodi Dean) across geographies and time-zones in the post-1989 world.

Moderated by Achim Borchardt-Hume

PANEL 7: 5:00 PM – 7:00 PM

**LANDMARKS III: ANTI-APARTHEID SOLIDARITIES -
FROM SOUTH/ERN AFRICA TO PALESTINE**

Kassahun Checole

In Solidarity, From Eritrea to Palestine:

***Pan-Africanist Activism and International Solidarity
with People's Struggles***

This presentation provides a brief historical narrative of activist work in the United States, United Kingdom and Canada in support of people's anti-colonial, anti-imperial struggles, for peace and national liberation. Based on Checole's own experiences, the presentation illustrates the life journey of an activist directly engaged in struggles for social change and the fight to end colonial and imperial rule in Africa, Asia, the Middle East and the Americas. Special attention will be paid to independence struggle of Eritrea, global anti-apartheid movements and the anti-

colonial fight against Portuguese colonialism in East Timor and Africa. Significantly it revisits advocacy work conducted through pamphleteering, publishing and regular teach-in and sit-in activities, all forms of social activism which ought to be revived.

Gavin Jantjes

Solidarity Practised: Seven Tales of Solidarity

Arguing for solidarity to be understood as a form of action and human interaction, this presentation reflects on numerous personal and public experiences of solidarity with the anti-apartheid struggle that reveal different interpretations of the word. The presentation reveals some unknown events that highlight the complexity of solidarity and points to mechanisms through which individuals and organisations could practise it. If contemporary art is the translation of image into meaning, how was this encountered at the time of apartheid and in the years following its downfall? The role of international artists and South African artists in solidarity with the anti-apartheid struggle provide a degree of insight into how artists can today act in solidarity with current and popular movements for human rights and justice.

Nakajima Izumi and Ming Tiampo

From Post-Bandung to Post-Fukushima:

Building "Human-Scale" Worlds through Solidarity Movements in Japan

This collaborative paper historicises and theorises a series of artistic projects organised in Japan by art critic Haryu Ichiro (1925-2010) and art organiser Kitagawa Fram (1946-). It narrates their efforts to establish solidarity platforms in Japan through art, which articulate alternatives to West-centric neoliberal global capitalism and the Anthropocene, as well as decolonising Japan's own imperialist history. This paper begins with Haryu's role as a pioneer, who defined a vision of Third World solidarity in Japan through his formation of the Japan, Asian, African and Latin American Artists' Association (JAALA) and organisation of the 1978 exhibition *The Third World and US: The Restoration of Human Beings and Nature*. It then considers the impact of

Haryu's thinking on Kitagawa, who popularised Haryu's vision, pushing ideas about solidarity and environmental activism into widely accepted and artistically successful "human scale" public events, most notably the Echigo Tsumari Art Triennale. (Fram, 2015). By examining the work of figures from two different generations, this paper seeks to demonstrate the sustained history and significance of how these two Japanese critics sought to define a third way of creating transnational artistic networks, what Haryu described as "opening a window for artistic exchange and solidarity with the Third World, running against the tendencies of Japanese art to follow European and American trends." (Ichiro, 1994).

Omar Barghouti

BDS: Nonviolent, Globalised Palestinian Resistance to Settler-Colonialism and Apartheid in the Trump Era

Stephen Biko wrote, "The most potent weapon in the hands of the oppressor is the mind of the oppressed." From apartheid South Africa to the Jim Crow South in the US to Palestine, Biko's insight has proven to be precise and prescient. The Zionist settler-colonial project in Palestine has persistently sought to colonise not just the land of the indigenous Palestinians but our minds as well, by searing into our consciousness the imperative of submission to Israel's injustices as fate and the futility of hope in resisting its hegemony. Projecting invincibility and impunity, guaranteed by the US administration and the EU, Israel's regime of oppression aims at eradicating our very will to resist or to exist with rights and dignity. Consequently, the struggle for Palestinian justice has always been conditioned upon liberating our minds from the deeply-seated powerlessness that inhibits us and embarking on a radical process of hope-powered transformation and emancipation. This paper argues that the global, Palestinian-led BDS movement offers a particularly potent form of rooted, contemporary and context-sensitive nonviolent resistance in this regard.

Moderated by Carina E. Ray

MONDAY, 25 FEBRUARY

ARTIST PRESENTATION 3: 9:30 AM – 10:15 AM

Ala Younis***Enactment***

Artist Ibrahim Zayer shot himself in 1972, following the opening of a three-artist exhibition in Beirut. The reporting on this historical event overlooks the relationship between the timing of the exhibition and the artist's act; it has always centred on the artist's political and emotional life. His friend later wrote that the "shock factor" resulted from Zayer's choice of timing—apparently, he had talked about taking his own life since 1969. He moved from Baghdad to Beirut to join the Popular Front for the Liberation of Palestine (PFLP) in 1969. He wrote and illustrated for its magazine *Al Hadaf* (The Target). The cover of the sixth issue of *Al Hadaf*, published in 1969, depicts two militants jumping into the void. The duo appears as a two-headed, four-legged, multi-angled figure. The form of the two synched bodies signify their collaboration in combat. Photographs of sportsmen attempting to jump over the Berlin Wall in 1974 suggest a similar performance. In these isolated yet related incidents, particular bodies are forced in or out of a collective. These bodies are physical, minimal, choreographed—and driven by politics. This presentation explores the forms the body takes when supporting other bodies in a political project, in relation to the Arab world's history of insurgency and collective struggle.

PANEL 8: 10:15 AM – 11:45 AM

PLATFORM V: VISUALISING SOLIDARITY - AESTHETICS AND REVOLUTIONARY THOUGHT**Đỗ Tường Linh*****Contested Solidarity: Against Amnesia towards the Past and Future***

Solidarity between Vietnam and Cuba has mostly been framed as either communist propaganda or Utopian leftist heroism. This portrayal created a binary division between the Left and Right,

but it also further complicates the ideological or political divisions within each country. Through the investigation of visual documents such as films, graphic arts and interviews with Vietnamese artists and intellectuals who studied in Cuba in the 1960s-70s, this paper examines this contested connection. The paper draws on a critical reading of the decolonial thoughts of two political leaders, Hồ Chí Minh and José Martí, to juxtapose solidarity in the past and in the present. Regardless of the discontinuity of this entanglement, the paper argues that the legacy of this solidarity still exists to this day, using the retrospective exhibition of René Mederos and Vietnamese artists' responses to it in Hanoi in 2017 as a case study.

Morad Montazami

Printed Revolt: Posters from the 1979 Iranian Revolution

In the midst of the Iranian Revolution, Amir Esbati, a member of the Marxist Group 57 student organisation, observed in the local revue *Labour and Art* in December 1978: “The walls of the city have become like the pages of a popular history book, so specific that we can tell the date and time of each sign or inscription.” This presentation looks at the most powerful manifestation of street politics shaping visual culture in modern Iran: political posters. It explores how they operated, reproduced and speculated through conflicting groups and organisations - specifically through leftist students’ occupation of the Tehran faculty of Fine Art—which they turned into a “live museum” of the Revolution and the visual culture behind it. The story of those posters offers a “portrait” of the people’s uprising; but it also tells us how Iran, a country that was never colonised in the strict sense of the word, echoed the independence movements and anti-imperial struggles taking place in other parts of the world, from the spirit of the Non-Aligned Movement to the protests of May ‘68.

Kay Dickinson

Building a Cinematic Third Worldism

Just three months after the 1973 Non-Aligned Movement (NAM) Summit in Algiers, Algeria hosted the Third World Filmmakers Meeting as a deliberate cinematic corollary of this momentous prior

event. The Meeting culminated with a detailed, collaboratively-written manifesto that foregoes the “brave new ground” approach typical of the genre to instead purposefully extend already-existing NAM and United Nations Conference on Trade and Development (UNCTAD) politics into the realms of cinema. With its accent on the devastating impact of the trade deficits, First World monopolies and prejudicial tariffs hindering Third World cultural production and circulation, this document dedicates itself to economics and infrastructure. This presentation explores what we can draw for contemporary decolonial praxis from this period’s unified divestments and investments. Instructive here, if now increasingly unimaginable, are the policies of the host organisation, Algeria’s National Office for Cinema Commerce and Industry (ONCIC). Besides funding local film projects, ONCIC fostered international co-productions—including *Z*, *Eldridge Cleaver*, *Black Panther* and *The Sparrow*—that nourished the mutual support and training called for by NAM in order to consolidate tricontinental independence. ONCIC’s simultaneous and defiant curbing of the neo-colonial advances of the Motion Pictures Export Association of America also offers us insight into the power of boycott, an approach that would come to a head soon after with the OPEC oil embargo.

Moderated by Sook-Kyung Lee

PANEL 9: 11:45 AM – 1:15 PM

FUTURES OF SOLIDARITY SCHOLARSHIP

Louis Klee

Lionel Fogarty’s Poetics of Solidarity

Lionel Fogarty occupies a curious place in Australia letters. Regarded as the most important Aboriginal poet of his generation, and even, as John Kinsella declares, “the greatest living Australian poet,” he has nevertheless received little attention from scholars and is published by small, independent presses. Where considered at all, his politically charged, linguistically sui generis poetry is treated with baffled awe or else reduced to such bromides as, to again quote Kinsella, a “method [of] resist[ing]

the coloniser” through “an idiosyncratically creolised English.” This paper begins to address this critical neglect by arguing for the importance of a poetics of solidarity to Fogarty’s work. Taking its cue from auto-exegetical remarks, the paper maintains that a decisive influence on Fogarty’s poetry comes from his sustained commitment to internationalist, liberationist and anti-colonial politics. While there is no doubt that these influences were formative for Fogarty’s activism, they have a more lasting and less commonly understood impact on his poetry. As he once averred: “The only way I can write political things is through poetry... a poetic understanding... [precedes] a political understanding.”

Brigitta Isabella

Rewriting Bandung Spirit from Below

In 2015, a multi-sector alliance of workers from Indonesia demonstrated against the Asian African Conference Commemoration in Jakarta and Bandung. The workers alliance protested that the summit celebrated a false solidarity; that the Asian-African strategic partnership since 2005 has been orientated towards the interest of global capitalist investment, and essentially ignored the anti-imperialist spirit of the Bandung Conference of 1955. This grassroots movement reveals the limit of Bandung’s recent state-centred diplomatic space, and at the same time, revives the call for the historical people-centred anti-imperialist praxis and solidarity. This paper poses the critical question: how can we read and rewrite Bandung Spirit beyond the narrow-elite space of state transnationalism? To answer this question, this presentation juxtaposes the literary works of Indonesian leftist writers which circulated within the spirit of solidarity during the 1950s-1960s, with the contemporary literature produced by Southeast Asian migrant domestic worker-writers. By doing so, the presentation aims to identify the constraint and contradiction that Bandung Spirit had to navigate in the post-colonial cultural nationalism project. It also explores the extent to which migrant worker-writers - as the aesthetico-political agents of transnational solidarity today - are rewriting and reviving the people-centred Bandung Spirit from below.

Zeyad El Nabolsy

Lotus and the Self-Representation of Afro-Asian Writers as the Vanguard of Modernity

This paper has two aims. The first aim is to show that the editors of Lotus and some of the writers who contributed to it - especially Ezzedine Ismail, Anar Rzayev, Tawfick Zeyad, Abdel Aziz El-Ahwani, Joseph Ki-Zerbo, Alex La Guma, Adonis, Salah Dehni, Luis Bernardo Honwana, Ghassan Kanafany and Tozaburo Ono - attempted to reconceive of nationalism in a way that would make international solidarity constitutive of the new national projects. This proposition is quite different from thinking of Lotus contributors as abandoning nationalism in favour of a supranationalist project. The second aim is to show that at least some of the contributors to Lotus thought of themselves as the vanguard of modernity, and not as the creators of “alternative modernities.” Some of the aforementioned contributors implicitly drew on standpoint epistemology to argue that, due to their struggles against colonialism and racial discrimination, they had a privileged epistemic vantage point from which to criticise modernity in its European form for not being modern enough.

Moderated by Salah M. Hassan



Axis of Solidarity symposium, Tate Modern, London. Courtesy: © Tate; photograph: Jacob Perlmutter

Tariq Ali is one of the important critical thinkers of our time. He is a Marxist public intellectual, historian, journalist, novelist and a filmmaker, as well as a long-time political activist. He has written more than two dozen books on world history and politics, and seven novels (translated into over a dozen languages), as well as scripts for the stage and screen. Besides *The Islam Quintet*, a series of historical novels that has just been completed, he has authored many works of history and politics. His latest book is *The Dilemmas of Lenin: War, Empire, Love, Revolution* (2016). Ali lives in London; he is an editor of the *New Left Review* and Chairperson of its associated publishing house, Verso Books.

Omar Barhouti is a Palestinian human rights defender, co-founder of the Boycott, Divestment and Sanctions (BDS) movement for Palestinian rights, and co-recipient of the 2017 Gandhi Peace Award. He holds degrees in Electrical Engineering and Philosophy (ethics) from Columbia University and Tel Aviv University, respectively. He is the author of *BDS: The Global Struggle for Palestinian Rights* (Haymarket, 2011).

Eva Bentscheva holds a PhD in Art History from SOAS, University of London. Her research and curatorial work focus on performance art and conceptualism in South and Southeast Asia, and their diasporas in Europe. She is currently the Goethe-Institut Postdoctoral Fellow at Haus der Kunst in Munich and was previously a Visiting Research Fellow and Adjunct Researcher for the Tate Research Centre: Asia.

Anna Bernard is Senior Lecturer in English and Comparative Literature at King's College London. She is the author of *Rhetorics of Belonging: Nation, Narration, and Israel/*

Palestine (2013) and co-editor of *Debating Orientalism* (2013) and *What Postcolonial Theory Doesn't Say* (2015). She is currently working on a book called *International Solidarity and Culture: Nicaragua, South Africa, Palestine, 1975-1990*.

Achim Borchardt-Hume is Director of Exhibitions and Programmes at Tate Modern, and Chair of the Steering Group for Hyundai Tate Research Centre: Transnational. His recent projects include *The EY Exhibition Picasso 1932, Robert Rauschenberg*, and the first major Malevich retrospective in the UK. He serves on the Advisory Boards of Generali Foundation, Vienna and Sadar Collection, Beirut. He holds a PhD in Art History and Theory from Essex University on art and politics in Fascist Italy.

Kassahun Checole is the founder and publisher of Africa World Press and the Red Sea Press, whose almost 36-year tenure in academic publishing has focused on social change and social movement work. Originating from Eritrea, in East Africa, Checole has taught at both Rutgers University and El Colegio de Mexico in Mexico City.

Iftikhar Dadi is Associate Professor in Cornell University's Department of History of Art, Co-Director of the Institute for Comparative Modernities, and Director the South Asia Program. He teaches and researches modern and contemporary art from a global and transnational perspective, with emphasis on questions of methodology and intellectual history. His publications include *Modernism and the Art of Muslim South Asia* (2010).

Manthia Diawara is Professor of Comparative Literature and Cinema Studies at New York University. He is a cultural critic, writer and filmmaker. His

books include *In Search of Africa* and *We Won't Budge, An African Exile in the World*. His films include *Edouard Glissant, One World in Relation* (2010), *Negritude, A Dialogue between Senghor and Soyinka* (2016), and *An Opera of the World* (2017).

Kay Dickinson is Professor of Film Studies at Concordia University, Montreal. She is the author of *Arab Cinema Travels: Syria, Palestine, Dubai and Beyond* (British Film Institute Press, 2016) and *Arab Film and Video Manifestos: Forty-Five Years of the Moving Image Amid Revolution* (Palgrave, 2018). She has published on Arab revolutionary culture in journals such as *Screen*, *Cinema Journal*, *Camera Obscura* and *Framework*.

Jihan El-Tahri is an award-winning director, producer, visual artist and writer. She has been a member of the Academy (The Oscars) since 2017. She mentors documentary filmmakers in Europe and Africa. Her visual art exhibitions have travelled in Europe, Africa, Latin America and India. She started her career as a foreign correspondent covering Middle East Politics and has served on the boards of several African film organisations including The Guild and Fepaci.

Zeyad El Nabolsy is a Palestinian-Egyptian PhD student at the Africana Studies and Research Centre at Cornell University where he is working on African Marxism, non-Eurocentric theories of modernity and modern African political and social philosophy. He obtained a BEng (in Chemical Engineering and International Studies) and an MA in Philosophy from McMaster University.

Rafael Enriquez Vega is the Artistic Director of OSPAAAL (1977-1988; 2006-Present), where he oversees the Tricontinental magazine, posters,

and exhibitions. He is a specialist in graphic design and illustration. His illustrations have appeared in some of OSPAAAL's most iconic posters, including the "el Che de la Sonrisa," as well as in posters for Cuba's Movement for Peace and in Mexican and Venezuelan political magazines.

Isabel García Pérez de Arce is currently Chief Director of the Archive for Architecture, Design and Urban Studies, Universidad Católica de Chile. The Founder and Director of the Documentation Centre of the Arts Centro Cultural Palacio La Moneda Chile, she has worked as a researcher and curator on international projects such as the Biennial of São Paulo (2008), Triennale Chile (2009), Museo Nacional Reina Sofía, Madrid (2010) Contemporary Museum Metelkova, Ljubljana (2014).

Anthony Gardner is Head of the Ruskin School of Art at Oxford University and an editor of *ARTMargins* (MIT Press). His books include *Politically Unbecoming: Postsocialist Art against Democracy* (MIT Press, 2015), *Neue Slowenische Kunst: From Kapital to Capital* (with Zdenka Badovinac and Eda Čufer) and, with Charles Green, *Biennials, Triennials and documenta: The exhibitions that created contemporary art* (Wiley-Blackwell, 2016).

Elizabeth Harney is Associate Professor, University of Toronto. She was inaugural curator of modern arts, Museum for African Art, Smithsonian. Harney is author of *In Senghor's Shadow* (Duke, 2004) and *Ethiopian Passages* (Smithsonian, 2003). She is co-editor of *Mapping Modernisms: Art, Indigeneity, Colonialism* (Duke, 2018). Her current book, *The Retro Modern: Africa and the Time of the Contemporary* is forthcoming.

Salah M. Hassan is the Director of The Africa Institute. He is the Goldwin Smith Professor and Director of the Institute for Comparative Modernities, and Professor of Art History and Visual Culture in the Africana Studies and Research Centre, and the Department of History of Art and Visual Studies, Cornell University.
(see full biography in page 06)

Brigitta Isabella is the initiator of From Bandung to Berlin, an artistic research platform that thinks through and speculates within the historical and geopolitical sites of the 1955 Bandung Conference and the 1989 Fall of the Berlin Wall. She is affiliated with KUNCI Cultural Studies Centre, a research collective based in Yogyakarta, and is part of the collective editorial team for the journal *Southeast of Now: Directions in Contemporary and Modern Art in Asia*.

Gavin Jantjes was born in Cape Town and has spent a great part of his professional life in exile from apartheid, working as an artist, curator, educator and artistic director in Germany, England and Norway. His paintings and graphic works have been exhibited internationally and are held in numerous museum collections. He initiated the Visual Century Project and is the author of *Visual Century: South African Art in Context 1907 - 2007* volumes I - IV (Wits University Press, 2011).

Kristine Khouri is an independent researcher and writer whose research interests focus on the history of arts circulation and infrastructure in the Arab world, as well as archival practices and knowledge dissemination. She has undertaken the *Past Disquiet*, a research project with Rasha Salti, culminating in an exhibition and book. She is also a member of the Arab Image Foundation.

Clara Kim is The Daskalopoulos Senior Curator, International Art at Tate Modern where she oversees the research, acquisition and collection of art from Africa, Asia and the Middle East. She is currently working on a major survey on the work of Steve McQueen.

Louis Klee is a PhD student in Criticism and Culture at Gonville & Caius College, the University of Cambridge, where he is the 2018 John Monash Cultural Scholar. He earned a Bachelor of Philosophy (PhB) from the Australian National University and has received the Palgrave Macmillan Essay Prize and the Peter Porter Prize.

Christopher J. Lee is an Associate Professor of History and Africana Studies at Lafayette College in Easton, Pennsylvania. He has previously taught at Stanford, Harvard and the University of the Witwatersrand, Johannesburg. He has published five books, including *Making a World after Empire: The Bandung Moment and Its Political Afterlives* (2010) and *Frantz Fanon: Toward a Revolutionary Humanism* (2015).

Sook-Kyung Lee is Senior Curator, International Art (Hyundai Tate Research Centre: Transnational). She previously led Tate Research Centre: Asia and has had responsibilities for the research and acquisition of Asia-Pacific art for Tate Collection. Lee has convened and participated in several international symposia and conferences and written and lectured on modern and contemporary Asian art with a focus on transnational contexts.

Anneka Lenssen is an Assistant Professor of Global Modern Art at UC-Berkeley and affiliated faculty in the Centre for Middle Eastern Studies.

She is co-editor (with Nada Shabout and Sarah Rogers) of the anthology *Modern Art in the Arab World: Primary Documents* (New York: MoMA, 2018). Her current project is the monograph *Beautiful Agitation: Modern Painting and Politics in Syria*.

Đỗ Tường Linh is an independent art researcher and curator based in Hanoi, Vietnam. Her research and curatorial practice range from art and politics, conceptualism and post-colonial studies. She has engaged in artistic, cultural and social activities in Vietnam, Southeast Asia and beyond since 2005, collaborating with various art spaces, galleries and institutions in different roles; writing, researching, curating, teaching and translating.

Lydia H. Liu is the Wun Tsun Tam Professor in the Humanities and Director of the Institute for Comparative Literature and Society at Columbia University. She is a 2018-2019 member of the Institute for Advanced Study in Princeton and a former Guggenheim Fellow. Her books include *The Freudian Robot* (2010), *The Clash of Empires* (2004), *Translingual Practice* (1995) and *Tokens of Exchange* (ed. 1999).

Anne Garland Mahler is an Assistant Professor of Latin American Cultural Studies at the University of Virginia. She is the author of *From the Tricontinental to the Global South: Race, Radicalism, and Transnational Solidarity* (Duke, 2018). She publishes and teaches in the areas of histories of radical internationalism, racial discourses, Cold War politics and postcolonial and Global South theory.

Fouad Makki is Associate Professor of Development Sociology. His areas of interest include classical and contemporary social theory, the

historical sociology of development and modernity, and the contested dynamics of nationalism and colonial empires. His research program and publications seek to advance knowledge of the historical sociology and political ecology of development processes. He received his PhD from Binghamton University.

Natalie Melas is an Associate Professor of Comparative Literature, Cornell University. Her interests cover Francophone and Anglophone Caribbean literature and thought, modern Greek, French and English poetry, and comparative modernities. She is the author of *All the Difference in the World: Postcoloniality and the Ends of Comparison* (Stanford UP, 2007) and co-editor of *The Princeton Sourcebook in Comparative Literature* (Princeton UP, 2009).

Doreen Mende is a curator and theorist, and Professor for Curatorial Politics and head of the CCC Research-based Master at HEAD Genève/Switzerland. She is one of the founding members of the Harun Farocki Institut in Berlin. Her work appears in *Jerusalem Quarterly*, the *Oxford Handbook of Communist Visual Cultures* (forthcoming) and *Bauhaus Imaginista* at Garage Museum in Moscow among others. She received a PhD from Goldsmiths, London.

Naeem Mohaiemen combines films, installations and essays to look at borders, wars and belonging, bracketed by Decolonisation and World Socialism after World War II. The stories we tell ourselves to keep living, the unreliability of human memory and the role of misrecognition in solidarity, are a throughline in the work. Mohaiemen's films were shortlisted for the 2018 Turner Prize.

Elaine Mokhtefi is an American writer and painter who worked with the FLN during the Algerian war for independence. She was a member of the team that organised the First Pan-African Cultural Festival in 1969 and was instrumental in the establishment of the Black Panther Party in Algiers. Her memoir *Algiers, Third World Capital* was published by Verso in 2018.

Morad Montazami is an art historian, a publisher and a curator. He has published several essays on artists such as Zineb Sedira, Éric Baudelaire, Walid Raad, Faouzi Laatiris, Latif al-Ani, Hamed Abdalla and Behjat Sadr. He also runs the journal *Zamân* (Textes, images et documents) and *Zamân Books*, committed to exploring transnational studies of Arab, Asian and African modernities.

Nakajima Izumi is an art historian, and Associate Professor at Tokyo Metropolitan University, Tokyo. She writes on contemporary art, feminism and Japanese art. She wrote her PhD on Postwar Japanese Abstract Painting and Women Painters. Her published work includes "Dream for Solidarity: Palestinian Art, JAALA and Haryu Ichiro in the 1970s and 1980s" in *Past Disquiet: Artists, International Solidarity and Museums-in-Exile* (2018).

Holiday Powers is Assistant Professor of Modern and Contemporary Art at VCUarts Qatar. She received her PhD from Cornell University, where her doctoral research focused on modernism in Morocco. She has contributed to publications including *Nka: Journal of Contemporary African Art* and *The Journal of North African Studies*.

Dina A. Ramadan is Assistant Professor of Arabic at Bard College. She is currently completing a book manuscript entitled *The Education*

of Taste: Art, Aesthetics, and Subject Formation in Colonial Egypt. She is a senior editor of *Arab Studies Journal* and a founding member of the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA).

Carina E. Ray is Associate Professor of African and African American Studies at Brandeis University and author of the award-winning book *Crossing the Color Line: Race, Sex, and the Contested Politics of Colonialism in Ghana*. Her articles have appeared in *Gender and History*, *PMLA*, and *The American Historical Review*, among others. She is currently working on an oral history project which documents the experiences of Cubans who served in Angola, Mozambique, and Ethiopia.

Yasmina Reggad is an independent curator, writer, researcher and, at times, performer and choreographer. She works between Athens, Algiers and London and holds an MA in Medieval History from the Sorbonne University. She is currently curator at *aria* (artist residency in Algiers). Her research focuses on the politics of futurity and explores performative methodologies inspired by dance and performance notations.

Russell Rickford is an Associate Professor of History at Cornell University and the author of *We Are an African People: Independent Education, Black Power, and the Radical Imagination* (Oxford University Press, 2016), which received the 2016 Hooks Institute National Book Award and the 2017 OAH Liberty Legacy Foundation Award. He is currently working on a book about African-American radicalism and Guyana in the 1970s. His popular writings on racial and social justice have appeared in publications such as *In These Times* and *Counterpunch*.

Nada Shabout is a Professor of Art History and the Coordinator of the Contemporary Arab and Muslim Cultural Studies Initiative (CAMCSI) at the University of North Texas. She is the founding president of the Association for Modern and Contemporary Art from the Arab World, Iran and Turkey (AMCA) and co-editor of *Modern Art in the Arab World: Primary Documents* (MoMA, 2018).

Devika Singh has recently been appointed Curator, International Art, at Tate Modern. Past exhibitions include "Planetary Planning" at the Dhaka Art Summit and "Gedney in India" at the CSMVS, Mumbai, and Duke University and she is currently finishing a book on art in India in a global context for Reaktion Books.

Sanjukta Sunderason

Sanjukta Sunderason is a historian of twentieth-century left-wing aesthetics and visual art during decolonisation. Her research explores connected histories of art and the left across post-partition India, West and East Pakistan between 1950s-1960s, and post-1945 transnational aesthetics of freedom. She is based in the Netherlands where she is Assistant Professor of Modern South Asian Studies at Leiden University.

Alexia Tala is an independent curator, Chile/Brazil. Currently chief curator for 22nd Paiz Art Biennial in Guatemala and Director of Plataforma Atacama. She worked as curator for the 8th Mercosur Biennial, 4th Polygraphic Triennial San Juan, Latin America and the Caribbean and 20th Paiz Art Biennial and conceived the project *Latin American Roaming Art* (LARA). She was also guest researcher for Museum of Solidarity.

Greg Thomas teaches Black Studies in English at Tufts University. Author of *The Sexual Demon of Colonial Power and Hip-Hop Revolution in the Flesh*, he's also curator of George Jackson in the Sun of Palestine as well as *Sur les Traces du Black Panther/A Black Panther Re-Awakens: Kwame Ture* (Stokely Carmichael), which recently launched in Conkary, Guinea, on November 22, 2018.

Ming Tiampo is Professor of Art History and a founding member of the Institute for Comparative Studies in Literature Art and Culture at Carleton University in Ottawa, Canada. She is a scholar of transnational vanguardism with a focus on Japan after 1945. Tiampo's publications include *Gutai: Decentering Modernism* (University of Chicago Press, 2011).

Cecilia Vicuña is a poet, artist, filmmaker and activist from Chile. Her precarious work addresses ecological destruction, human rights and cultural homogenisation. She is the author of 22 art and poetry books. Her *New & Selected Poems of Cecilia Vicuña* is just out from Kelsey Street Press, 2018. She lives between Chile and New York.

Ala Younis is an artist, with curatorial, film and publishing projects. Her work was exhibited at the Venice, Gwangju, and Istanbul biennials, the New Museum Triennial and the Home Works Forum among other places. Her projects include *Nefertiti*, *Tin Soldiers*, *An Index of Tensional and Unintentional Love of Land*, *Plan for Greater Baghdad*, and *Drachmas*. Younis curated Kuwait's first pavilion at the Venice Biennale; and co-founded the publishing initiative *Kayfa ta*.

GLOBAL AFRICA: AFRICAN AND AFRICAN DIASPORA STUDIES IN THE 21ST CENTURY

12-14 March 2019

Africa Hall, Sharjah
United Arab Emirates



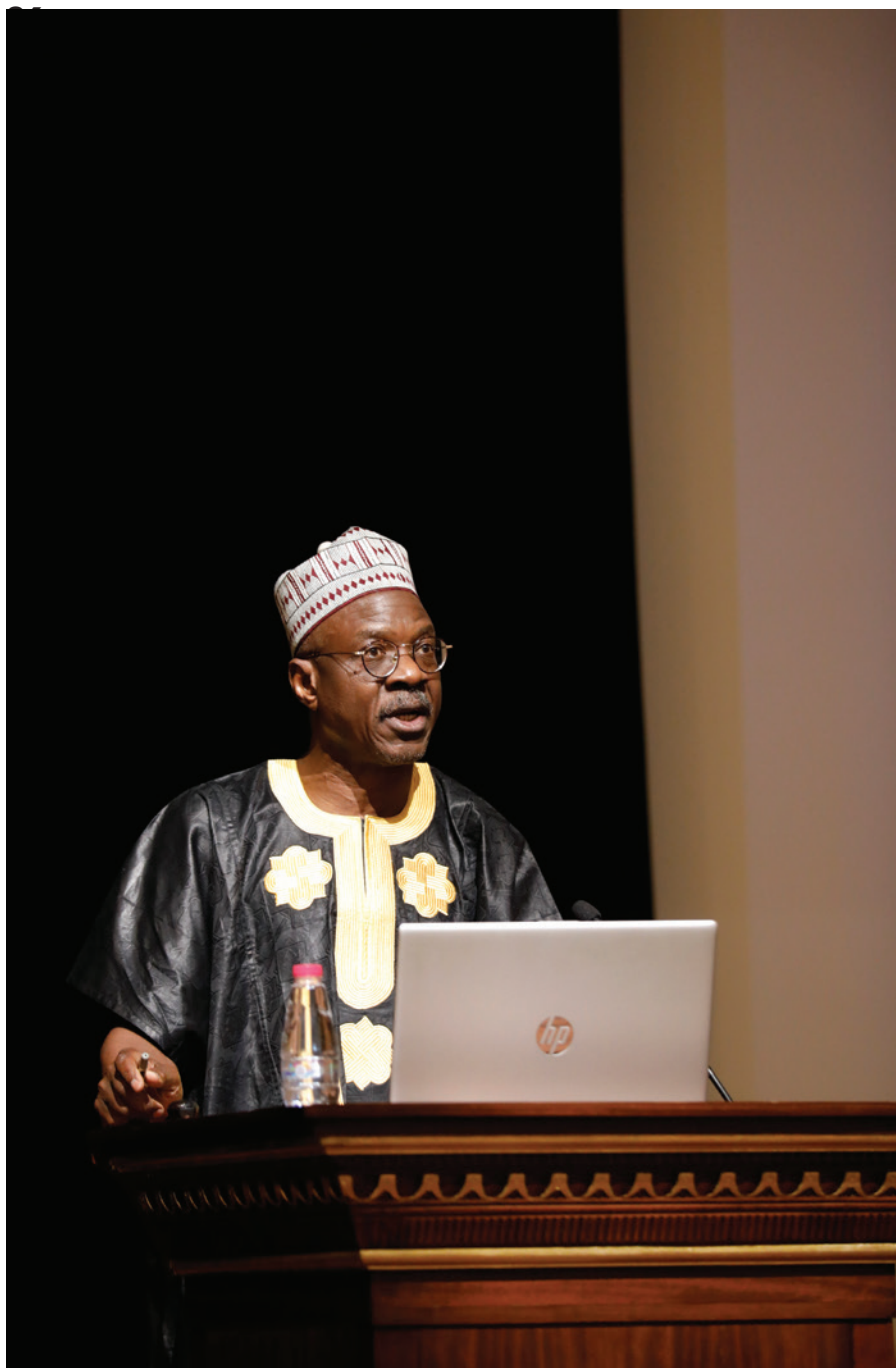
This international conference was convened by Hoor Al Qasimi (President, The Africa Institute and President and Director, Sharjah Art Foundation), Salah M. Hassan (Director, The Africa Institute and Goldwin Smith Professor and Director, Institute for Comparative Modernities, Cornell University) and Carina E. Ray (Associate Professor, Brandeis University).

Foreword

The Africa Institute held the international conference Global Africa: African and African Diaspora Studies in the 21st Century, between the 12 and 14 of March 2019 in Sharjah, UAE. The three-day conference took place in the newly rebuilt Africa Hall, originally constructed in 1976 as a venue for showcasing African arts and cultures.

This conference aimed to assess the current state of African and African Diaspora studies and interrogate new theoretical approaches through a range of interdisciplinary perspectives. The conference welcomed scholars in African and African Diaspora studies from across the globe to present papers in their respective disciplines and specialisations, towards the shared goal of appraising their fields in the past and present. It sought to foster conversation about what lies ahead for African and African Diaspora studies, especially in the context of increased globalisation and migration, caused by the crisis of the postcolonial state in Africa and compounded by rising xenophobia and anti-immigration policies in Europe and North America. The intention was to provide a platform for conference participants to document and provide a critical understanding of the major transformations and theoretical shifts in African and African Diaspora studies.

In recent decades, African and African Diaspora studies have increasingly engaged with postcolonial studies as well as race, gender, sexuality and feminist studies. Central to these developments is a rising interest in the contributions of several pioneering African/Black diasporic intellectuals such as Frantz Fanon, Aimé Césaire, Édouard Glissant, W.E.B. Du Bois, and Léopold Sédar Senghor, who played pivotal



roles in the formation of schools of thought such as Pan-Africanism and Negritude. Also of note are the works of influential contemporary theorists and scholars such as Angela Davis, Sylvia Wynter, and Kimberlé Crenshaw whose contributions have shifted the field towards a more intersectional analysis in which the imperatives on feminist, gender, sexuality, race and class, among other factors, are taken into consideration along with the African experience. Inspired by these interventions within the field, a new generation of Africanist scholars has produced a body of work critical of patriarchy, Eurocentrism and other hegemonic paradigms.

The last two decades have also witnessed rising scholarly interests in the study of new frontiers of African diaspora studies. These include other aspects of the African diaspora in the Spanish speaking Caribbean (such as Cuba and Puerto Rico) and Latin America including Brazil, in addition to the Black British experience and recent African migrations and diasporas in Europe and the Middle East. These developments will certainly play a part in reconfiguring the field and expanding its scope—and by extension the scholarly focus and curricula of the new Africa Institute. The Africa Institute will engage with and shape these new paradigms of thought in ways that will ensure its place at the forefront of African and African diaspora studies for years to come.

TUESDAY, 12 MARCH

SESSION 1: 11:30 AM - 1:30 PM

AFRICA AND AFRICAN DIASPORA STUDIES: THE STATE OF THE DISCIPLINE**Jean Allman**

J.H. Hexter Professor in the Humanities, Washington University in St. Louis, US

Montreal and the Unfinished Business of 1969: Reflections on Whiteness, African Studies, and the Racial Politics of Knowledge Production in North America

Why is African studies in North America dominated by white scholars? In this reflection piece, the former president of the African Studies Association outlines the organisation's 60-year history, exposing the processes by which white privilege was hardwired into African Studies at the organisation's founding in 1957 and then secured by 1) the displacement of the much older tradition of African-American scholarship on Africa and 2) by the 'recolonization American-style' of knowledge production on the continent in the postcolonial era.

Kehinde Andrews

Professor, Black Studies, Birmingham City University, UK

Black Studies in the 21st Century: The Science of Liberation in the Neo-Liberal Institution

In September 2017 the first Black Studies degree in Europe at Birmingham City University, UK was launched. The degree was a culmination of work building Black Studies research and networks, and being able to build a critical mass of Black faculty in the institution. Black Studies is 50 years behind the US for a number of reasons, most notably, the lack of Black faculty. Only one percent of academic staff are Black, and 125 out of 19,000 full professors in the entire country are Black. Andrews and his peers were able to launch the degree because they have six full time Black faculty in the same department, a totally unique situation in

Europe. But Black Studies is about far more than representation, its goal is to transform not just who is in the institution but also the role of the academic. In the age of neo-liberalism the challenge to inherit the legacy of the 'science of liberation' is increasingly difficult. Building communities of practice that can uplift Black communities goes against the historic role of the university in maintaining racial hierarchy. The challenge of the Black Studies intellectual is to subvert the university and use their positions of privilege in service of Black communities. This paper will consider the extent to which Black Studies in the 21st century can overcome the 'crisis of the Negro intellectual' and fulfil the promise of putting the academy in service of liberation.

Akosua Adomako Ampofo

Professor, African and Gender Studies, University of Ghana

Cross-Examining African-centredness Debates: Whose Conversations, What Do They Say, Where, and To Whom?

Over the last few decades there has been a veritable explosion of debates and counter debates about Africa in both the popular and academic press, as well as social media, with different protagonists engaging in re-claiming, surfacing, interpreting and sometimes re-writing African stories. The perspectives of peoples of Africa living on the African continent and in the diaspora frequently collide with the perspectives of non-Africans/Africanists in terms of what is privileged in the stories about Africa and the 'Black condition'. The effort to centre Africa in the experiences and future of African peoples is not new—prior attempts have existed on both sides of the Atlantic, for example the work that led to the first Africanists congress held in Ghana in 1962, and even before that the debates emanating out of the Historically Black Colleges and Universities (HBCUs). In this paper Adomako Ampofo will reference some of the historical as well as contemporary representations, debates, contestations, and push backs within the academy, traditional news media, and popular and social media.

Moderator and Discussant: Carina E. Ray – Associate Professor, African and African American Studies, Brandeis University, Waltham, US

SESSION 2: 2:30 PM – 4:30 PM

**AFRICAN/A PHILOSOPHY AND THE BLACK
INTELLECTUAL TRADITION**

Susan Buck-Morss

Distinguished Professor of Political Philosophy, CUNY Graduate Center, New York, US and Professor Emeritus, Department of Government, Cornell University Ithaca, US

'Hegel and Haiti' in Retrospect

In the years since Buck-Morss' essay *Hegel and Haiti* was published, much in scholarship has changed and much remains the same. Diaspora studies has expanded in wonderful ways, but Hegel scholarship has hardly been disturbed. Translations from Brazil and Mexico to China and Japan provide a perspective on global critique. A lasting effect has been this essay's contribution to method, with its emphasis on the 'and' that brings together within one constellation several phenomena that are usually kept apart. This method can be deployed in many different areas, including art, and is productive for south-south projects of research. A new understanding of 'universal' is implied. This paper is a reconsideration of Buck-Morss' original essay, given the transformation of knowledge-production in African Studies as the field has evolved in the 21st century.

Olúfemi Táíwò

Professor, Africana Studies and Research Center, Cornell University, Ithaca, US

***How Language Stunts Knowledge Production in
African Studies***

How do we explain a situation in which a continent that has always been a significant presence in globalisation, however far back we go, is only now referenced as part of European and American or, lately, Asian shenanigans in global narratives? Why doesn't the world beat its path to Africa's doors when it comes to intellectual engagement? To finding African insights into the human condition beyond those compelled by pity for the prostrate

condition of poor Africans? To identifying, studying, and arguing with African answers to the perennial questions of philosophy? In this presentation, Táíwò argues that we Africans are our own worst enemies. This is where he departs from his previous polemics against Africanists. His attention here is concentrated on us, African scholars, inside and outside of Africa. Our self-presentation, our self-awareness, our sense of collective identity as scholars feed these shortcomings. The language in which we conceive of our studies, articulate the issues, report our outcomes, plays a crucial role in how our knowledge is received, deployed and responded to by the world within and without Africa.

Natalie Melas

Professor, Comparative Literature, Cornell University, Ithaca, US

Aimé Césaire's Publics: The Anticolonial Intellectual between Poetry and Politics (1935-1948)

How can we account for what is, or who are, the publics for the writings of a young, Black anticolonial intellectual from the Caribbean island of Martinique, spanning from his student years in Paris before the Second World War, through his work as a teacher and resistant intellectual during the war years in Martinique, up to and just beyond his accession to public office with his election as a representative to the French National Assembly just after the Second World War? This presentation will pursue two lines of inquiry to approach the topic. The first, drawing on important recent scholarship, will attempt a sketch of the complex historical and sociological dimensions at play in how this particular black radical public intellectual emerged during this period. The second line of inquiry looks to a selection of Césaire's poetry and political speeches for how he develops and projects an idea of the public, one which forges an inner voice out from the miasma of historical depredation and present colonial destitution (speaking, and speaking for) and experiments with modes of declamatory address (speaking to or speaking at) and another, outer voice, if you will, which deftly rises to public occasions and commemorations. Aimé Césaire is best known as one of the co-creators of the concept of Negritude. While giving

some attention to this aspect of Césaire's political and intellectual itinerary, this presentation seeks to widen and nuance the context in which we receive his indispensable work today.

Mamadou Diouf

Leitner Family Professor of African Studies and History and Chair of Middle Eastern, South Asian and African Studies Department, Columbia University, New York, US

Imaging Africa from the Diaspora: African-American and the African Presence in the Library of Human Civilization

This presentation opens with a meditation on three intersecting events: (a) A monument erected on top of a volcanic hill in the westernmost, Atlantic African city, Dakar; (b) Ngũgĩ wa Thiong'o's last book, *Something Torn and New: An African Renaissance* (Civitas Books, 2009), and (c) Henry Louis Gates' op-ed on Ending the Slavery Blame-Game in the 22 April 2010 issue of *The New York Times*. It seeks to examine how Black intellectuals and artists (African-American and African) engaged with their own exclusion from Universal History in the early 20th century. What framework did they develop in order to restructure the Universal History in order to accommodate their inclusion? What competing narratives of the universal emerged from their efforts to decentre world-history written from the vantage point of Europe? Diouf's goal is to document the role of Africa in their discussion and historical methods. In the case of world-history production, the cyclical nature of history, the grand narratives, and non-national history that they adopted to restore Africa to universal history and Africans to humanity. This paper identifies, describes and analyses two different intellectual approaches—Atlantic and African—to Africa and world history. African-Americans and Africans are engaging both the continent and diasporic territories, but at different moments, and according to the changing circumstances that are specific to the contexts in which they were imagining usable pasts. Using similar resources, evidence of African civilisation, customs, and culture derived from

the social sciences, both groups sought in Africa ways to reassert their authority; in the African-American case as citizens of the United States and active members of the international ‘community of nations’, and in the African case as citizens of colonial empires.

Moderator and Discussant: Manthia Diawara – Distinguished University Professor, Comparative Literature and Cinema, New York University, US

SESSION 3: 4:30 PM – 6:30 PM

**AFRICAN AND AFRICAN DIASPORA LITERATURE, AND
PERFORMING ARTS**

Dagmawi Woubshet

Ahuja Family Presidential Associate Professor of English,
University of Pennsylvania, Philadelphia, US

***The Films of Abderrahmane Sissako and the Right to
African Interiority***

Abderrahmane Sissako has produced an incomparable body of work. Films like *Life on Earth* (1998), *Waiting for Happiness* (2002), *Bamako* (2006) and *Timbuktu* (2014), among others, stand out for their exquisite painterly eye as well as their unflinching political vision. Sissako’s films are as much concerned with the quotidian African experience as they are with the continent’s political reality, and beautifully interweave scenes of everyday life with charged political sequences. This presentation will consider two of Sissako’s most critically acclaimed films—*Bamako* and *Timbuktu*—examining closely both his aesthetics (particularly, the way he foregrounds African interiority) and the urgent cultural and political questions these films raise.

Naminata Diabate

Assistant Professor, Comparative Literature, Cornell University,
Ithaca, US

Naked Protest as Naked Agency in Africa

Engaging a multidisciplinary framework, this paper explores naked protest, one of the most growing forms of female political contestation in the generalised African context. Diverging from reflections in specific disciplinary contexts—political science, anthropology, and literary criticism—that highlight triumphant accounts of the women's gesture, Diabate offers a different way of conceptualising defiant self-exposure. Rather than focus on women to fall into 'the romance of resistance' (Lila Abu-Lughod 1990) or 'aggrandized agency' (Amanda Anderson 2000), she considers the reactions of the women's targets, bystanders, and translators as crucial to our accounts of the gesture. Closely reading literary fiction and visual artworks (painting and illustrations) yields the concept of naked agency. 'Naked agency' privileges the dialectical movement between fluctuating narratives of power and victimhood that involve all parties for a more comprehensive understanding of resistant self-exposure. In this dynamic, the agency of the women and that of their targets and other stakeholders are simultaneously co-constitutive, precarious, and triumphant. To think of the women's agency as open and unfolding carries implications for reflections on agency and subjectivity, two concepts that have consistently haunted African studies in what is now loosely called the Global North. This constant engagement with agency, the relative capacity for self-understanding and self-representation, lies in grappling with the aftereffects of several historical traumas: the Arab slave trade, the transatlantic slave trade, colonisation, and more recently globalisation.

Aliyyah Abdur-Rahman

Associate Professor, American Studies and English, Brown University, Providence, US

The Aesthetics of Regard: Theorising 21st Century Black Feminist Art Praxis

Treating Black feminism as a radical ethic of being and relating, as the shaping content of Black women's collective wisdom (across the globe and the ages), and as the blueprint for a just world, this paper centres Black feminism in studies of new millennial African diaspora expressive culture. Abdur-Rahman proceeds from the premise that racialised and gendered systems of captivity and control (from the plantation to the checkpoint to the prison) operate through techniques and technologies of ubiquitous surveillance, tracking, and capture that isolate and terrorise those who are most vulnerable and marginalised. Building on bell hooks' insistence on love as radical politics and Brittney Cooper's definition of Black feminism as Black girl friendship, this paper puts into conversation the work of Somali British poet Warsan Shire, her recent collaborator Beyoncé, and visual artist Alexandra Smith, to theorise what Abdur-Rahman calls the aesthetics of regard. She does so to show how the emancipatory strategies of going deep and under in company, of communion, of ecstatic relation, of exuberant Black feminist solidarity take shape, look, and sound in contemporary black women's cultural production.

Moderator and Discussant: Tejumola Olaniyan – Louise Durham Mead Professor of English, African, and African Diaspora Literatures and Cultures Studies, University of Wisconsin-Madison, US

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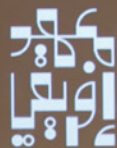
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WEDNESDAY, 13 MARCH

SESSION 4: 11:00 AM – 1:00 PM

AFRICAN AND AFRICAN DIASPORA ART HISTORY AND VISUAL STUDIES**Awam Amkpa**

Associate Professor, Africana Studies and the Tisch School, New York University, US

***'My color does not disfigure my honor or my wit':
Curating ReSignifications***

Inspired by the Afro-Portuguese writer, Afonso Álvares' famous statement, the travelling exhibition ReSignifications invokes classical and popular representations of African bodies in European art, culture and history. It moderates and subverts their particular artistic conventions by using the works of contemporary artists to engage in dialogue with the broad historical array of ornamental representations of such bodies. The artists in ReSignifications speak against the background of the connected histories of Europe and Africa, and the African diasporas. Its premise is from the ubiquitous models of decorative art known as the 'Blackamoors' furniture, sculptures, paintings, and tapestries that portray African bodies in service as domestic workers, soldiers, porters, and custodians of palatial properties, initially made in the 17th century and continuously produced through the 19th and 20th centuries. Our own era is peppered with the resurrections and contemporary renditions of these figures across a variety of media and spaces—from private homes, hotels, and museums, to aspirational fashion and jewellery. The presence of these images pervades contemporary Florence and Venice (among other Italian and European locales) to an astonishing degree. Who made them and why? What traditions of decorative art production and collection do they represent? What material histories and cultural meanings do they encode? How might contemporary artists interpret these meanings from diverse disciplinary perspectives? How do artists in our own time re-make these meanings through contemporary works of photography, sculpture, and film? ReSignifications confronts these

representations with audacious presentations of such bodies as protagonists of histories and cultures. The exhibition combines styles across time and place to reframe and refract the history of representing African and African diasporic bodies. The unusual juxtaposition of these works gives the exhibition its texture and flavour, thereby underscoring the words of Giambattista Marino (1569–1625): ‘Nera sì, ma se’ bella. [Black yes, but so beautiful].

Sandy Prita Meier

Associate Professor, African Art History, New York University, US

Africa and the World: The Indian Ocean as Art Historical Method

Littorals and ocean rim regions are in many ways itinerant, overlapping territories—whose affiliations to empires, states, or sectarian entities are multifocal, contested, and constantly shifting. The Swahili coast of eastern Africa exemplifies this phenomenon. The residents of its port cities, like Mombasa, Zanzibar, or Lamu, which were once the main axes of exchange connecting the western Indian Ocean with mainland Africa, have long been living in and with a sense of transcultural multiplicity. This paper shows how Swahili arts unsettle assumptions about the cultural ‘origins’ of things, insisting instead on a relational, itinerant view of aesthetics and Meier argues that the Swahili coast challenges established oppositions between the local and global and between ‘native’ and ‘foreign’ to reveal strikingly fluid practices, in which diverse forms and life worlds interlock and overlap to create densely layered material landscapes. Ultimately, eastern Africa prompts us to ‘un-discipline’ art historical canons and museological frameworks that have long kept Africa, Asia, Europe, and the Americas apart—and in place.

Elizabeth Wolde Giorgis

Associate Professor of Art History, Criticism and Theory, Addis Ababa University, Ethiopia

Modernism in Different Forms: Re-conceptualising Telsem Art

Many European art historians and critics refer to the painstakingly detailed and intricate drawings of Telsem art (Ethiopian scroll paintings) as ‘talisman’ art that is specifically designed for therapeutic purposes. The conventional knowledge base for Telsem art is, therefore, cabalistic which the field of Western modernism often reductively categorises as art with ‘magical elements’, ‘spiritual’ or simply ‘healing art’. This type of classification omits the specific characteristics of the art that derives its unique calibration from the intellectual tradition of millennia old civilisations around the river Nile, in addition to the simple and at once complex liturgies of the Ethiopian Orthodox Church. It is true that Telsem paintings are often used as therapeutic instruments to cure mental disorders and other illnesses. But it is also true that Telsem is primarily an intellectual tradition where critical concepts and ideas are routinely contemplated to unravel complex problems. Indeed, the uses of the supernatural in non-Western visual art are grouped together under the rubric of ‘magical realism’, and scholars have given little significance to the substantial modernist interventions of such works. Packaged in arbitrarily imposed categories such as ‘healing art’, the styles and techniques of Telsem continue to fascinate viewers from Ethiopia and abroad. The art of Telsem cannot be excluded from the platforms of modernism. It is Africa’s own modernism. Rather than contrast and compare the visual sophistication and conceptual complexity of Telsem art to European modern art, this presentation offers a different direction that challenges the meaning of the ‘modern’.

Moderator and Discussant :Salah M. Hassan – Director, The African Institute and Goldwin Smith Professor and Director, Institute for Comparative Modernities, Cornell University, Ithaca, US

SESSION 5: 2:30 PM – 4:30 PM

**NEW DIRECTIONS IN AFRICAN AND AFRICAN
DIASPORA HISTORICAL STUDIES****Chouki El Hamel**

Professor, School of Historical, Philosophical and Religious
Studies, Arizona State University, Phoenix, US

***Gender and the Stigma of Racial Slavery: From the
Sa'di Sultan Ahmad al-Mansur to the 'Alawi Sultan
Mawlay Isma'il***

In the late 16th century, the status of the Moroccan prince Ahmad within the Sa'adi dynastic family was ambiguous. Part of that ambiguity arose from the status of Ahmad's mother, who was originally a slave from West Africa. According to the Timbuktu historian 'Abd ar-Rahman as-Sa'di (1596–1656), the man who would become known as Ahmad Al Mansur was born in 1549, the fifth son of Muhammad ash-Shaykh (1490–1557), the founder of the Sa'adi dynasty who made himself the Sultan of Morocco. Muhammad ash-Shaykh also claimed to be a sharif, a descendant of the Prophet Muhammad through his daughter Fatima; so, as his son, Ahmad was also a sharif. But the Timbuktu chronicler described Ahmad's mother as Muhammad ash-Shaykh's Fulani concubine, whose name was Lalla 'Uda. Two centuries later the Moroccan historian an-Nasiri (1835–1897) described Ahmad's mother as a free woman named Mas'uda Al Wazikitiyya. Likewise, the mother of the 'Alawi Sultan Mawlay Isma'il (r. 1672–1727) Mubarka bint Yark Al Maghfiri, was born a black slave among the Arab Mghafra tribe. Mawlay Isma'il referred to them as the tribe of his uncles. He totally dismissed her blackness, ethnicity and servitude status but he claimed the fictive kinship tied to his mother's birthplace, albeit unrelated by blood, in order to seek their loyalty, and he even invited them to live in the city of Fez. This paper compares and investigates primary sources to argue that the dynastic intrigue and lineage status of princes were partly the product of racial slavery and concubinage. Most historians have been silent and have dismissed the sub-Saharan origins of

these rulers and others of similar origins. This paper investigates the archival silence and racism that implicate scholars in this explicit racial bias.

Ebony Coletu

Assistant Professor, English and African-American Studies,
Pennsylvania State University, State College, US

Becoming African: Chief Sam's Back-to-Africa Campaign, 1912-1917

Between 1912 and 1917 Chief Alfred C. Sam launched a back-to-Africa campaign that raised nearly 100,000 dollars in the US to resettle African-Americans in today's Ghana. Though the movement dispersed within a few years, the trade and emigration company Sam founded stimulated the first immigration policy in the Gold Coast as well as debate among coastal elites about the terms of diasporic reunion and its relationship to pan-African development. Sam's motive for offering logistical help to relocate African-Americans on the eve of World War I has largely been a mystery. Based on newly discovered correspondence, this paper argues that Sam's offer was inspired by a vision of black self-determination and the practical problem of foreign land ownership. Following J.E. Casely Hayford's recommendation to recruit 'African' rather than 'Afro-American' migrants, Sam developed a plan for stock purchases and mass adoption of African-American stockholders that would result in the redistribution of land to returnees. Even as the plan had too many contingencies to succeed, relying on his pending chieftaincy and corporate solvency, Coletu suggests that his movement traced the fragile fit, rather than organic compatibility, between diasporic reunion and African development. The legacy of his migration experiment continues a century later in Ghana during the Year of Return 2019. This paper explores the features of the corporation used to mediate identity- transformation, symbolic reparation, and investment.

Benjamin Talton

Professor, African History, Temple University, Philadelphia, US

The Afterlife of Radicalism: African-American Activism, Africa, and the End of the Cold War

African-Americans have a long history of popular and political engagement in and with Africa. The 1980s witnessed the high point of this relationship, as the voting rights legislation of the 1960s produced a growing number of African-American elected officials during the 1970s and 1980s with roots in domestic and international activism. In the face of a conservative counter-revolution of the 1980s, African-American elected officials reached back to the strategies, symbols, and even the activists of the civil rights and black power movements to wage an ongoing struggle for black equality. They had the most success organising against US policies toward South Africa, which emerged as their consensus foreign policy issue. While South Africa provided a unifying narrative and issue, its resonance with US history and politics foreclosed on the possibility of elevating concurrent issues on the continent as legitimate within US foreign policy. The anti-apartheid movement, therefore, enabled African-Americans to achieve their greatest influence in US foreign affairs, but brought deep engagement with Africa as an ethnic bloc to an end.

Moderator and Discussant: Ahmad Sikainga – Professor, African History, Ohio State University, Columbus, US

SESSION 6: 4:30 PM – 6:30 PM

REVISITING AFRO-ARAB HISTORIES AND RELATIONS

Ousmane Kane

Prince Alwaleed bin Talal Professor of Contemporary Islamic Religion and Society, Harvard Divinity School, Cambridge, US (participating via Skype)

Religion, Fundamentalisms and Globalisation: Reflections from Africa

A global religious shift began during the 20th century, in the course of which Islam and Christianity transitioned from minority to majority religions on the African continent. This shift is becoming more obvious in the 21st century, which is witnessing the move of the global centre of gravity of these two Abrahamic faiths to Africa.

Indeed, at the beginning of the 20th century, the overwhelming majority of Christians and Muslims lived in Europe and Asia respectively. According to historical estimates from the World Religion Database, there were 11 million Muslims and just 7 million Christians in Sub-Saharan Africa. The total number of Muslims and Christians combined was estimated at less than a quarter of the population of West, Central, East and Southern Africa. Now adherents of these two religions are estimated at nearly 500 million each. Muslims live overwhelmingly in the northern part of the continent above the equator from ten degrees north, and Christians in the southern hemisphere below the equator. Looking ahead, Islam and Christianity will continue to grow faster in Sub-Saharan Africa than in any region of the world. It is thus reasonable to assume that Africa will be the major global site of debate about, and contestation of, religion in the 21st century. This paper will analyse the implications of this new dispensation for nation building, peace and development in Africa.

Ahmad Sikainga

Professor, African History, Ohio State University, Columbus, US

Enslaved People from Northeast Africa in Eastern Arabia and the Gulf in the Nineteenth and Twentieth Centuries

In the 19th and early 20th centuries, the Arabian Gulf received an influx of slaves from East and Northeast Africa to meet the growing labour demand in the booming pearling industry and date farming. The Red Sea served as a major channel through which a large number of people from the present-day countries of Ethiopia, Sudan, Somalia, Eritrea, and Djibouti were taken to Arabia and Yemen, and the Gulf. The aim of this paper is to shed light on the history and the experience of these people and their legacy in the region. The paper is based on a wide range of oral and archival materials, which include many testimonies by the slaves who escaped to various British agencies in the Gulf. These testimonies provide significant insights into the process of enslavement, origins of the slaves, their social and economic conditions, and the changing dynamics of slavery in the Gulf. In addition to these topics, the paper will discuss the legacy of slavery in Qatari society and will devote special attention to African cultural influences in the Gulf, particularly in rituals such as spirit possession, music and dance.

Hisham Aidi

Professor, International and Public Affairs and the Institute of African Affairs, Columbia University, New York, US

W.E.B. Du Bois, Ibn Khaldun and the Gnawa, Theorising the "Afro-Arab Dilemma"

The rise of Gnawa music provides a particularly clear lens through which to view the complex—often mimetic—relations between America and the Islamic world. Anthropologists and scholars of religion debate the following questions: How globalisation is affecting Gnawa culture? what is traditional and what is authentic taghawit today? However, However, what is more interesting is how to trace the rise of Gnawa music, and how

it is currently being contested and pulled in different directions by different actors. For example, the Moroccan officials in their efforts to counter Islamism; by European city officials who are interested in integration; or European Muslim youth who intent on building a transnational community. Other questions include: Why did this music go global in the first place? How numerous Sufi orders use faith healing, and of the countless North African music genres with polyrhythmic syncopation, and why has this music captivated Western listeners? As it has become evident, it was jazz that elevated Gnawa to its global status. Jazz met Islam in several places: in American cities, in European capitals, and in Europe's colonies in Africa and Asia.

Moderator and Discussant: Chouki El Hamel – Professor of History, School of Historical, Philosophical and Religious Studies, Arizona State University, Phoenix, US

THURSDAY, 14 MARCH

SESSION 7: 11:00 AM – 1:00 PM

AFRICAN STUDIES IN AFRICA AND THE DIASPORA: THE CRITICAL HUMANITIES

Premesh Lalu

Professor and Director, Centre for Humanities Research,
University of the Western Cape, Cape Town, South Africa

Race and its Uncanny Returns: Building a Humanities Centre in a University of Apartheid

This paper outlines the process of formation of a humanities centre forged at the institutional site of the historically Black university in South Africa and its efforts to transcend that institution's foundations in an apartheid rationality. Through explorations in aesthetic education, postcolonial theorisation about the exercise of power, studies on political subjectivity threaded through the figure of the migrant and the worldliness of anti-colonial struggles, this paper argues that the experience

of the university in the south ultimately reveals what lies in wait as the Kantian University built on the Conflict of the Faculties comes apart.

Manthia Diawara

Distinguished University Professor, Comparative Literature and Cinema, New York University, US

African Modernity Revisited

This presentation will first discuss two competing schools of African modernities: one, often referred to as ethno-philosophy, or nativism, works with the tools of modernisation and modernisms, (teleology versus circularity, transparency and abstraction), and yet implicitly rejects modernity as not naturally and intrinsically African, instead favouring a return to tradition. The other attempts to disentangle and decolonise modernisation and modernisms from their Western roots and subjectivities (realism, languages and philosophies), in order to posit local subjectivities in tandem with the rest of the world.

Our project will then consider what Édouard Glissant called the ‘Chaos- monde’ a situation of ‘Planetarity’ (Spivak) where the whole world comes together with different modernities that were not necessarily willed or intended by the former colonisers. What might be the steps towards defining the aesthetics of these modernities, and in turn the aesthetics of the ‘Chaos-monde’, which is not chaotic?

Tejumola Olaniyan

Louise Durham Mead Professor of English, African, and African Diaspora Literature and Cultures Studies, University of Wisconsin-Madison, US

“Freedom” in Africa, the longue durée

This paper follows a composite of three directions: a historical excavation of what ‘freedom’ was in Africa from before chattel enslavement to the present; a conceptual exploration of an idea

of freedom that will allow us to link the past to the present in an illuminating and persuasive way; and an underscoring of the contributions of Africa and the African diaspora to the dominant idea of freedom that currently rules the world today. The modern, contemporary idea of freedom is well known in its valorisation of personal freedom and dignity and the Western provenance of its theorising. Very frequently, even deep historical studies of Africa take this meaning for granted and apply it backwards. It is hard to quibble about such a universally desired value as freedom. However, what the dominance of the modern idea of freedom has done is to preclude researching and understanding, even if only for the sake of historical knowledge. Yet what freedom was in premodern Africa and how that value has changed in the present is of utmost importance. This paper maps out how we might begin to construct a portable archaeology of freedom in Africa borrowing from orature, history, literature, and political philosophy. As a conclusion, Olaniyan examines the implications of the method at work in this paper for studying African and African diaspora relations at the current time.

Moderator and Discussant: Natalie Melas – Professor, Comparative Literature, Cornell University, Ithaca, US

SESSION 8: 2:30 PM – 4:30 PM

AFRICAN STUDIES IN AFRICA AND THE DIASPORA: THE CRITICAL SOCIAL SCIENCES

Fouad Makki

Associate Professor, Development Sociology, Cornell University, Ithaca, US

Postcolonial Africa and the World Economy

The 50th anniversary of the 'Year of Africa', marking the beginning of the end of European colonial rule, was commemorated with a euphoria and exuberance reminiscent of the formative years of decolonisation in the 1960s. Coming on the crest of a commodities boom that saw average growth rates at an

all-time high, the celebrations were accompanied by a widespread sense of an African renaissance, and Africa's statesmen used the occasion to project a redemptive narrative of seamless progress. These self-congratulatory pronouncements came a mere decade after the Western media had contemptuously dismissed Africa as a 'hopeless continent' whose very name was synonymous with primordial 'backwardness', recurrent ethnic conflicts, and largely self-inflicted and inexplicable sufferings. While the institutions of global governance generally shun such crudeness, their annual reports remain framed by a no less false antinomy between 'Africa' and the 'world' in which all that ails the continent is ascribed to Africa's own political or cultural failings. Both positions share the implicit assumption that the political economy of Africa can be analysed within terms exclusively internal to the continent itself. To suggest otherwise is to risk scorn for presumably offering a defensive apologia or simply refusing to confront hard, if inconvenient, facts. In contrast to these essentialist or reductionist accounts, this paper argues for the need to situate the condition of postcolonial Africa within the historically constituted transnational arrangement of geo-political and economic relations that have causally impinged on it.

Zine Magubane

Associate Professor, Sociology, Boston College, US

Decolonising Sociology: The View from African and African Diaspora Studies

This paper will discuss how sociology's conceptual architecture has always positioned Africa as 'particular' in contrast to 'general sociology' or 'sociological theory', which purports to deal with 'the universal'. In this paper Magubane will explain how sociology in the United States has always been racially segregated, institutionally and epistemologically. There is a tradition of 'White' sociology, which is housed in predominantly White institutions and centres the thinking of Euro-American thinkers. The paper will conclude by examining how, alongside this 'White' sociology there has always been a tradition of 'Black' sociology

which was produced primarily by scholars in historically Black institutions, and which has consistently challenged this conceptual architecture.

Catarina Gomes

Co-coordinator, Social Sciences and Humanities Lab, Catholic University of Angola

Thinking Freedom: Why a Social Sciences and Humanities Lab in Angola

The creation of a Social Sciences and Humanities Lab emerged as a response to what has been shaping the overall Angolan Higher Education System, especially in these fields, namely an historical culture of authoritarianism and the unmediated effects of global capitalism, such as an instrumental orientation of knowledge production processes, their commodification towards prevailing market needs and the global rise of what one could call new forms of social fascism. This description is, naturally, not exclusive to Angola, being lived and resisted in many different contexts.

Globally, in this setting, the linkages between the demise of humanities' freedom and exercise, citizenry and democracy have gained a renewed protagonism. The contemporary questioning of the value of the humanities, for instance, tend to contribute in several ways to a depoliticisation and conservative stance in society whereby forms of disciplinary education are running the risk of fulfilling and disseminating what Paulo Freire has named as 'the illusion of emancipation'. The Lab is anchored, thus, on a cosmopolitan aspiration and a public humanities concept. Its cosmopolitan aspiration represents an indispensable contribution for an effective global status of humanities, especially in what concerns Africa and an explicit commitment towards the promotion of critical thinking and citizenship within and beyond the academy.

It also aims to develop a secure base for the recognition of a concept of 'Public Humanities', which is seen as having a decisive role in providing an intellectual, social and political recognition

for the humanities in a hermeneutic dialogue with local realities. This concept is to be built theoretically and empirically on three pillars: the promotion of critical thinking beyond mainstream approaches to issues such as humanism and development; the social engagement and responsibility of humanities, including actors outside of the academy; and the social role of the university. For the Lab, the concept of 'public humanities' has a postcolonial character. That character implies a double focus on critical epistemological and ontological forms of justice that should have the ability of amplifying the scope of humanities' tradition, while also recognising that the humanities are still quite marked by authoritative and hegemonic Western disciplines.

Moderator and Discussant: Paul Tiyaambe Zeleze – Vice Chancellor and Professor, Humanities and Social Sciences, United States International University-Africa, Nairobi, Kenya

SESSION 9: 4:30 PM – 6:30 PM

KNOWLEDGE PRODUCTION AND INSTITUTION BUILDING IN AFRICA

Kassahun Checole

Publisher, Africa World Press and The Red Sea Press, Trenton, US and Cape Town, South Africa

36 Years of an African Academic Publishing Experience in the Americas

How does an independent effort of an academic university publishing without a university base, and physically based in the United States survive, serve and strive to be relevant to the African academic world?

This brief paper is a historical account of the formation and development of Africa World Press (1983) and The Red Sea Press, Inc. (1985). Facing and resolving multiple challenges of logistical, social and political struggles, the presses have published over 3000 editions of books written by African

centred authors from around the world. The presses have also built a chain of offices, networks, and distribution and publishing arrangements in the Americas, Europe, Africa and Asia. The paper further expounds on survival mechanisms and support systems that have sustained the institution's growth and continuing validity as a rare publishing outlet for African academic authors, writers in the arts and literary works, and contemporary issues.

Sarah Nuttall

Director of WiSER, University of the Witwatersrand, Johannesburg

***Building an Africa-Based Public Humanities
for the 21st Century***

This presentation will reflect on the broad question of how to reinvent the university in the aftermath of the apartheid University, an inherited institution from a past shaped by violence and segregation – of bodies, access and knowledge. How do we really open the University to the society of which it is a part, and whose aspiration is to freedom and equality? Within this, how can we best craft a humanities program that is embedded in an African city such as Johannesburg, while remaining connected to global flows of knowledge and exchange—which are themselves often unequal? Nuttall will consider the case of the Wits Institute for Social and Economic Research (WiSER) as an experiment in institutional form and intellectual participation as a way of approaching these broader issues.

Paul Tiyambe Zeleza

Vice Chancellor and Professor, Humanities and Social Sciences,
United States International University-Africa, Nairobi, Kenya

***Leveraging Africa's Global Diaspora for the
Continent's Development***

There is rising recognition of diasporas in development discourse. Not only have diasporas become more conscious of

their power and potential, but interest in the role of diasporas has increased among various governments, countries and international organizations from the UN and its various agencies, to the World Bank, International Organization for Migration, and the African Development Bank. In this paper, the author suggests that Africa's global diasporas are indispensable for the continent's sustainable development as envisaged in the African Union's Agenda 2063, and in numerous national visions, including Kenya's Vision 2030, as well as the United Nations Sustainable Development Goals. In mapping out the scope of analysis, the author examines the multiple and multilayered contributions that African diasporas have made and continue to make. Giving examples of two initiatives that he argues will strengthen the project of engaging African diasporas for Africa's sustainable development, the author also identifies some of the challenges that undermine more productive engagements between the diasporas and their countries or regions of origin. There are the added questions of the spatial-and temporal-dimensions of the African diaspora, which require equal consideration, all of which, as the author argues, will necessitate new forms of engagement and mobilization of African descended peoples around the world, who constitute a huge asset for the sustainable transformation of their ancestral continent in the 21st century.

Moderator and Discussant: Premesh Lalu – Professor and Director, Centre for Humanities Research, University of the Western Cape, Cape Town, South Africa

Aliyyah I. Abdur-Rahman is

Associate Professor of American Studies and English, Brown University, Providence, US. Two-time winner of the Darwin T. Turner Award for Best Essay of the Year in African American Review, she has been awarded fellowships from the Ford Foundation, Woodrow Wilson Foundation, American Association of University Women, Mellon Foundation, W.E.B. Du Bois Institute at Harvard University, and the JFK Institute at the Freie Universität, Berlin. Her scholarship has appeared or is forthcoming in African American Review, GLQ, The Black Scholar, The Faulkner Journal, American Literary History, The James Baldwin Review, among other scholarly journals and critical anthologies. Her first book was *Against the Closet: Black Political Longing and the Erotics of Race*, (Duke University Press, 2012). She is currently completing her second book, provisionally titled *Millennial Style: The Politics of Experiment in Contemporary African Diasporic Culture*.

Hisham Aidi teaches international relations at Columbia University's School of International and Public Affairs. He is the author of *Rebel Music: Race, Empire and the New Muslim Youth Culture* (Pantheon, 2014); *Redeploying the State* (Palgrave, 2008) a comparative study of market reform and labour movements in Latin America; and co-editor, with Manning Marable, of *Black Routes to Islam* (Palgrave, 2009). As a cultural reporter, his work has appeared in *The Atlantic*, *Foreign Affairs*, *The New Yorker* and *The Nation*. Aidi has done field research in Brazil, Cuba, Mexico and Senegal. He is the recipient of the Carnegie Scholar Award (2008), Open Society Foundation Fellowship (2010) and the American Book Award (2015). He is currently a scholar-in-residence at the Schomburg Center for Research in Black Culture in New York, US,

leading a research project titled *W.E.B. Du Bois and the Afro-Arab World*.

Jean Allman is the J.H. Hexter Professor in the Humanities and Professor of African and African American Studies, Washington University in St. Louis, US, with affiliated appointments in History and in Women, Gender, and Sexuality Studies. She currently directs Washington University's Center for the Humanities. Allman received her BA and PhD in History from Northwestern University. Before arriving at Washington University in 2007, she was professor of History at the University of Illinois and Director of its Center for African Studies (a US Department of Education, Title VI National Resource Center). She has also taught at the University of Minnesota, Minneapolis, US, and the University of Missouri, Columbia, US. Allman's research and published work engages 19th and 20th century African history, with a focus on gender, colonialism, nation, and the postcolonial state and has been supported by funding from the National Endowment for the Humanities, American Council of Learned Societies, Fulbright-Hays, Social Science Research Council and the Mellon Foundation. She is the author of *The Quills of the Porcupine: Asante Nationalism in an Emergent Ghana* (University of Wisconsin Press, 1993), *'I Will Not Eat Stone': A Women's History of Colonial Asante* (Heinemann, 2000) with Victoria Tashjian, and *Tongnaab: The History of a West African God* (Indiana University Press, 2005) with John Parker. Allman has edited and introduced several collections, including *Fashioning Africa: Power and the Politics of Dress*. Her work has also appeared in a range of journals: *Journal of African History*, *Africa, Gender and History*, *Journal of Women's History*, *History Workshop Journal*, *Journal of African Historical*

Studies, Historical Review, Ghana Studies, and Souls. Allman co-edits the New African Histories book series at Ohio University Press and for six years co-edited the Journal of Women's History. She just completed her term as President of the African Studies Association, US and currently serves as its Past President (2018–2019).

Hoor Al Qasimi is the President of The Africa Institute, and President and Director of Sharjah Art Foundation. (see full biography page 09)

Awam Amkpa is a Global Network Professor of Drama/Social and Cultural Analysis, New York University, US and Abu Dhabi, UAE, and is a curator of visual and performing arts. Trained as a dramatist, documentary filmmaker and scholar of theatre, film and photography, he is also a curator of visual and performing arts. He recently curated ReSignifications at Manifesta Biennale, Palermo, Italy; Wole Soyinka: Antiquities Across Times and Place, Harvard University Cooper Gallery, US and at Port-au-Prince, Haiti; Lines, Motions and Rituals, New York, US; Significaciones, Havana, Cuba; Interwoven Dialogues, New York, US; and the international travelling exhibition Africa: See You, See Me. Amkpa is co-founder and co-curator of the Real Life Pan-African Documentary Film Festival, Accra, Ghana. His documentary films include Winds Against Ours Souls, It's All About Downtown, The Other Day We Went to the Movies and A Very Very Short Story of Nollywood. Amkpa has written and directed plays for stages in Africa and Europe, and is author of Theatre and Postcolonial Desires (Routledge, 2003), and several articles on African and African diasporic arts, theatre and film.

Akosua Adomako Ampofo is Professor of African and Gender Studies, University of Ghana, and

President of the African Studies Association of Africa. In 2005 she became the founding director of the University of Ghana's Centre for Gender Studies and Advocacy, and from 2010 to 2015 she was Director of the Institute of African Studies. Her current work explores the shifting nature of identities among black men in Africa and the diaspora. With Kate Skinner (University of Birmingham) she is working on a project called the Archive of Activism that surfaces the stories of women activists of the 'lost years' in Ghana, during the 1970s and 1980s. She considers herself an activist scholar, and at the heart of her work are questions of identity and power—within families, institutions, political and religious spaces, and the knowledge industry. Her work has been variously recognised, and she has been a Junior Fulbright Scholar, a New Century Fulbright Scholar and a Senior Fulbright Scholar-in-Residence. Professor Adomako Ampofo has been a Fellow at the Rockefeller Foundation's Bellagio Center. In 2010 she was awarded the Feminist Activism Award by Sociologists for Women and Society, and in 2015, she was the African Studies Association (of the Americas) African Studies Review Distinguished Lecturer. The article was published in the journal as follows: Re-viewing Studies on Africa, #BlackLivesMatter, and Envisioning the Future of African Studies (African Studies Review, 2016). Other publications include the co-edited volume with Cheryl Rodriguez and Dzodzi Tsikata Transatlantic Feminisms: Women's and Gender Studies in Africa and the Diaspora (Lexington Books, 2015); with Nana Akua Anyidoho, Informalising the formal: The conditions of female agency workers in Ghana's banking sector (Contemporary Journal of African Studies, 2017); With Deborah Atobrah, Expressions of Masculinity and Femininity in

Husbands' Care of Wives with Cancer in Accra (African Studies Review, 2016). Adomako Ampofo is Editor-in-Chief, Contemporary Journal of African Studies; Co-Editor of the blog Critical Investigations into Humanitarianism in Africa, as well as African Studies Review. She is a fellow of the Ghana Academy of Arts and Sciences. Twitter:@adomakoampofo.

Kehinde Andrews is Professor of Black Studies, Birmingham City University, UK. His research focuses on grassroots organisations and resistance to racism. His most recent book is *Black to Black: Retelling Black Radicalism for the 21st Century* (Zed Books, 2018). He has also written *Resisting Racism: Race, Inequality and the Black Supplementary School Movement* (Trentham Books, 2013) and is Editor of the *Blackness in Britain* book series with Zed Books. Kehinde is Director of the Centre for Critical Social Research, founder of the Harambee Organisation of Black Unity, and co-chair of the Black Studies Association.

Susan Buck-Morss is a trans-disciplinary scholar whose political theory emerges out of a constellation of historical material, visual images, and contemporary events. She is a core faculty member of the CUNY Graduate Center's Committee on Globalization and Social Change, New York, US.

Her most recent book, *Hegel, Haiti, and Universal History* (University of Pittsburgh Press, 2009), won the Frantz Fanon Prize Book Prize in 2011. Her book, *Thinking Past Terror: Islamism and Critical Theory on the Left* (Verso, 2003), has been translated into Hebrew, Urdu, Spanish, Japanese, and Greek. Research for her book *Dreamworld and Catastrophe: The Passing of Mass Utopia in East and West* (MIT Press, 2000), was funded by awards from the MacArthur

Foundation, Rockefeller Foundation, and Fulbright Program. Her early studies on the Frankfurt School are *Dialectics of Seeing: Walter Benjamin and the Arcades Project* (MIT Press, 1989) and *The Origin of Negative Dialectics: Theodor W. Adorno, Walter Benjamin, and the Frankfurt School* (Free Press, 1979). A longtime professor at Cornell University's Department of Government, Buck-Morss was also a member of Cornell's graduate fields in Comparative Literature, History of Art and Visual Culture, German Studies, and the School of Architecture, Art, and Planning. She lectures and collaborates worldwide on the editorial boards of several journals and has been an invited lecturer at dozens of universities worldwide. Her numerous international awards and fellowships include a Getty Scholar grant and a Guggenheim Fellowship. She holds an MA degree from Yale University, studied at the Frankfurt Institut für Sozialforschung, and received her PhD in European intellectual history from Georgetown University.

Kassahun Checole is the founder and publisher of Africa World Press and the Red Sea Press, Inc. (Please refer to Page 80 for full biography)

Ebony Coletu is an Assistant Professor of English and African-American Studies, Pennsylvania State University, State Park, US. This talk draws from a book in progress, *Pan-African Logistics: Chief Sam and the Undocumented Origins of African-American Migration to Ghana*. She is a Fulbright recipient for research in Ghana (2019-2020). Co-authored with Kendra Field, their article on Chief Sam's back-to-Africa movement received the Boahen-Wilks Prize for Outstanding Scholarly Article, Ghana Studies Association (2016). In addition to her work on the logistics of diasporic return, her first book

addresses how paperwork shapes the distribution of aid and opportunity in the United States. *Forms of Submission: Writing for Aid and Opportunity in America* is forthcoming from the University of Chicago Press. She is also editing a special issue of *Biography*, titled *On Biographic Mediation: The Uses of Personal Disclosure in Bureaucracy and Politics*, which will appear in Autumn 2019.

Naminata Diabate is Assistant Professor of Comparative Literature, Cornell University, Ithaca, US. A scholar of sexuality, biopolitics, and postcoloniality, Diabate's research primarily explores African, African-American, Caribbean, and Afro-Hispanic literatures, film, and new media. These explorations on which she has published take the trans African context as their points of departure to make broader contributions to transnational reflections on questions of agency and resistance. Her most recent reflections have appeared in peer-reviewed journals and collections of essays, including *African Literature Today* (2018), *Critical Interventions: Journal of African Art History and Visual Culture* (2017), *Research in African Literatures* (2016), *Fieldwork in the Humanities* (2016), and *Women, Gender and Sexualities in Africa* (2013). Naminata's first monograph, *Naked Agency: Genital Cursing and Biopolitics in Africa* is forthcoming in spring 2020 with Duke University Press. Currently she is working on her second book, *African Sexual Pleasures under Neoliberalism*.

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Mamadou Diouf is the Leitner Family Professor of African Studies, the Director of Institute for African Studies,

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Chouki El Hamel is a Professor of History in the School of Historical, Philosophical and Religious Studies at Arizona State University, specialising in West and Northwest Africa. His

training and doctoral studies in France at the Centre de Recherches Africaines (University of Sorbonne, Paris I & VII) were in African history and Islamic societies. He taught courses in African history at Duke University in Durham, US. In 2002, he was a scholar in residence at the Schomburg Center for Research in Black Culture in New York City (NEH fellowship) and he was a visiting professor at Nice University, France in 2016. In the academic year of 2016–2017, he was awarded a Fulbright grant for research in Morocco. His research interests focus on the spread and the growth of Islamic culture and the evolution of Islamic institutions in Africa. He is particularly interested in the subaltern relationship of servile and marginalised communities to Islamic ruling institutions. His research into these relationships revolves around issues of power/class, slavery, race/ ethnicity, gender and social justice. He published two books and many scholarly articles in academic journals and popular magazines. His most recent book is *Black Morocco: A History of Slavery, Race, and Islam* (Cambridge University Press, 2013).

Elizabeth W. Giorgis is Associate Professor of Art History, Criticism and Theory in the College of Performing and Visual Art and the Center for African Studies, Addis Ababa University, Ethiopia. She is also Director, Modern Art Museum Gebre Kristos Desta Center, Addis Ababa University. She served as Dean of the College of Performing and Visual Art and as Director of the Institute of Ethiopian Studies of Addis Ababa University. Her book *Modernist Art in Ethiopia* (Ohio University Press, 2019), is the first comprehensive monographic study of Ethiopian visual modernism within a broader social and intellectual history of Ethiopia. She is also the editor and author of

several publications. She has curated several exhibitions at the Modern Art Museum, Gebre Kristos Desta Center, more recently an exhibition of Julie Mehretu's work titled *Julie*, the Addis Show, and the exhibition *Time Sensitive Activity* by Danish Icelandic artist Olafur Eliasson. She has organised major international conferences in Addis Ababa, most recently *Africa as Concept and Method: Decolonisation, Emancipation, Freedom* and also participated in several public lectures, recently at the Museum of Modern Art, New York, US.

Catarina Gomes holds a degree in anthropology with a specialization in social and cultural anthropology as well as a master's degree in sociology. She also has a PhD in sociology with a specialization in sociology of the state, the law and administration. Gomes conducted her post-doctoral research in the intersection between sociology and postcolonial studies. She is a researcher at Centro de Estudos Sociais, Coimbra University, Portugal, and co-coordinator of the Social Sciences and Humanities Lab at the Catholic University of Angola. Her recent publications include *African Citizenship Aspirations* (Routledge, 2018) co-organised with Cesaltina Abreu; *As time goes by or how far till Banjul: African Citizenship Aspirations*, co-edited with Cesaltina Abreu in Special Issue, *Journal of Citizenship Studies* (2017); *On Freedom, Being and Transcendence: the Quest for Relevance in Higher Education in Krono* (2018).

Salah M. Hassan is the Director of The Africa Institute. He is the Goldwin Smith Professor and Director of the Institute for Comparative Modernities, and Professor of Art History and Visual Culture in the Africana Studies and Research Centre, and the Department of History of Art and Visual Studies, Cornell University. (see full biography in page 09)

Ousmane Kane PhD, is the first Prince Alwaleed Bin Talal Professor of Contemporary Islamic Religion and Society, Harvard Divinity School, Cambridge, US. Since 2002, he has been an Associate Professor of International and Public Affairs at the School of International and Public Affairs, Columbia University, New York, US. Kane studies the history of Islamic religious institutions and organisations since the 18th century, and he is engaged in documenting the intellectual history of Islam in Africa. He is the author of *Muslim Modernity in Postcolonial Nigeria* (Brill, 2003), *The Homeland is the Arena: Religion, Transnationalism and the Integration of Senegalese Immigrants in America* (Oxford University Press, 2011) and *Beyond Timbuktu: An Intellectual History of Muslim West Africa* (Harvard University Press, 2016).

Premesh Lalu is Director of the Centre for Humanities Research and Professor of History at the University of the Western Cape, Cape Town, South Africa. Lalu has published widely in academic journals such as *History and Theory*, *Kronos: Southern African Histories*, *Journal of Southern African Studies*, *Afrika Focus*, *Journal of Higher Education in Africa*, *Current Writing*, and *History in Africa*. His book *The Deaths of Hintsa: Post-Apartheid South Africa and the Shape of Recurring Past* (HSRC Press, 2009) argues that a postcolonial critique of apartheid is necessary in order to forge a concept of apartheid that allows us to properly formulate a deeper meaning of the post-apartheid. He is co-editor of *Remains of the Social: Desiring the Post-Apartheid* (Wits University Press, 2017) and *Becoming UWC: Reflections, Pathways and Unmaking Apartheid's Legacies* (Centre for Humanities Research, University of the Western Cape, 2012). Lalu is a board member of the Consortium of

Humanities Centers and Institutes, former Chairperson of the Handspring Trust for Puppetry in Education, and former Trustee of the District Six Museum, Cape Town, South Africa. Lalu is currently a visiting fellow at Trinity College, Dublin where he is working on a monograph provisionally titled *The Techné of Trickery: Race and its Uncanny Returns*.

Zine Magubane is an Associate Professor of Sociology, Boston College, US. She also holds a courtesy appointment in the department of African and African Diaspora Studies at Boston College. Her areas of specialisation include social theory, sociology of postcoloniality, race and ethnicity, globalisation, race and popular culture, gender and sexuality, and the sociology of African societies. Professor Magubane is the author of *Bringing the Empire Home: Race, Gender and Class in Britain and Colonial South Africa* (University of Chicago Press, 2004). She is the editor of two other books, *Postmodernity, Postcoloniality, and African Studies* (Africa World Press, 2004); and with Reitu Mabokela, *Race, Gender and the Status of Black South African Women in the Academy* (UNISA, 2005). She is currently writing a book entitled *Brand the Beloved Country: Africa in Celebrity Culture*. From 1997 to 2005 Professor Magubane was employed as first an Assistant then Associate Professor of Sociology at University of Illinois at Urbana-Champaign. Professor Magubane also taught at University of Cape Town in South Africa from 1996 to 1997 and served as a Research Associate with the Human Sciences Research Council in Pretoria, South Africa from 1998 to 2000. Professor Magubane completed her MA and PhD in Sociology at Harvard University.

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Sandy Prita Meier (PhD, Harvard University) is Associate Professor of African Art History at New York University, US. Her research focuses on the visual cultures and built environment of East African port cities, and she explores histories of transoceanic exchange and conflict. She is the author of *Swahili Port Cities: The Architecture of Elsewhere* (Indiana University Press, 2016), co-editor of *World on the Horizon: Swahili Arts Across the Indian Ocean* (Krannert Art Museum, 2018), and has publications in *The Art Bulletin*, *Art History*, *African Arts*, *Nka: Journal of Contemporary African Art*, *Artforum*, and *Arab Studies Journal*, as well as contributions in several exhibition catalogs and edited books. Currently she is working on a new book about the social and aesthetic history of photography, titled *The Surface of Things: A History of Photography from the Swahili Coast*. She has also curated several exhibitions, including *African Art and the Shape of Time* (with Ray Silverman) and *World on the Horizon: Swahili Arts Across the Indian Ocean*, which was awarded two National Endowment for the Arts grants. She was a Senior Fellow at CASVA at the National Gallery of Art (2017–2018) and has held fellowships at the Clark Art Institute (2014–2015), Cornell University's Society for the Humanities (2009–2010), and Johns Hopkins University (2007–2009).

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Sarah Nuttall is Professor of Literature and Director of WiSER (Wits Institute

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Tejumola Olaniyan is Louise Durham Mead Professor of English, African, and African diaspora literatures and cultures studies at the University of Wisconsin- Madison. He received his BA and MA from the Obafemi Awolowo University, Ile-Ife Osun, Nigeria, and PhD from Cornell University, Ithaca, US. He has lectured widely in Africa, Europe, and North America, and taught at the University of Virginia from 1991 to 2001. He joined

University of Wisconsin- Madison in 2001. He was Chair of the Department of African Cultural Studies from 2015 to 2018, and currently directs the African Diaspora and the Atlantic World Research Circle (ADAWRC). He has served on the executive boards of the African Studies Association (2013-2015) and the African Literature Association (2010-2016), and was President of the ALA in 2014-2015. He is Editor-in-Chief of Journal of the African Literature Association. Some of his authored, edited or co-edited books include *Scars of Conquest/ Masks of Resistance: The Invention of Cultural Identities in African, African American and Caribbean Drama*, (Oxford University Press, 1995); *Arrest the Music! Fela and His Rebel Art and Politics*, (Indiana University Press, 2004), (BookCraft, 2009); *African Drama and Performance*, with John Conteh-Morgan, (Indiana University Press, 2004); *African Literature: An Anthology of Criticism and Theory* (Wiley-Blackwell, 2007), co-edited with Ato Quayson; *African Diaspora and the Disciplines* (Indiana University Press, 2010), with James H. Sweet; *Audible Empire: Music, Global Politics, Critique* (Duke University Press, 2016), co-edited with Ron Radano; *State and Culture in Postcolonial Africa: Enchantings: State and Culture in Postcolonial Africa*, (Indiana University Press, 2017); and *Taking African Cartoons Seriously*, (MSU Press, 2018). He runs africacartoons.com, a comprehensive web encyclopedia of African cartoons and cartoonists.

Carina E. Ray is an Associate Professor of African and African-American Studies at Brandeis University. (Please refer to page 84 for full biography).

Ahmad Sikainga is a Professor of African History at Ohio State University, Columbus, US. His academic interests

embrace the study of Africa, the African diaspora, and the Middle East with a focus on slavery, labour, urban history, and popular culture. The geographical focus of Professor Sikainga's research is the Sudan, the Nile Valley, North Africa, and the Arabian Gulf. His publications include *Sudan Defense Force: Origin and Role, 1925-1955* (1983), *Western Bahr al-Ghazal under British Rule, 1898- 1956* (Ohio University Press, 1990), *Slaves into Workers: Emancipation and Labor in Colonial Sudan* (University of Texas Press, 1996), *City of Steel and Fire: A Social History of Atbara, Sudan's Railway Town, 1906-1984* (Greenwood, 2002). He co-edited *Africa and World War II*, (Cambridge, 2015), *Post-conflict Reconstruction in Africa* (2006), and *Civil War in the Sudan, 1983-1989* (1993). In addition, he has published dozens of articles and book chapters. Professor Sikainga's research was supported by fellowships and grants from such institutions as the National Endowment for the Humanities, Andrew Mellon Fellowship at Harvard University, the American Council of Learned Societies, the American Philosophical Society, and the Social Science Research Council, among others. Professor Sikainga is currently working on two research projects. The first deals with slavery and wage labour in the Arabian Gulf, with a focus on Qatar. The second examines the role the slavery and ethnicity in the development of popular culture in contemporary Sudan.

Olúfemi Táíwò is Professor of African Political Thought at the Africana Studies and Research Center, Cornell University, Ithaca, NY, US. His research interests include philosophy of law, social and political philosophy, Marxism, and African and African philosophy. Táíwò is the author of *Legal Naturalism: A Marxist Theory of Law*, (Cornell University Press, 1996),

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Benjamin Talton is a historian of modern Africa and the African diaspora. He is the author of *In This Land of Plenty: Mickey Leland and Africa in American Politics*, forthcoming from University of Pennsylvania Press. He is also the author of *Politics of Social Change in Ghana: The Konkomba Struggle for Political Equality*, (Palgrave, 2010). With Quincy Mills (Vassar College), he is the author of *Black Subjects in Africa and its Diasporas*, (Palgrave, 2012). Professor Talton is an editor of *African Studies Review* and has edited special issues for *The Journal of Black Studies* and *Ghana Studies*. He is the past president of the Ghana Studies Association and a current board member for the Association for the Study of the Worldwide African Diaspora. Talton has been a Professor of African History at Temple University, Pennsylvania, US, since 2008. He has also taught at Hofstra University, New York, US and Kwame Nkrumah University of Science and Technology, Kumasi, Ghana.

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Paul Tiyambe Zeleza is Vice Chancellor and Professor of the Humanities and Social Sciences at the United States International University-Africa, Nairobi, Kenya. He has also held the positions of President's Professor and Liberal Arts and Sciences Distinguished Professor in the United States and has served as College Principal, Center Director, Department Chair, College Dean, and Vice President. Since 2006 he has held the title of Honorary Professor at the University of Cape Town in South Africa. He was a fellow at Harvard University (Autumn, 2015). He served as consultant for the Ford and MacArthur Foundations on their initiatives to revitalize higher education in Africa and as an adviser to the United Nations Research Institute for Social Development on global gender developments. His research project on the African academic diaspora conducted for the Carnegie Corporation of New York from 2011 to 2012 led to the establishment of the Carnegie African Diaspora Fellowship Program in 2013. He was President of the USAfrican Studies Association from 2008 to 2009. He currently serves as Editor-in-Chief of the Oxford Bibliographies Online in African Studies. He has received numerous international awards including the Distinguished Africanist Award, Distinguished African Academic Excellence Award, and the Thabo Mbeki Award for Leadership.



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Sataan Al-Hassan is a research and media professional focused on things related to politics and culture. With ten years of work experience in advertising, marketing, cultural and research institutes, to develop multi-faceted projects from the ground up efficiently. Sataan has a BA majoring in Mass Communication and a minor in Film Studies from the American University of Sharjah and an MSc in Political Theory from the University of Edinburgh.



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