

BALLHAUS

NAUNYNSTRASSE



23.9. – 13.12.2017

**REPUBLIK
REPAIR .**

Ten Points, Ten Demands, One Festival —————

————— Reparatory Imaginings from Black Berlin



MANY THANKS TO THE PARTICIPANTS AND SUPPORTERS:

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The 10-point Plan of CARICOM and Republik Repair

1. FULL FORMAL APOLOGY

↗ p. 11/12

Only an explicit formal apology by the governments of Europe (in place of Statements of Regrets issued by some) will suffice within the context of the CARICOM Reparations Justice Program.

How will the situation of Black people in Germany change when the German government issues a comprehensive apology for the historical crimes of colonialism?

2. REPATRIATION

↗ p. 9/12/19/31

The transatlantic slave trade is the largest forced migration in human history and has no parallel in terms of man's inhumanity to man. This trade in enchained bodies was a highly successful commercial business for the nations of Europe. A resettlement program should address such matters as citizenship and deploy available best practices in respect of community re-integration.

How will we feel when Germany, its institutions and its public space and its dominant culture have equal resonance for Black people and POCs? What stories will we tell when Black communities claim their role as innovators of cultural work and archive building?

3. INDIGENOUS PEOPLES DEVELOPMENT

↗ p. 13

The governments of Europe committed genocide upon the native Caribbean population. Survivors remain traumatized, landless, and are the most marginalized social group within the region. A Development Plan is required to rehabilitate this community.

How reflective and fair will our societies be when, together with indigenous groups, we anchor marginalized narratives within the European historiographies, and the diversity of society found its expression on the institutional and cultural level?

4. CULTURAL INSTITUTIONS

↗ p. 18/20

Descendants (of the victims of crimes against humanity) continue to suffer the disdain of having no relevant institutional systems (to reinforce within the consciousness of their citizens an understanding of their role in history as rulers and change agents) through which their experience can be scientifically told. This crisis must be remedied within the CARICOM Reparations Justice Program.

Who will we be when we perceive the literature and cinema by Black authors as agents of change, and recognized our forms of knowledge and culture (such as oral histories) as equal and worthy of support?

5. PUBLIC HEALTH CRISIS

↗ p. 11/26

The African descended population in the Caribbean has the highest incidence in the world of chronic diseases in the forms of hypertension and type two diabetes. This pandemic is the direct result of the nutritional experience, physical and emotional brutality, and overall stress profiles associated with slavery, genocide, and apartheid. Europe has a responsibility to participate in the alleviation of this health disaster.

How healthy will we be when medical facilities incorporate the special experience of Black people? How will the participation of Black people help to improve a health system that emerged from an archaic understanding of society?

6. ILLITERACY ERADICATION

↗ p. 13/18

At the end of the European colonial period in most parts of the Caribbean, the British in particular left the black and indigenous communities in a general state of illiteracy. Widespread illiteracy has subverted the development efforts of these nation states and represents a drag upon social and economic advancement. European governments have a responsibility to (uproot the legacies of slavery and colonization) within the context of the CARICOM Reparations Justice Program.

How freely will we live when society as a whole reappraises its colonial history, and the German language in street names, teaching materials, and descriptions of the Black body are understood in all of their violence? What will we achieve when we use the skills and experiences of Black people, as articulated by contemporary voices in music and art, specifically for political change?

7. AFRICAN KNOWLEDGE PROGRAM

↗ p. 28

The forced separation of Africans from their homeland has resulted in cultural and social alienation from identity and existential belonging. Denied the right in law to life, and divorced by space from the source of historic self, Africans have craved the right to return and knowledge of the route to roots. A program of action is required to build 'bridges of belonging'.

What will our families look like when we overcome the deliberate suppression of information about Black history and build bridges of belonging between Black cultures?

8. PSYCHOLOGICAL REHABILITATION

↗ p. 10

For over 400 years Africans and their descendants were classified in law as non-human, chattel, property, and real estate. They were denied recognition as members of the human family by laws derived from the parliaments and palaces of Europe. This history has inflicted massive psychological trauma upon African descendant populations. Only a reparatory justice approach to truth and educational exposure can begin the process of healing and repair.

How well will we live when the historical and societal violence against Black people is repaired and the diversity of our society is not only reflected but respected? What will happen when our demands for equal recognition of the Black body result in the realization of our political objectives?

9. TECHNOLOGY TRANSFER

↗ p. 13/30

The Caribbean was denied participation in Europe's industrialization process, and was confined to the role of producer and exporter of raw materials. Generations of Caribbean youth, as a consequence, have been denied membership and access to the science and technology culture that is the world's youth patrimony.

What will happen when technologies are accessible to everyone? How will the world be shaped when we decolonized and expand the Western concept of technology? What facets of ourselves will we discover when we overcome the colonial instrumentation of gender which still determine many of our approaches to life?

10. DEBT CANCELLATION

↗ p. 12/21/25

Caribbean governments that emerged from slavery and colonialism have inherited the massive crisis of community poverty and institutional unpreparedness for development. (The) debt cycle properly belongs to the imperial governments who have made no sustained attempt to deal with debilitating colonial legacies. Support for the payment of domestic debt and cancellation of international debt are necessary reparatory actions.

How free will we be when there are no debt systems to keep the underprivileged in a cycle of poverty and constant adjustment? What will develop when Black people are freed from the burden of external projections that tie us to concepts that do not correspond with our own self-images?

** To read the full version of the CARICOM 10 point plan please visit:
<http://caricomreparations.org/caricom/caricoms-10-point-reparation-plan>

Republik Repair

CURATORIAL STATEMENT BY KARINA GRIFFITH

Republik Repair offers space for creative re-imaginings of the demands for reparation and restoration. The starting point for this are our conditions here in Berlin, Germany and Europe. Political and performative, the programme interprets decolonized healing and recompense for our communities.

Republik Repair responds to the transnational call for reparatory justice with a series of theatre, film, dance, performance, literature and panel discussions in Berlin. The festival asks Black artists, activists, scholars and performers to imagine and inhabit a space for repair and acts as a plenum for our own demands for restitution.

A 10-point action plan frames this provocative festival of Black perspectives. The model is inspired by the Caribbean Nations' (CARICOM) recent list of demands, in which they call for former colonial leaders to atone for ailing conditions that resulted from enslavement and colonialism in ten societal areas. *Republik Repair* asserts that while the original plan speaks to Caribbean conditions, the ten points resonate with Black subjects around the world. Here in Berlin, those of us who identify as Black are constantly finding creative ways to live and be free despite the traces of past injustices that continue to impede our access to equal rights, services and respect. *Republik Repair* imagines the potential of that energy if these obstacles were removed here and worldwide.

CARICOM's 10-Point Plan for Reparatory Justice is a formidable structure that can be developed further by thinking through which demands could be derived from Black female and queer experiences. The diversity of Black Berlin puts *Republik Repair* in a unique position to open the conversation on reparations to intersectional perspectives. Through panel discussions, the festival creates space for debates about political strategies of

empowerment, liberation and political agency. *Völkermord Verjährt Nicht* invites members of the Nama Genocide Technical Committee and the Ovaherero Genocide Foundation to discuss how we can support the demand for a comprehensive formal *apology* – the first point of the CARICOM plan – and for reparations for the first genocide of the 20th century. *Germany Learns to Read (Deutschland Lernt Lesen)* turns the demand for illiteracy eradication on its head – it is the institutions and structures in Germany that need to be educated and to overcome their illiteracy about colonial history and its legacies. A conversation about our responsibilities to lobby our governments to stop practices of Debt as Governance addresses *Debt as Governance (Schulden als Herrschaftspraxis)*; and we speak with indigenous peoples about common forms of resistance to displacement, denial and erasure. Professor Verene Shepherd, one of the vice presidents of CARICOM and the new head of the Centre for Reparations Research, will bring us up



Karina Griffith (Photo: Clarita PB)

to speed on the process of reparatory justice. The time is ripe to ask how the debts of those who profited from the domination of others can be paid and to repair our republics.

There are many resonances in *Republik Repair* – rhythms and beats in the themes, ideas and methods that create reverberations between the artists and performances in the programme, but also with past events and festivals at Ballhaus Naunynstrasse. One theme that repeats is the notion of archives as a part of reparation, be they plants (*Right to Mourn, Right to Monument*), personal collections of historically meaningful ephemera (*Sankofa BRD/Sankofa DDR*), the body (*Unrestricted Contact*) or the ways we meet and organize (*Resistance to Erasure, Methods of Belonging*). The recognition of oral histories as a legitimate record of experience and history is the underlying premise of the open reading session *Die Gelegenheit*, the special *Republik Repair* edition of the *akademie der autodidakten's Kiez-Monatsschau*, the musical prose of Matondo and Amewu, the *Listening Workshop* and the panel jam session *Pepperpot*. Both the opening theatre production *Walking Large* and the workshop/performance mash-up *Movement Happenings* explore in very different ways our individual and collective strides through Black life, and how our posture, both literally and figuratively, claims space in an often hostile world. The neologism *Blackognitions* announces a series of experimental film installations that address different comprehensions of Blackness – something that the artwork *We Returned the Burdens That We Bore to Their Rightful Owners, Having Realized That We Never Owed Them a Thing* grapples with on a personal level by portraying what the knowing Black subject owes itself. These ripples between works of art and events are a way of claiming space. The notion of building environments is one theme that is shared by many of the contributions – how and

why we as Black people carve out room for ourselves to practice and pass on our own ways of being and knowing.

Republik Repair does not exist in a vacuum – it is a product of what came before at Ballhaus Naunynstrasse (the festivals *Black Lux* and *We Are Tomorrow*) and also of what is still to come. Black perspectives cannot be plotted along a linear temporality, since being Black has much to do with a capital-

ist conception that existed before any of us were born, and is sustained by a perpetual hope for a better future based on a repair of that external conception. So we are time travellers, even when we are sitting still.

Imaginings are a workshop, a studio or a greenhouse – spaces where healing methodologies can be re-contextualized and re-engineered to create new ways of thinking and communicating.

These new perspectives, when put to work towards political conditions can be “reparatory”. When shared, these *Imaginings* become concrete pieces of evidence and testimony towards a process of repair.

An interview with curator Karina Griffith

BY MICHAEL GÖTTING

Ballhaus Naunynstraße realized its first Black perspectives festivals in 2013 with Black Lux. About a year later, with We are Tomorrow, we were able to carry out a larger series of events over a period of more than three months. Now again, things seem to have grown and developed even more. You are the curator of the new festival Republik Repair. What is your take on the development of Republik Repair and other Black perspectives festivals at Ballhaus Naunynstraße in the context of these predecessors?

I think it's important here to not think of development as a linear experience of time, because the past and the future are always a part of the present. *Black Lux* and *We are Tomorrow* are very much a part of *Republik Repair* – in aiming to claim the word “Heimat” as part of the Black experience or making the wide-reaching repercussions of the Berlin Conference tangible for our times. At the same time, it is a matter of having artists return to the theatre with new works over a longer period and establishing tradition and visibility. Just as *Republik Repair* was already part of *Black Lux* and *We are Tomorrow*, it will be present in the next Black perspectives festival at Ballhaus Naunynstraße, which might not have a name yet but already has a tangible spirit. The *Middle Passage* is deeply inscribed in our contemporary understanding of being Black. (And in the construction of being white.) It is a result of capitalism, colonialism and slavery, that can't be denied. The theatre play *Walking Large* which opens *Republik Repair* is concerned with repatriating the German stage with complex, self-determined narratives, with a theatrical treatment of being Black. It is a piece that deals with historical tropes of Blackness while imagining a new freedom from them.

This festival has quite a story of how it came into being. Republik Repair now seems to be corresponding with the topic of reparation payments and the processes connected with international politics. Especially when considering the current negotiations between the German and Namibian governments, and that the Nama and Herero are taking Germany to court in the US and demanding reparations for the genocide at the beginning of the 20th century. This seems to be the perfect time for Republik Repair. When did you first talk about this festival at Ballhaus Naunynstraße?

I pitched the idea for *Karib Kino* to Ballhaus Naunynstraße in 2014, which was supposed to be a short film night, and I said, “Let's create a short film program based on the ten points from CARICOM's Reparatory Justice Plan.” Wagner Carvalho (Creative Director of Ballhaus Naunynstraße) said, “Yes, we are going to do this, but let's wait a little bit more.” Then we met again the next year and *Karib Kino* became a four-day event, where we would have invited speakers. Then last year Wagner had the foresight to say, “Let's take these ten points to frame our next Black perspectives festival in Berlin and let's make it just as big as *We are Tomorrow*.” I think he felt the momentum building on reparations discussions that we are now seeing. Now these ten points by CARICOM are our inspiration through which we as Black community articulate our own demands collectively through the diversity that is Black Berlin.

As a writer and novelist, I believe in the power of storytelling and of narratives in general. Also, if one thinks about where this power was used to misrepresent and give a wrong impression of Black people – and that actually worked well for a very long time. But art, storytelling,

music, the visual arts, they have always been a means of creating community, something African diasporic people really need. What can art achieve if we rally around these ten points by CARICOM?

If we reflect on our rituals and practices of creating community and creating art, we must always think of sustainability. That's why art to me is very much connected to the cultivation of land. Land can never truly be owned, is not just something to be used, it is something to be respected and cared for. If it is treated sustainably and is nurtured, then things will grow; we will harvest the fruit of this effort, and development will continue. Sure, people buy and sell art, but one can never own the reception and understanding of it. I am interested in how we go about creating art, and how art breaks fresh ground – also for politics. It is not just about what we produce but very much about how we produce art. This is something which is very important in the context of *Republik Repair* continuing in the tradition of *Black Lux* and *We are Tomorrow* and, I feel, also for Ballhaus Naunynstraße's work in general. Through its continuing conversations with artists and storytellers this post-migrant theatre creates a space and a mode of belonging and a permanent visibility of self-defined Black and queer perspectives in music, theatre, performance, film etc.

Art can address the 10 points by CARICOM in such a space, which has emerged from this tradition and is at the same time always prepared to open its approach. *Republik Repair* as an art festival that emphasizes the power of imagination within CARICOM'S political action plan – a list of demands that cannot be ignored, also because they are based in a storytelling tradition.

The stories that we see on stage mix with the personal stories we bring to the theatre. This mix and the way it has changed our consciousness is what we take home afterwards. This is how storytelling changes our lives. Can art bring about healing?

The reason why I study cinema is not so much because I love film. It is actually because most times I loathe them. I don't see myself reflected in cinema and the stories that are told there. It is important to have a place where Black people can see themselves reflected on stage, where Blackness is not some kind of place holder. It is so rarely I see nuanced representations of Black people that look like or act like, for example, the Black men I know personally. People like my father. It is this that we want to provide for the Black community, to break this dichotomy and offer space to nuanced representations of Blackness in Germany's art and culture – and not just for Black people, but for the entire society. Reserving the right to correct these misrepresentations has healing potential for society as a whole.

KARINA GRIFFITH

A moving image artist and practitioner, the films and installations of Karina Griffith explore the themes of fear and fantasy, often focusing on how they relate to belonging. In 2014, Galerie Myrtis named her an "International Artist to Watch." She is a PhD candidate at the University of Toronto's Cinema Studies Institute where her research on Black authorship in German cinema interacts with theories of affect, intersectionality and creolization. She has written for Women in German Studies' Special Online Section on Race and Inclusivity and IndieWire's *Shadow & Act*.

During Ballhaus Naunynstraße's Black perspective festival *We Are Tomorrow: Visions and Retrospection on Occasion of the 1884 Berlin Conference*, she moderated artist talks and co-facilitated a special edition of the *Kiez-Monatsschau* together with Amanda Mukasonga and Sebastian Fleary. She is the curator of *Republik Repair: Ten Points, Ten Demands, One festival – Reparatory Imaginings from Black Berlin*.

Walking Large

BY TOKS KÖRNER

Premiere:
23 Sept. 2017, 8 pm

24 September, 19 pm
26–29 September, 8 pm

FESTIVAL OPENING

I want them to learn about the truth from the other party because they won't believe me.



Photo: Zé de Paiva

Tomo is waiting for the magistrate. Marc is looking for the right tie to wear at his inaugural lecture. Two brothers. Back in the day when he couldn't yet swim, Tomo tried to appease the sea by rapping; his brother Marc set out to live an impeccable life: family, career, tie. Two ways to meet the challenges of life. Or not. Wanting to fulfil society's norms may be just as absurd as the attempt to sweet-talk the sea.

Now Tomo is in prison. Instead of help there is doubt. Instead of a charge there is public prejudice in the headlines. Instead of the father there's the brother. And instead of the independent magistrate there is Steven.

The past accumulates in the cell, layers of what has been repressed condense the walls. And while the scope of movement becomes smaller, guilt weighs down with pressing questions regarding one's own culpability and that of society. Because: what are the roles society has to offer? What kinds of relationships are possible within it? What self-perceptions?

Walking Large presents three men, their doubts and their social environment. *Walking Large* is a relationship drama. And a portrait of society. This play, which was developed after being commissioned by Ballhaus Naunynstraße, marks actor and screenwriter Toks Körner's debut as a playwright. It is a long overdue, contemporary, self-determined representation of Black men on a German stage.

With the production of *Walking Large*, the theatre becomes a place for the visibility of Black histories, their representation, and a space of resonance for Black positions – its staging is one of our answers to the issue of *repatriation*. *Walking Large* is the opening event to the festival *Republik Repair*.

Additional performances on 23–25 Nov, 8 pm & 26 Nov, 7 pm

Directed by:
Atif Mohammed Nor Hussein

Written by:
Toks Körner

Stage:
Marian Nketiah

Costumes:
Petra Korink

Dramaturgical advice:
Philipp Khabo Koepsell

Featuring:
Jean-Philippe Kodjo Adabra
Aloysius Itoka
Toks Körner
Patrick Pinheiro

PERFORMANCES



Photo: Soul Sisters

PSYCHOLOGICAL REHABILITATION

The Soul Sisters

Mirror, Mirror

6–7 November, 8 pm

Mirror, Mirror is a collection of the knowledge and thoughts of Black women who treat their identities purposely and demand space for them. A process of healing. Based off the beginnings of a play by Christine Seraphin, this piece is now a collective production inspired by the memoirs and experiences of the Soul Sisters community. *Mirror, Mirror* is a piece through which 10 Black women own full agency over their stories and methods of expression. By bringing an oppressed and marginalized voice to the forefront, *Mirror, Mirror* highlights the healing act of telling one's story, and shows a perspective that opens space for reflection and positive transformation.

The Soul Sisters are a Berlin-based collective of Black women who are interested in the decolonization and empowerment of the Black female consciousness. Drawing upon legacies of Black feminism in Germany and the US, the Soul Sisters recognize the profound effects of gendered racism on their social realities and self-understanding, as well as the continued impact of European colonialism in shaping the modern world. In exploring Black feminist thought, the Soul Sisters seek to provide a platform to critically examine and deconstruct the oppressive systems that affect their lives as Black women on personal, collective, and structural levels. Based on this awareness, the Soul Sisters aim to empower Black identities by providing a community platform and network that supports the needs of Black women on both a local and international level.

Performers: Adrain Blount, Christine Seraphin, Cienna Davis, Jane Chirwa, MelodyMakeda, Nasheeka Nedsreal, Raquel Villar, Rebaone Mangope, Veronica Ludwig



Grupo Oito (Photo: Zé de Paiva)

PSYCHOLOGICAL REHABILITATION

Grupo Oito

Unrestricted Contact

Premiere 9 December, 8 pm
10 December, 7 pm & 11–13 December, 8 pm

There is something that connects us. However, social centrifugal forces are increasing. Segregation is becoming sharper, the debates more aggravated. More and more new groups position themselves against others; are formed, are pitted against each other. Mistrust grows, and with it, so does the pressure. Retreat and isolation become attractive. There is something that connects us, could connect us. But do we know our position, our proximity, the forces that wear us down?

An ensemble, a heterogeneity of languages, dance educations, sexual orientations, social positions. *Get Physical* is the passion for and working method of dance. But does it connect us? What happens when we make explicit the heterogeneity, the social breaking points that go right through the middle of the ensemble, through the bodies? To finally allow the things in common, the possibilities of contact, a contact that hasn't been limited all along. Psychological Rehabilitation – inspired by this invitation, Grupo Oito brings questions in the discussion of Fanon's *Black Skin, White Masks* into the ensemble's work: *Unrestricted Contact* as a physical discussion contrary to everyday violence.

Choreography: Ricardo de Paula

Performers: Nasheeka Nedsreal, Zé de Paiva, Ricardo de Paula, Laura Alonso, Caroline Alves, Natalie Riedelsheimer, Miro Wallner, Martina Garbelli

WORKSHOPS



MelodyMakeda (Photo: Benan Kay)

PUBLIC HEALTH CRISIS

MelodyMakeda

Movement Happenings

22 October: Breathing + Posture, with Adrian Blount
4 Nov.: Posture + Walking, with Nasheeka Nedsreal

What we feel– love, jealousy, loneliness, connection, rage or (be)longing– shows up physically and affects the way we breathe, hold and move our bodies. The negative emotions we feel are often related to everyday experiences with discrimination because systems of oppression, such as racism, penetrate every aspect of society. In many ways these experiences are in dialogue with the experiences of our ancestors during colonialism and slavery. Positive emotions can in turn be related to the ways in which we and our ancestors resist(ed) forms of oppression and carved out spaces for (self-)care, joy and freedom.

Through performance, writing, dance and Yoga exercises participants are invited to explore the emotions that come up for them when navigating public spaces in Berlin and how these emotions manifest within the body. We will take a look at how daily microaggressions affect breathing, posture and movement, and most importantly identify the feelings we want to experience and how to cultivate those within the body.

With: MelodyMakeda (movement teacher), Adrian Blount (performance artist), Nasheeka Nedsreal (dancer)

Please note that this event is only open to accredited participants.



Shanti Suki Osman (Photo: Simon Traut)

APOLOGY

Shanti Suki Osman

How we want to be heard

15 November, 1–4 pm

A listening, recording and strategy building workshop. What is the sound of healing? Can you hear my pain? *Apology* comes with the obligation of listening. We will explore methods of listening and hearing and consider the question: How do we want to be heard?

We will listen to needs, collect stories, look for gaps and devise a sustainable set of instructions. The goal: to make listening, hearing and apologizing possible in the areas of physical, social and psychological welfare; and more effective in education, representation and acknowledgement. Possible results of the workshop could be an archival soundscape, radio piece, or simply a list.

This workshop hopes to encourage an intersectional approach to decoloniality, it is aimed at those who need to speak and those who need to listen. We encourage participants to also contribute their experiences of listening to the subsequent event *Deutschland lernt lesen*.

PANEL DISCUSSIONS

APOLOGY

Völkermord verjährt nicht (There Is No Statute of Limitation on Genocide)

2 October, 8 pm

On October 2, 1904, General von Trotha ordered the massacre of the Nama and Herero in today's Namibia in order to advance Germany's colonial expansion. Political activist Israel Kaunatjike and Esther Muinjangu from the Ovaherero Genocide Foundation and Waltrudis Ignatsia Ortman, member of the Nama Genocide Technical Committee, respond to the first point of the Reparatory Justice Action Plan: APOLOGY.

Republik Repair declares its solidarity with the Nama and Herero and supports their demands for an apology, official recognition, and reparations from the German government for the first genocide of the 20th century.

With: Israel Kaunatjike (Herero delegation), Esther Muinjangu (Ovaherero Genocide Foundation), Waltrudis Ignatsia Ortman (member of the Nama Genocide Technical Committee, Windhoek); the panel is moderated by Karina Griffith.

There Is No Statute of Limitation on Genocide is presented in cooperation with Berlin Postkolonial and Stiftung für Engagement und Bildung e.V. (Foundation for Commitment and Education).

DEBT CANCELLATION

Schulden als Herrschaftspraxis (Debt as Governance)

21 October, 8 pm

A system of debts determines the post-colonial situation. It is a political strategy that Europe uses to maintain its relationship of dependency with the global south. What is the responsibility of Black people in Europe in terms of this political strategy? What measures should we demand from our positions in Europe in terms of social justice, fiscal responsibility and climate change? How can we mobilize governments and institutions and assert our interests in fair relations with the African continent and its diaspora?

Republik Repair has invited Emilia Roig (Center for Intersectional Justice), Abdel Amine Mohammed (Berlin Postkolonial) and Dr. Boniface Mabanja Bambu (Church Department for Southern Africa) to discuss these and other questions.



REPATRIATION

Archives as Activism: Sankofa BRD / Sankofa DDR

9 November, 8 pm

We always assume that everything has already been documented by someone in some way. Somebody must have taken pictures, someone must have taken notes. Twenty-five years later, these notes have long since been stored away in the recycling bin or in a box in your ex's basement. Spoken word artist and publicist Philipp Khabo Koepsell has devoted himself to the work of collecting and editing flyers for poetry events, dancehall parties, community picnics, programme brochures for anti-racist workshops, newspaper articles, public letters, activity reports of defunct clubs and Black History Month programmes from the 1980s and 1990s.

In this panel discussion, he will speak with Afro pioneers Katharina Oguntoye and Ricky Reiser about the role of archives in the Black community, a passion for collecting and the future of self-determination of the past.

INDIGENOUS PEOPLES DEVELOPMENT

Practices of Belonging

Resistance to Erasure

Symposium Practices of Belonging
10 November, 10 am to 4 pm
(in English)

Please note that this event is only open to accredited participants.

Panel Discussion
Resistance to Erasure
10 November, 8 pm

There is a historiography of the interrelations between indigenous and Black communities worldwide that exists independently of white narratives. These are stories about cooperation and family ties. They were cloaked by a one-dimensional historiography that places white settlers in the foreground.

They one-day symposium *Practices of Belonging* invites European and transnational Black communities and activists to exchange ideas on strategic alliances and to develop methods for creating space for themselves.

With: Chima Ugwuoke (IN*VISION, AuDream), Johnny Pitts (afropean.com), Bel Parnell Berry (European Race and Imagery Foundation ERIF), Clementine E. Burnley (Afro Futures Project), Josephine Apraku (Black Lives Matter Berlin), and more.

In the evening programme *Resistance to Erasure*, Latisha Reddick from the Eastern Woodland Métis Nation in Nova Scotia and founder of the Sisters of the Soil will talk with the activists about similarities and differences in the fight for visibility of Black communities in Germany and Canada and the resolute efforts of indigenous communities.

ILLITERACY ERADICATION

Deutschland lernt lesen (Germany Learns to Read)

15 November, 8 pm

We have to mend the books and repair the histories. Berlin's street names that still honour colonial crimes must be changed. Our aesthetic education, which alienates Black bodies, must be reshaped.

Structural racism in culture and society – anyone who doesn't know colonial history and doesn't understand the resulting production its signs suffers from illiteracy.

We call for society as a whole to overhaul its telling of history. We demand that, in addition to written documents, the oral histories of our experiences should also be acknowledged. We perceive the diversity of knowledge forms and call for equal knowledge exchange.

How can state and social institutions learn to read and recognize Black experiences and ways of being? Republik Repair has invited Sarah Bergh (Decolonize München), Saraya Gomis (Anti-Discrimination Officer for Schools Governed by the Senate Administration for Education) and Sandrine Mikossé-Aikins ("POC – People of the Comb") to discuss these points and possibilities for a talk.

TECHNOLOGY TRANSFER

Black Masculinities

Symposium Black Masculinities
19 November, 10 am to 5 pm

Please note that this event is only open to accredited participants

Public Discussion
20 November, 8 pm

What does self-care mean for Black men in Berlin? Can self-representations of Black masculinity such as the theatre production of *Walking Large* or the film *Moonlight* open spaces of healing for Black men?

This intimate discussion among Black men aims to promote mutual support within Berlin's diverse Black community and encourages inter-generational exchange; with a focus on sharing proficiencies and tools that expand the message and movement of repair.

“Without Us About Us, is Against Us”

INTERVIEW WITH ISRAEL KAUNATJIKE

In our interview conducted by Michael Götting, political activist Israel Kaunatjike directs demands at the German government

You came to Berlin in 1970. How was that for you, especially from the perspective of a Black man?

Israel Kaunatjike: The seventies in Berlin were for me the time when I became even more politicized and increasingly came into contact with the international Black movement. The mood in West Berlin, the music, the Black Panther Party, which was also active in the US Army, the African-American soldiers we met in the discotheques, the anti-apartheid movement. I was politicized from my childhood, but when I came here, I got to know something new once again and it really shaped me – radicalized, I would even say.

What happened next?

For me, the struggle was primarily focused on abolishing the apartheid system in South Africa. After Namibia regained its independence in 1990 and apartheid ended, the focus shifted to German colonialism and the Herero and Nama genocide in what is now Namibia. I began to campaign for the German government to make an official apology, to recognize the genocide and pay reparations.

Was there a moment when you realized: I have to get involved?

There were many moments that made me realize that I had to do something, but when I saw the extermination order by the then general of the German military, von Trotha, which was aimed at annihilating the Herero, it became clear to me: I am going to fight for my people now, for the Herero and Nama.

Were you on your own with this cause in Berlin?

As a Herero, I was alone here in Berlin, but there was great support from Namibia. I was asked by the head of the Herero to do this job. In 2004, on the centenary of the Herero's resistance to German colonial rule, I produced the documentary film *Weißer Geister (White Ghosts)* together with Martin Baer.

Seven years later the skulls of killed Herero were returned from Germany to Namibia for the first time. What was that about?

We had found out that skulls of Herero and Nama who had been held in concentration camps in Namibia were brought to Germany for pseudoscientific studies. The severed heads were boiled and the Herero women had to scrape them clean

with glass shards. Nazi researcher Joseph Mengele was already part of the group that conducted these studies in Germany. Hearing that makes you sad. But it was clear to us that we had to make sure that the skulls were brought back to Namibia. About twenty skulls have so far arrived in Namibia, and we are working to get more to Namibia – including those that are privately owned by people here in Germany.

How does this past shape the topic's perception in our society?

The topic was not publicized at first, there was no perception. Social debate focused on the Holocaust, and no one mentioned what had been done to African people even before that, until we as a Black community said: “Hey! Remember what else was going on?!” We weren't really taken seriously, and people said: “Oh, that's a hundred years ago already, forget it, it's time-barred.” But there is no statute of limitation to genocide and we will never forget it.

Is that perception now changing?

Over the last three years something has happened. Through our work, the work of NGOs, the Black community in Germany, the Africa Council, Berlin Postkolonial and all the people who have worked with us, something has changed – not just in Germany, but worldwide. I am pleased that we have come so far and have been able to put pressure on the German government in this way.

Nama and Herero have filed a lawsuit against the German government at a district court in the United States. What is that about?

It concerns the reparation negotiations between the Namibian and German governments. We, as indigenous population of Namibia, were fighting for reparations right from the start and are now excluded from the negotiations. We couldn't accept that. That is why we filed a lawsuit at a district court in New York, and the lawsuit was accepted.

Which other demands are connected to this lawsuit?

Our demands are quite simple: We want an apology, we want recognition and we want reparations. That's all we want. Whatever is the result of the negotiations between the German and the Namibian governments, we will not accept. Because without us about us, that means against us.

The German government has formulated ideas of how to deal with the genocide in what is today Namibia that are reminiscent of “Aktion Sühnezeichen” (Action Reconciliation Service for Peace). They want to organize exchange and education projects. What do you make of that?

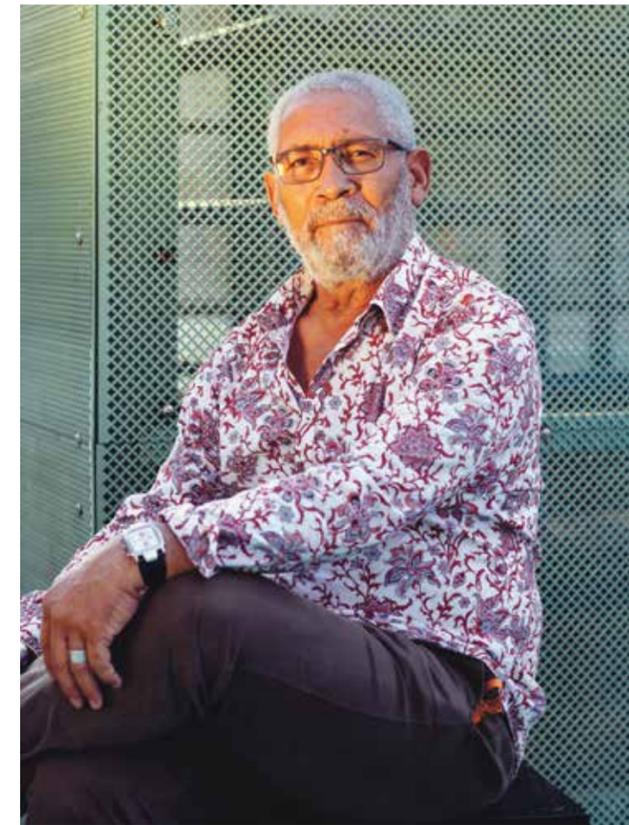
Where Herero and Nama used to live, today the descendants of German settlers live. And now the German government wants to prescribe to us what we should do. We have our own ideas of what we need. The German government must get together with us and negotiate. There are, for example, expelled Herero who live in Botswana, who have lost their land, their culture, who have lost everything. The question is, how do we want to deal with that. The German government can't just say, “Let's do a few projects.”

The 10-point plan by the Reparations Commission of the Caribbean Community (CARICOM) also included repatriation. What connections do you see between the demands by CARICOM and those of the Nama and Herero?

There is a strong link with the history of slavery. The brothers and sisters who live in the Caribbean today did not go there voluntarily, they were dragged there from various parts of Africa at some point. This is exactly the same situation as the Herero's who were expelled to Botswana and lost their culture. I think we should all get together and file a joint lawsuit. We are a real force and when we get together and don't let ourselves be separated by racist forces, we are strong. The time is ripe for Black people all over the world to work together.

When you came here, Berlin was a place where various Black movements had joined forces. What is the situation today?

We are not so strong at the moment. I have the impression that everyone is going their own way. In the 1970s, Black consciousness was a big thing. All the Blacks greeted each other on the street. When you met, there was always a common feeling, no matter where you came from. Of course, there is also cooperation today, but we have to do more to



Israel Kaunatjike (Photo: Clarita PB)

come together. That is not easy. What pleases me is that young Black people are getting more active, as you could see at the Black Lives Matter events or during the Berlin visit of the Herero and Nama delegation. We must promote this and make sure that young Black people are always there with us.

The demand for reparations is a further common ground between CARICOM's action plan and the demands of the Herero and Nama. Is this primarily about money?

We are not concerned about a certain sum, but about creating respect and giving back to the people what was stolen from them. An apology is a necessary first step. The Herero need land, they need schools, they need hospitals.

They need technological transfer, land rights. Nearly two thirds of the farmland in Namibia belong to the descendants of German settlers. Imagine someone did that in Germany, there would be trouble as well. Regardless of whether we start calculating reparation payments from the from the Berlin Conference or the Herero and Nama genocide – if we say that we want to have it all repaid, including interest, Germany would be broke.

On October 2, the panel discussion Völkermord verjährt nicht will take place.

With: Israel Kaunatjike, Esther Muinjanque (Ovaherero Genocide Foundation), Waltrudis Ignatsia Ortman (member of the Nama Genocide Technical Committee, Windhoek)

Programme

For further dates and updates, please refer to our website:
www.ballhausnaunynstrasse.de.



September 2017

- 23 | Sat 20:00 **Theatre Premiere & Festival Opening: WALKING LARGE**
By Toks Körner (author) and Atif Mohammed Nor Hussein (director)
- 24 | Sun 19:00 **WALKING LARGE**
- 26 | Tue 20:00 **WALKING LARGE**
- 27 | Wed 20:00 **WALKING LARGE**
(with English subtitles)
- 28 | Thu 20:00 **WALKING LARGE**
(with English subtitles)
- 29 | Fri 20:00 **WALKING LARGE**
(with English subtitles)

October 2017

- 2 | Mon 20:00 **VÖLKERMORD VERJÄHRT NICHT**
Panel discussion in English
- 21 | Sat 18:00 **Ausstellungseröffnung: WE RETURNED THE BURDENS THAT WE BORE...**
by Isaiah Lopaz, on show: Oct 21–Dec 12
- 20:00 **SCHULDEN ALS HERRSCHAFTSPRAXIS**
Panel discussion
- 22 | Sun 11–13:00 **MOVEMENT HAPPENINGS von und mit MelodyMakeda**
Breathing + Posture with Adrian Blount (registration required)

November 2017

- 3 | Fri 20:00 **Film Night KARIB KINO**
Mason Richards: THE SEAWALL, Karen Marks Mafundikwa: THE PRICE OF MEMORY
- 4 | Sat 11–13:00 **MOVEMENT HAPPENINGS by and with MelodyMakeda**
Posture + Walking with Nasheeka Nedsreal (registration required)
- 6 | Mon 18:00 **BLACKOGNITIONS**
Film installation, Karina Griffith: ENTITLED, REPAIR; until Nov 10
- 20:00 **MIRROR, MIRROR**
Workshop & performance by Christine Seraphin, Cienna Davis, Nasheeka Nedsreal etc.
- 7 | Tue 20:00 **MIRROR, MIRROR**
- 9 | Thu 20:00 **ARCHIVES AS ACTIVISM: SANKOFA BRD / SANKOFA DDR**
Opening & panel discussion; exhibition on show: Sep 23 – Dec 13
- 10 | Fri 10–16:00 **PRACTICES OF BELONGING**
Symposium in English (with accreditation)
- 20:00 **RESISTANCE TO ERASURE**
Panel discussion in English

- 11 | Sat 18:00 **BLACKOGNITIONS**
Film installation, Amelia Umuhire: POLYGLOT, MUGABO; until Nov 16
- 20:00 **Concerts: MATONDO & AMEWU**
- 15 | Wed 13–16:00 **WIE WIR GEHÖRT WERDEN WOLLEN**
Listening Workshop with Suki Osman
- 20:00 **DEUTSCHLAND LERNT LESEN**
Panel discussion
- 16 | Thu 20:00 **PEPPERPOT**
Podium jam session with Maureen Maisha Auma
- 19 | Sun 10–17:00 **BLACK MASCULINITIES**
Symposium (with accreditation)
- 20 | Mon 18:00 **BLACKOGNITIONS**
Film installation, Jasco Viefhues: JAN'S BODY, INTERNAL BODY SHOTS; until Nov 26
- 20:00 **BLACK MASCULINITIES**
Public discussion
- 23 | Thu 20:00 **WALKING LARGE**
By Toks Körner (author) and Atif Mohammed Nor Hussein (director)
- 24 | Fri 20:00 **WALKING LARGE**
- 25 | Sat 20:00 **WALKING LARGE**
(with English subtitles)
- 26 | Sun 19:00 **WALKING LARGE**
(with English subtitles)
- 28 | Tue 18:00 **BLACKOGNITIONS**
Film installation, Jeannette Ehlers: BLACK BULLETS, HOW DO YOU TALK ABOUT...; until Dec 2
- 20:00 **Label Noir: DIE GELEGENHEIT VOL. I**
Reading
- 29 | Wed 20:00 **Label Noir: DIE GELEGENHEIT VOL. II**
Reading
- 30 | Thu 20:00 **KIEZ-MONATSSCHAU Republik Repair Special Edition**
akademie der autodidakten / Each One Teach One e.V.

December 2017

- 2 | Sat 20:00 **JUSTICE REPAIRS ALL CRIMES**
Lecture by Professor Verene A. Shepherd, in English
- 9 | Sat 18:00 **Exhibition Opening: A RIGHT TO MOURN; A RIGHT TO MONUMENT**
DIY Plantation Radio Station by Nathalie Bikoro; on show: Dec 9–13
- 20:00 **Premiere: UNRESTRICTED CONTACT**
Dance performance by Grupo Oito
- 10 | Sun 19:00 **UNRESTRICTED CONTACT**
- 11 | Mon 20:00 **UNRESTRICTED CONTACT**
- 12 | Tue 20:00 **UNRESTRICTED CONTACT**
- 13 | Wed 20:00 **UNRESTRICTED CONTACT**

CONCERT



Amewu (Photo: David Reisler)

ILLITERACY ERADICATION

Amewu

11 November, 8 pm

Self-confidence, self-criticism, anger and reflection: the music of rapper Amewu, regarded as one of the best live MCs in Germany, is informed by his hometown of Berlin. He combines hip-hop with grime and dubstep for his fast-paced rhyming. Rap is to him a means for change, even when it is yourself who needs to change. This is what shapes his music.



Photo: Matondo

Matondo

Rapper Matondo is a Berliner and describes his city as the greatest source of inspiration to him. His socio-critical lyrics are about the things that are often overlooked in politics. Matondo has already been on stage at Ballhaus Naunynstraße as part of the production *One Day I went to *idl* by the akademie der autodidakten (Academy of Autodidacts). With his music, he points to where he sees the origins of rap music – in political tensions.

READING



Dela Dabulamanzhi (Photo: Gerrit Hahn)



Lara-Sophie Milagro

CULTURAL INSTITUTIONS

Label Noir

Die Gelegenheit (The Opportunity)

28 & 29 November, 8 pm

*The only thing that distinguishes Black actors from others is:
The opportunity!
And who must create that opportunity?
We must do so ourselves!*

With *The Opportunity* Label Noir would like to provide Black and Afro-German authors with a platform with which they can present their stories and experiences to an engaged audience. A further aim is to give more space to and firmly establish Black and Afro-German perspectives in the cultural landscape, on TV and in cinemas.

Cultural policymakers, media-makers and producers say they are desperately looking for these subjects but can't find them. Here is *The Opportunity* to put an end to their desperate search. This evening of staged readings will also offer cultural creators in key positions the opportunity to take a responsible and supportive role in the establishment of Black perspectives.

Reading with Dela Dabulamanzhi, Lara-Sophie Milagro and other actors.

Sankofa BRD/Sankofa DDR

BY PHILIPP KHABO KOEPESELL

Since the late 1990s, the Internet has certainly been the simplest and most comprehensive (albeit not always the most accurate) source to which we refer for historical research. But what about the time before the Internet entered our households? We can't google simply to find out which events Black artists and activists held in the first half of 1991, for example, or where poetry events or political panel discussions took place, or which topics were discussed.

Then and now, we assumed and assume that everything was surely documented by someone in some way; by the community's magic hand. Someone must have taken pictures, somebody must have made notes, and there must surely be posters and flyers. And, after all, everyone was there anyway and was still talking about it months later.

Then 25 years go by and the answers to the question of what happened to all the possible documents of the times are, unfortunately, sad but understandable: the notes ended up in the waste paper after moving house many times; the pictures were in a cardboard box in the ex's basement – at least until she moved to Belgium; the flyers were thrown away, but there might perhaps still be some in said cardboard box. And the people who were there back then now live in Munich and Canada, and can only hazily recall the year 1991, if at all. Maybe they don't want to – maybe all those things just didn't happen.

Documentation and its publication in this context are about more than the verifiability of history. In the long run, they are the difference between the existence and non-existence of the past that black groups and individuals refer to (for activist or cultural purposes). As long as the events are stored only in the memories of their protagonists, this loss is inevitable in the long term.

Over the years, some of these lost cardboard boxes found their way to Each One Teach One (EOTO), the Black Community Library in Berlin's Wedding district. These were collections by activists who may have determined, perhaps out of a lack of space or by their wise foresight, to entrust their time documents to a physical archive. Among them are flyers for poetry events, dancehall parties, community picnics, ads for dance and aerobic classes, programme brochures for anti-racist workshop series, newspaper articles, public letters, activity reports of forgotten and dissolved clubs, Black History Month programmes, flyers for afro-shops and African restaurants – all from the 1980s and 1990s.

They are pieces of a puzzle; selected fragments, which at no time fulfil a claim to completeness or even form a complete chronology of events. There is a lack of context, a lack of names and numbers, faces are missing. Nevertheless, these documents of their time represent the beginning of an extensive public documentation of Black German cultural production. Not in a digital form, not in the form of quotations and references, but as physical primary sources.

In 2017, with funding from the Berlin Senate Chancellery for Culture and Europe, Each One Teach One (EOTO) was able to realize the project "Sankofa BRD/Sankofa DDR". This is a documentary project on Black cultural production and Black activism at the time of the German reunification. It included, on the one hand, the filtering and viewing of the available material, filtering through, categorizing and cataloguing of thousands demo and event flyers, sometimes copied beyond readability; and then we made a call for the acquisition of additional documents. We received further grey literature, brochures, posters, and, not least, 62 files from the personal press archive of the *afro look* magazine's former editor. Finally, we are attempting to compile

a chronological and coherent history from this now available information; to develop a map of clubs, activities and events. The documents collected cover activities of the ISD (Initiative Schwarze Menschen in Deutschland Bund) and ADEFRA – Schwarze Frauen in Deutschland, the East German IG Farbig, the Berlin Black Unity Committee, the West Berlin African Writers Association, the Hamburg Black Students Movement, Cultural Zephyr e.V. and the Fountainhead Tanz Théâtre, of Black artists and academics, and many other initiatives and individuals. They were active in the societal context of the fall of the Berlin Wall and German reunification, a federal government formed by a conservative-liberal coalition, yellow



Photo: Philipp Khabo Koepsell

PHILIPP KHABO KOEPESELL

is a South African-German cultural producer from Berlin. He has been a spoken word performer on German and international stages for more than 10 years. He works as a dramatist for theatrical productions and is the publisher of a series of literary anthologies. As project coordinator for cultural and youth work, Koepsell works at the Afro-diasporic library and education initiative Each One Teach One e.V. (EOTO) in Berlin's Wedding district.

telephone cells, mullets, arson and racist attacks, exacerbated asylum policies, Barbara Becker, Arabella Kiesbauer...

And there is more to come. This was just a first glance. Many more historical documents are slumbering and yellowing in boxes in cellars and attics until they will finally be disposed of due to future water damage or house-moving. We will continue, even after the end of the project period, to save these documents, archive them and make them accessible to the public.

Black communities in Germany can look back on a long history; grassroots activism, social commitment, politics, art and culture. Part of this history were countless Black clubs, institutions and free groups. Among them there were associations of formerly colonized Africans in the Weimar Republic, anti-colonial and communist groups in the 1930s, African student organizations in East and West Germany since the 1950s and 60s, Black GIs stationed in West Germany, the ADEFRA and ISD clubs, which have been active since the 1980s, and nowadays the German branches of the Black Lives Matter movement.

We learn from history; we learn from the past for a better future. It is this principle that is also contained in the Sankofa bird from Ghana's Adinkra symbolism. "San ko fa" (Return, go and fetch it!) is a well-loved and often-used term in Black German history. But, beyond the folkloristic understanding of the problem, there are very concrete challenges: Where does this knowledge come from? Which sources do we fall back on?

If we – the various Black and diaspora communities in Germany – do not care about documenting our history(s), nobody else will do it for us. And it is not enough to learn from the past; we must also make this past tangible and this knowledge accessible.

On 9 November, a panel discussion will be held as part of *Sankofa BRD/Sankofa DDR-Archiv*. With: Philipp Khabo Koepsell, Katharina Oguntoye (Joliba e.V.), Ricky Reiser (afro look)

Exhibition *Sankofa BRD/Sankofa DDR-Archiv*: 23 Sept. to 13 Dec.

Special Republik Repair Edition
30 November, 8 pm

Kiez-Monatsschau

AKADEMIE DER AUTODIDAKTEN IN
COOPERATION WITH EACH ONE TEACH ONE E.V.

Black German communities have persistently created their own institutions, demanded diversity on every level, fought for equal platforms and challenged one-dimensional historiography.

Each One Teach One e.V. invites the protagonists of the akademie der autodidakten and their video cameras into the Sankofa BRD/Sankofa DDR archive for an encounter with past reparatory positions in the present. This special edition of the Kiez-Monatsschau honours those that have paved the way as keepers of history and tells the stories of their commitment to Black communities.

Patrons: Clarita Maria, Mayowa

An Open Call and more information on the patrons of the Kiez-Monatsschau special edition can be found at www.ballhausnaunynstrasse.de



Transkript from:

Acceptable And Inconvenient Narratives

ISAIAH LOPAZ

At The Schwules Museum on May 19th, 2016

Mythology has always been a very important part of my life, and for good reason. I was surrounded by fantastic people growing up, big personalities with even taller tales. My first 'shero' was my Grandmother. Her laughter was like thunder. Her love was a never ending fortress where I felt inspired and protected. Her anger was like a thousand arrows that hit every target that they were aimed at simultaneously. I would stare at her face and try to remove the lines that time and trouble had chiseled onto her beautiful visage. Mrs. Robinson (as she was known for most of her life) was 5'11, about as wide as she was tall, hawk eyed, sharp tongued, and a force to be reckoned with. My chain smoking, shotgun wielding, Texan Grandmother narrated the misadventures of her life between passages of Mathew, Mark, Luke, and

John, and I accepted every detail like the bread and wine we had every Sunday for communion. "Do you know why I left Texas", she would ask with her buttery drawl? All of my Grandparents were part of a great migration of Black Americans who left the American South for the American West in search of freedom, adventure, and more autonomy. As my Granddaddy said, "Less racism". This is why I try to smile politely when people tell me that they think that Los Angeles is fake and that they have no interest in going there. Fair enough, but narratives about Los Angeles don't tell this particular story, the histories of people that I come from are absent. My

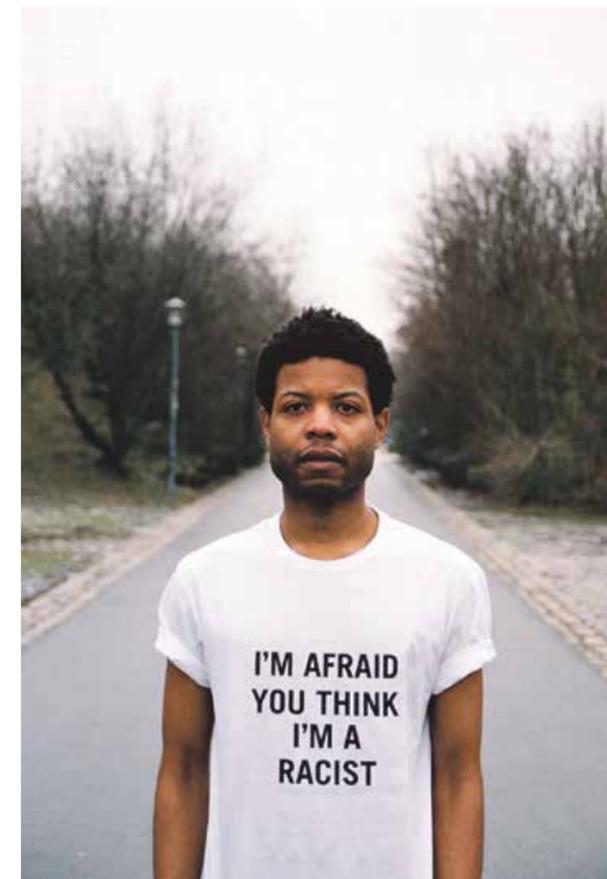


Photo: Things You Can Tell Just By Looking At Him by Isaiah Lopaz

Grandparents left their friends, their families, their cultures, essentially all that they had known because they did not have the opportunities to be the people that they wanted to be. They had no interest in fame or fortune, although my Grandmother did turn up to parent/teacher meetings in fur coats, pearls, and heels. When I hear other people speak of the African diaspora, I wonder if there are parallels or moments of recognition between those who left Africa for other countries, and those who left the American South for the North or the West?

"I had to leave Texas little man. Here's what happened. Your Great Grand-

mother was a mean, mean woman. She hated me because I reminded her of my Dad, who she loved, but who left her for another woman. We lived on welfare. We would receive the most beautiful clothes from the government, but the clothes had a patch on the front that read welfare. Imagine the most beautiful clothes you can think of with the words "WELFARE" written on them. Your Great Grandmother was Indian, from Arkansas. She gave me away to Miss Sarah, but I wasn't sad about it. Miss Sara loved me like her own daughter and taught me about the good Lord. Mama took me back years later, I think just to spite me. She couldn't stand the idea of me being happy or taken care of. Well I got pregnant at age 17. My boyfriend at the time came from a wealthy Black family in Belton, but

he didn't want to have anything to do with me. His Mother, however, was interested in the child, and she told me not to hesitate to contact her if I needed anything. I had a baby girl. I named her Constance. She was my everything. One day she caught a really bad cold. I didn't have enough money to take her to the hospital, so I went to see her Grandmother, Mrs. Rich Black Belton. Well, Mrs. agreed without hesitation to help me. She told me to come to her house the next day and that she would sort everything out. I was so happy Little man. I was so happy! I came back the next day with Constance and there was a car waiting to take us to the hospital.

Mrs. asked me to come in for a glass of cold water, said she had some hospital papers for me to sign. Sure, Sure, anything I said. I signed the papers without even reading them and we took Constance to the hospital that day. She got better and better. I went to the hospital on the day she was to be discharged and I saw Mrs. holding her in her arms. She was surrounded by Doctors and a very stern looking man. I knew something was wrong, but I didn't know what it was that was wrong. I went up to Mrs. with my arms out stretched for my baby, for Constance and Mrs. turned away from me. I wanna take her home. She's well now, aint she? Mr. Stern came forward with papers in hand. You won't be taking her home girl. You gave away that right when you signed these papers. I felt sick. I screamed, hollered, and lunged for my baby, but they were all against me and I was all alone.

About three or four years later I met and married a new man. I asked him to help me get my little girl, so that we could take her away and that's when we began to plot. She had a nanny who took her to a park. A friend of mine had told me that she saw her there. The nanny didn't know nothing about me, so I went to the park and played with Constance and talked to her nanny. I told the nanny that me and my new husband were expecting a baby and that I loved children. Constance took to me. She just took to me. On the day that we planned to kidnap her, my Husband distracted the Nanny while I was way across the park with Constance. Constance knew that she had a Mother, but she didn't know that it was me! I revealed to her who I was and asked her if she wanted to live with me. She believed me, believed that I was her Mother and said that she wanted to come with me. My husband and I had planned to leave that very

day to California by train. In a flurry I took Constance to the train station. I never ran so fast in my life. When I got to the platform I looked everywhere for my husband. He had told me that he would do what needed to be done to make sure that he could meet Constance and I at the train station. In the distance I saw the train coming, but I didn't see him. I didn't see him anywhere. I turned around and down the platform I saw police. I knew straight away who they were



Photo: Transformers by Isaiah Lopaz

coming for. There was nowhere for me to go. They tore Constance out of my arms and took me downstairs and there was Mrs. waiting for me with the nanny and more police officers. Constance ran to Mrs., who scooped her up in her arms. „They want to put you in jail, and I ought to let them, but if you leave Texas and promise to never come back, and to never contact Constance I won't let them do it.“ So I left. I came to California. I worked in a glass factory until I couldn't stand the manager's advances anymore, I made and

sold homemade peach brandy, and did odd jobs. I left and I didn't go back to Texas until Mrs. had died, and when I went back there was nothing waiting for me there”.

Having heard this story several times over, even at such a young age I understood why her sorrow seemed to flood the whole house for days on end. I cried when she and my Mother argued because I knew that if Constance had been a constant, all of our lives would have been more peaceful. I was left alone with her for weeks at a time in our home on 104th street in South Central Los Angeles, a place where I witnessed her anger in many different incarnations. It could have burned the whole house down, but so powerful was she, that even in her anger she made a space for me where I could feel the warmth of the fire, but could not be consumed by it.

At this time, I too wanted to be powerful. “I want to have powers”, I would say. Naturally my Mother and Father thought I was disturbed. Power to me, meant control over my own life, it meant freedom. The first time I contemplated myself, the first time I realised that I was alive, took place in my Grandmother's home. I was just four years old, and I knew that ‘I was’, and that this experience was one that was in continuation. I longed

to be able to express my full self, but I knew that there were parts of me that I couldn't speak of, or express. I wanted to be like my Supersheros and Superheros. They always knew what was just, what was good, or what was right, and they never failed or struggled to perform good deeds. I had set a task for myself which I called “A day without sin”. A day without sin would be a day where everything that I did was right and acceptable, but this day would not count unless my thoughts were good, pure, and normal. I never

managed a day without sin, and it was years before I gave up trying, before I realised that such an idea, such a mission, was a fool's errand. I didn't relate to Skeletor, Lex Luthor, Gargamel, or Darth Vader. I didn't want power to control others, I didn't need to be worshiped or admired. I needed to be complex, because that's what I was, or how I felt at least.

I have connected with the idea that I am not so complex, but that I live in a world of acceptable and inconvenient narratives that define people like myself as complex. Acceptable narratives are rooted in power. These are the narratives that often go unquestioned. You learn these narratives in school, through print and online media, at church, on the street, at work, when you travel, and often when you interact with strangers. It is inconvenient to question these narratives for those who benefit from their structures, but for those of us who do not benefit from these structures, we have the ability to be who and what we really are because narration is a creation of the self, and questioning acceptable narratives will bring you home to your true self and your true power.. Inconvenient narratives are the truths that we find when we step away from the oppression of acceptable narratives.

When I'm at home making new collages or new paper cuts, I am almost always listening to podcasts, lectures, artist interviews, or documentaries. Recently I've had the “I too Am Harvard” documentary on repeat. In this documentary, young Black students who attend Harvard, one of America's most prestigious universities, narrate what it means to be Black (to them), and what it means to be a Black student attending Harvard. There are two statements that stick with me. One student remarks that he, “Always questions knowledge. Not necessarily what we know, but how we know what we know in the first place.” Another student declares that “Blackness is faith in what you don't see, because we as a people often don't see ourselves. We don't see uplifting images of ourselves.” When I was asked to exhibit work in the Schwules Museum's cafe and to give

a presentation here, I enthusiastically said yes, because how many times do you get to see a gay Black artist speak in a space such as this? A more urgent, important, or poignant question would be why is this so rare... but we know the answer to this question already. I was asked to speak about Black Superheroes, racism, and postcolonialism. The elephant missing from the room was the topic of racism in the gay community, an elephant that is often in Queer spaces that I inhabit here in Berlin. I don't feed him peanuts, but he shows up, often to my dismay. If you are Black, LGBTQI, Queer, gay, and keeping your head above water, please allow me to salute you right now. You truly are a s/hero to me. Acceptable and inconvenient narratives intersect frequently in the journeys that are our life experiences, just like gender, race, and sexuality, criss crossing and swirling around the bodies that we inhabit.

Although we have much ground to cover, and I am aware that we have a limited amount of time, let's look at comic books, sci/fi, and fantasy, because we can learn so much about the experiences of Black lives today. I always start with Rue from Hunger Games. Spoiler Alert ahoi! Rue is a young character from the Hunger Games' young adult novel series who dies in the first book. When the film was released, many fans expressed outrage because Rue was portrayed on screen by a young, brown, curly haired Amandla Stenberg. One fan commented that “When I found out Rue was Black her death wasn't as sad.” This sentence was followed with the words, “I hate myself”. Indeed one must hate one's self to feel less sad about the death of a young child, real or imagined. For me there's more gravity to this statement because we are talking about a fictional character. The apathy expressed here is often present when it comes to violence directed towards Black lives across the globe. Convenient narratives portray Black bodies in abject poverty, starving,

or emaciated. Inconvenient narratives include the stories of countless Black women who have been shot and killed in America, or the Black Christian students shot in Kenya. These narratives don't receive Facebook profile badges that suggest solidarity. Our tragedies are not on par with other tragedies. At the Golden Globes or Cannes Film festival celebrities don't use white pieces of paper to highlight the loss of Black lives. When I reflect on this fan's reaction to Rue's death (there are many more horrible comments), I think, excuse me for swearing, ‘Damn! They don't even want to imagine us in their fantasies’.

Two summers ago, I did one of those things that no one should ever do. I got into a great Facebook debate. The post which ‘demanded’ that I involve myself in a discussion that was never meant for me read: White gays declare in their American Apparel T-shirts We're here we're Queer while their Grindr profiles read: No Blacks, No femmes, No Asians. I shouted “YASS KWEEN”, louder than any non-native English speaking White Gay man, who's twinkle toes never set foot in a Black American community! There was just one problem!. The first comment beneath this post read: Well it's not like Black men don't say no femmes on their Grindr posts. ‘Oh no he didn’, I thought to myself, replying why can't we address the racism that this post is highlighting. The post itself was not

ISAIAH LOPAZ

The act of making collages reminds me of my experience as a Black, gay, male identified person. I've always had to take what's been given to me, and make something out of it and it reminds me of working through life. If only moments of my life were collaged with the precision, care, sensitivity, poetry, and passion that goes into making an individual work?! Well, that would be something.

When working on the collages for Republik Repair, I was thinking about reparations and debt cancellation especially. I believe we owe nothing, but much is due to us, and for us. Justice would be an end to the idea that we as Black people owe the world our patience, our time, our creativity, our „forgiveness“, our „strength“, the bodies of our children, our elders, our folk.

FILM NIGHT/KARIB KINO

about Black men on Grindr and their attitudes about Femmes. The post was about sexual racism. Here's the deal: I'm all for talking about my community when that is the topic that is being presented, but if you only bring up topics like these when sexual racism is being brought up that let's me know that these are not really problems that you hold close to your heart. This is an inconvenient narrative because it highlights pervasive White attitudes towards Blacks, Asians, and Femmes, and no self respecting White gay man who's never internalised his race (his Whiteness) wants to confront the idea that his beauty and desirability reign supreme because of race/racism. This attitude reminds me of a quote from Toni Morrison. "If I take your race away, and there you are all strung out, and all you've got is your little self. What is that? What are you without racism? Are you any good? Are you still strong, Are you still smart, do you still like yourself. If you can only be tall because someone else is on their knees then you have a serious problem."

I encounter this serious problem, even though it isn't a problem that I created. The paradigm of the inconvenient narrative shifts: acceptable narratives that uphold White supremacy encroach upon my existence, slithering into my daily life, inconveniencing me if only for a second. "Even though you're Black you're really beautiful. Don't talk to me about racism. You don't have it so bad. I'm skinny, ugly, German (and have been called a Nazi), and I'm HIV positive. Do you know where we can get some drugs. I've never had sex with a Black guy before." These are vignettes of my experiences as a gay, Black, American man who has lived here in Berlin for almost nine years. I see in this community that facets of Black American culture are being appropriated. I read reviews with acceptable narratives that speak of a monolithic community of Black men who practise misogyny and homophobia across the globe and I am dubious and sometimes angry. I'm not afraid of being critiqued for being angry, because anger is not a fault. A great fault in human relations is not addressing the anger of others, and not seeing reasons why a person or a group of people are angry. This

acceptable narrative that problematises Black men and Black masculinity, leaves out a violent history where Black men were torn apart from their families, forced to labour for others without benefits or compensation, enslaved, unable to freely engage in relationships, and susceptible to violence. In mainstream gay media Black men are only mentioned when it's time to talk about STI's, when a Transgendered member of the community has been killed by a Black male, or when homophobia is being written about in North America, or across the African continent. I remember when the Eat the poo poo video was being splashed across the interwebs, mainly by self congratulatory White Europeans. I asked myself, how did Africans view homosexuality prior to European colonisation? There isn't a wealth of knowledge on this topic, but the information is out there and what can one discover: diverse sexual practices, intricate definitions of gender which correspond with equally complex gender roles, which were common across the continent. I would like for the Gay White community to educate themselves and to acknowledge a fact that is highly inconvenient to an ever evolving narrative of White Supremacy: The economic, scientific, religious, philosophical, and political progress that exists in so many countries that had colonies or held slaves of African descent or origin, exists because millions of Black lives were exploited. Don't cry for me because my family is Christian and doesn't accept my sexuality. Acknowledge that your culture's distance from Christianity is linked with my cultures closeness to the laws and morals of this religion. I have and continue to question acceptable narratives and what I've realised is that the people that I have likely descended from in Africa, and at least one of the first nations that I belong to by blood, prior to colonisation had space for me, that they told acceptable narratives that were convenient to that moving space where a Black body with sexual desires like my own were told and celebrated.

Blackness to me is also faith. It is my preferred description of myself. It describes my skin colour, it describes my ethnic background(s), it describes

the way that I love others, it describes my poetry, it describes my beauty, it describes my strength, and it describes my power. We define ourselves differently, and if I may I would like to quote Tricky from the song 'Christiansand', "You and me what does that mean. Always what does that mean? Forever, what does that mean. It means we'll manage I'll master your language, and in the meantime, I create my own, by my own". I began speaking about my Grandmother as a shero, and I would like to finish with the third most heroic thing she ever did for me. Shortly before she fell ill, she said, "If you don't start bringing girlfriends around, people are going to think you're funny. If you are that's okay with me. You will always have a home." This means everything to me, not because she accepted her gay, Black, grandson, but this was a secret lesson. Home is the place where you tell stories about yourself, within yourself. It's the best place to be, a source of refuge, with a never ending supply of nourishment. She who had repeatedly lost so much, who had been underestimated her whole life, was telling me that home was a space solely for acceptable, desirable, and honest narratives written by the movements of my experiences and my life.



Film still from *The Seawall*

Mason Richards

The Seawall (9 min., 2010)

The Seawall is a narrative short film shot entirely on location in Georgetown, Guyana, and centers around Marjorie, a Guyanese woman, as she prepares for her 10-year-old grandson's move to America to be with his mother. Audiences follow Marjorie's struggle with loneliness and abandonment as she sacrifices her happiness for her grandson's future. The cast and crew consisted of local Guyanese non-actors, non-professionals and students working together with director Mason Richards. The film offers a rare glimpse into the day-to-day lives of a Guyanese family and stunningly captures how emigration affects those left behind.



Film still from *The Price of Memory*

Karen Marks Mafundikwa

The Price of Memory (83 min., 2014)

It's 2002 and Queen Elizabeth II is visiting Jamaica for her Golden Jubilee Celebrations. While there, a group of Rastafari petition her for reparations for the time of slavery. The film traces this petition as well as a reparations lawsuit against the Queen and in parallel tells the stories of earlier Rastafari who pursued reparations already in the 1960s. The result of a decade's work, Karen Marks Mafundikwa's film explores the legacy of slavery in today's independent Jamaica, exposes how Britain grew wealthy from slavery, and follows the development of the reparations lawsuits.

Public. Health. Crisis.

MAUREEN MAISHA AUMA

A friend of mine, one of my closest friends – well, my **best friend**, I've known her for 24 years. Two years ago, she wanted to force me to write a book about nutrition, about **Blackness, colonialism and nutrition** – from a Black, feminist perspective.

I laughed at her idea, with some discomfort; after all, I thought of it as a critique of my eating habits and what she called my **obsession for sugar and non-poor food**.

Our conversation marks a point to which we have returned again and again in those 24 years. She disapproves of my sugar consumption. On our annual road trips to the middle of nowhere in Bavaria, she cooks for us every day and forces me to question my eating habits against the background of the **racist nature of the planet**. I fight back. I'm busy with other things, I tell her, with books I actually need for my career. Books on my real, work-related topics.

“The nutritional experience associated with slavery, genocide, and apartheid.”¹ ... But what is there to experience, to learn, what **knowledge lies hidden** in the confrontation of food, pleasure, racism, corporeality, health, crisis, anticipation, survival, Black life? ... **Hypertension. Type 2 diabetes.**²

On my computer screen, a sentence lights up: **Social and societal conditions that promote disease – pathogenesis; social and societal conditions that promote health – salutogenesis.**

I glance across at the news, which I'd switched to silent: September 1, 2017. 2017? I rub my eyes and look again. The news is just coming up again, on

the hour. The news on ZDF is read by a sister with grey dreadlocks. She is wearing a black T-shirt. It says: **BLACK (intersectional) LIVES MATTER!** The weather report is read by a non-binary person of colour. In the background, I hear Here Comes The Sun. So the weather is going to be good, I think, and then I wonder which jingle they would pick to announce rainy weather.

The newsreader is back in the picture. She is now wearing a T-shirt saying: **White Normalization Can Ruin Your Health!** The next story is about a brother. He is sitting knee-deep in water and playing a piano. The caption reads: **After the Devastation of Hurricane Harvey: A man plays the piano in a flooded Texas home. Aric Hard-**

PROF. DR. MAUREEN MAISHA AUMA

is an education and gender researcher. In April 2008, she became Professor for Childhood and Diversity Studies at the University for Applied Sciences Magdeburg–Stendal. In 2014, she became visiting professor at the Centre for Gender Studies and Institute for Education, both at the Humboldt University Berlin. Her research focuses on Diversity in educational materials in East and West Germany, Sex-educational empowerment for Black people and people of colour in Germany, critical whiteness research, childhood research, and intersectionality in the context of critical race theory and racism criticism. She has been active with Adefra – Black Women in Germany since 1993.

ing wanted to show his son that the piano still worked.³

Years roll across the screen at the speed of light, ascending. The picture changes. I see a quiet park. It is located exactly at the place of the burnt down Grenfell Tower. Black teenagers sit under a ginkgo tree laughing and eating mangoes with chilli and salt. An older Black man takes a picture of them and shows the picture to his partner. In the background are two statues. Two women holding hands, who are look-

ing up at the ginkgo tree's crown. One is Khadija Saye, artist and photographer. She died in the fire, together with her mother, when the Grenfell Tower burnt down in 2017. **Khadija, 24, who was about to exhibit her work at the Venice Biennale.** The park bears the name of one of her pieces, which has now been exhibited at the Tate Britain, **Dwelling: In This Space We Breathe.**

Years are again rolling across the screen. The news comes back on, on the hour. This time the newsreader is wearing her dreadlocks around her head. On her green T-shirt is a message in black: **Equal Justice! Equal Protection!**

I see the new pope on the screen now. She is the first First-Nations pope. She looks like Nawar al Saadawi, I think. She is wearing her grey hair in a thick plait, rolled up on her head like a crown. There is a great celebration. Menstruation has just been canonized – because of its generative potential.

The image changes, the words **EMPATHY GAP** flash on my screen. The newsreader is now wearing a yellow T-shirt with the words **I Met God, She's Black.**

There is a new plurality calculator. It detects **too high doses of dehumanization.** The daily programme of all public broadcasters is constantly recalculated and adjusted – as soon as values (and norms) are created that are below the justice values determined by the plurality calculator. Everyone who has been subjected to high levels of discrimination is compensated through their watches, earrings, mobile devices or chip implants by reducing or reversing their radio charges. At times of carnival and Halloween, for example,

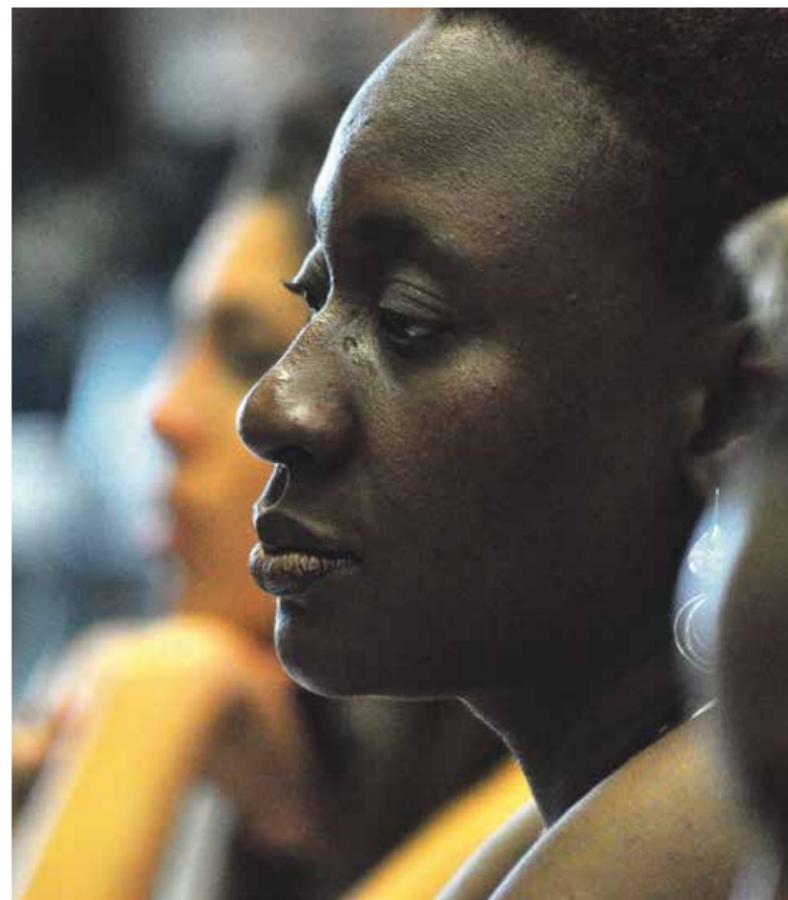


Photo: Maureen Maisha Auma

people affected by racism do not pay any fees! They even make a big profit because of the **whitewashing, cultural appropriation and microaggressions. Physical and emotional brutality and overall stress.**⁴

The image changes: the news again, on the hour. The newsreader is now wearing a T-shirt saying **AFRO PUNK** and displaying a non-binary Afro Supa Hero figure by Jon Daniel.

The global **Ministry of Sexual Education Empowerment of Black People and People of Colour**, led by Arundhati Roy, has just initiated the **Decolonial Love Century.** The brother from Houston is playing the piano in his flooded house.

Again the news: this time the newsreader is wearing a T-shirt with the words **Dreamings, Dreamings, Dreamings.** A large banner at the entrance of a park says: **Healing Center for People Broken by the Power of Coloniality.**

izi soda, a ginger lemonade. She's had enough! But she will have to forgive me. I am named after her mother, so my Bibi always calls me mother, even though I am her granddaughter. This is how tightly our lives are intertwined. She has to forgive me.

My mother always says – when she has finished with her classes' exam papers and poured herself a glass of wine, pulled off her shoes and is lying barefoot on the sofa: **Now I live like the whites!** It is bitter and sweet at the same time.

I am now 42 years old. My best friend is at the wheel while I am reading the map and looking for an alternative route. Once again, the navigation isn't working properly. “Will you write that book now or won't you?” she continues. “It's not the right time,” I say. My preference for light-coloured food, she says, is the result of colonial programming. Rows, ascending: recalculating the route, I hear in the background.

The baby reciting May Ayim poems is wearing an **I Am Very Black** T-shirt. The Digable Planets sing **Peace Be the Greeting Where I Am From.**

Berlin, September 1, 2017. There is a very loud beat. It's in my head. I'm wide awake. My heart is racing. It takes a moment for me to realize that this beat is from my own heart. I write the following sentence, a quote from Audre Lorde: **“We were never meant to survive.”**

I cross it out. I finally replace it with this sentence:

Choose community care. Choosing wellness is an act of resistance!

On November 16, Maisha Maureen Auma will chair the Panel Jam Session Peppercot.

1 CARICOM Ten-Point Reparation Plan: <http://caricomreparations.org/caricom/caricoms-10-point-reparation-plan/>
 2 CARICOM Ten-Point Reparation Plan: <http://caricomreparations.org/caricom/caricoms-10-point-reparation-plan/>
 3 <http://edition.cnn.com/videos/us/2017/08/31/piano-flood-1c-orig.cnn>
 4 CARICOM Ten-Point Reparation Plan: <http://caricomreparations.org/caricom/caricoms-10-point-reparation-plan/>

BLACKOGNITIONS

Film still from *Repair*

Karina Griffith

Repair (2017, 5:47 min)

6–10 November

When Guyana gained independence from British colonial rule in 1966, the United States government feared the country would become another communist stronghold. Covert CIA interventions drove so many people out that it is now estimated more Guyanese live outside the country's borders than within them.

Repair shows how human and organic structures long to reunite .

Filed in Georgetown, Guyana, the Iwokrama International Centre for Rainforest Conservation and Development, and the Canopy Walkway.

Entitled (2016, 5:49 min)

What have you unlearned? When was the last time you were speechless? *Entitled* is a collective response to these questions, developed at the Visual Creole workshop led by Karina Griffith at the *Black Arts Retreat Souls Sisters Edition* in Brandenburg, Germany.

Film still from *Mugabo*

Amelia Umuhire

Mugabo (2016, 6:32 min)

11–16 November

Her short film *Mugabo*, set in Kigali, Rwanda is an experimental short film about the return to the homeland and the question of what to do with our past. Amelia Umuhire, who survived the Genocide against the Tutsi in 1994, explores the millennial survivor experience mixing genres and tones to convey the complexity of loss and accepting the collective and individual past.

Mugabo premiered at *Film Africa 2016* in London and was awarded “Best Experimental Film” at the *Blackstar Film Festival 2017*.

Polyglot (2015, episodes 1–3)

Amelia Umuhire is a Rwanda filmmaker. She directed and produced the web series *Polyglot* about young black artists in Europe. The series is set in Berlin and London and focuses on ideas of home and identity in an increasingly hostile environment.

The series was screened at various international festivals such as *Film Africa London*, *Tribeca Film Festival*, *Geneva International Film Festival* where it won Best International Web Series 2015.

Film still from *Jan's Body*

Jasco Viefhues

Internal Body Shots (2014, 11:42 min)

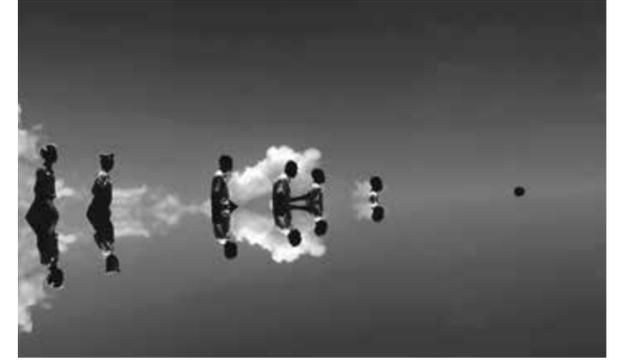
20–26 November

“Tell me one of your memories, maybe your earliest memory of your body or your cock.” Hans, Can, Grete and Coco meet for a chat about physicality, in order to get to know each other and exchange experiences. An experimental conversation on gender norms, genitalia and the body within – the things you only see once you've gotten to know someone.

Producer: Kristian Peters, Director/Script/2nd Camera: Jasco Viefhues, Camera: Emma Simon, Protagonists: Hans, Grete, Coco, Can

Jan's Body (2012, 22:00 min)

Thomas comes to Berlin to pick up the ashes of his dead son Jan. He clears out Jan's apartment – the place of a man he barely knew. When Jan was still alive, their relationship was not close everything appears strange and unknown to Thomas in the beginning. He starts to follow Jan's traces and to take on his identity, meets Jan's acquaintances and begins to slowly understand him while at the same time discovering something new about himself..

Film still from *Black Bullets*

Jeannette Ehlers

Black Bullets (2012, 4:33 min)

28 November–2 December

Black Bullets was recorded at a mountaintop citadel in Haiti, the largest in the Americas and built after the rebellion as a defensive measure for the new state. To this day, the citadel stands as a symbol of the emancipation. A series of black figures move in a looping sequence across the silvery sky to the pulse of a heavy, hypnotic drone-like sound. Unlike the figures in some of Jeannette Ehlers' other works in the exhibition, the subjects have not been erased here. On the contrary, they are united with their reflected images, merging with them, almost like bullets gradually being cast.

Sound: Trevor Mathison; Technical assistance: Markus von Platen;

Camera: Jette Ellgaard & Jeannette Ehlers

How do you Talk about Three Hundred Years in Four Minutes? (2014, 4:00 min)

This subtle video work on departure, uprootedness, longing and isolation takes its title from Lorraine Hansberry, the first Black dramatist whose plays were shown on Broadway. She worked closely with Paul Robeson, who was known for his interpretation of the song *Ol' Man River*. This classic is sung here by Jeannette Ehlers' father, Roy Clement Pollard. The former singer was born as a descendant of African slaves in the Caribbean and moved to Europe from Trinidad as a young man. Jeannette Ehlers' video coves personal and historical topics, but also complex questions about identity, heritage and freedom fights.

Singer: Roy Clement Pollard; Sound, Camera and Production: Markus von Platen & Jeannette Ehlers

(DIY Plantation
Radio Station)

A Right to Mourn; A Right to Monument

Opening: 9 Dezember
Interactive Installation 9–13 Dec.

INSTALLATION BY NATHALIE ANGUEZOMO MBA BIKORO

How does our contemporary experience the fact that our history was chosen and deliberately erased for western political purposes and oppressive systems affect us and our present experience? What does this mean for the demands for reparations that we place on colonial systems? What demands should we make when we aim to renew our memories, bodies and subjective worlds? We could demand a moving monument, to be designed by the surviving communities, that creates visibility and recognition for those lost.

Republik Repair is an event where our public demands for historical repatriation out of the German colonial history can be given attention. One of the major points for us in this context is how our technologies could be applied to forms of reparation. For many cultures, technology is a plural dimension of science and medicine transmitted as a ritual vision, often politicized and used for certain groups' survival and heritage. Technologies are archives of

our existence and mapping spaces for our memories to travel.

A *Right to Mourn* project was inspired by the *True Histories* opus of antique philosopher Lucian de Samosata, from the Roman province of Syria in the east of what is today Turkey. It considers itself a process of commemorating resistance and anti-colonial movements between Germany and the African continent. The demand for *technological transfer* is reinterpreted here: recording and transmission of sound become usable as decolonial archive; as a performative gesture the project outlines a monument to those that were erased by colonial violence and dominant historiography.

This monument becomes a reconsideration of iconography and methods of commemoration. It dismantles Western concepts of knowledge and appropriation by using fiction and mythology to activate a mode of repair. The repair aimed for here is achieved through ritual, through collaboration and through technology as medicine: the demand to be able to write and change history finds its expression in the recording and transmission of our imaginative powers.

Technological transfer is here a ritual that drives out trauma; it makes people become visible whose histories were unknown.

These contributions of sounds and testimonies are collected in an online podcast capsule and sent to the Moon via satellite. This satellite was designed in 1932 by anti-colonial movements in East Africa and served as a means of



Photo: Nathalie Anguezomo Mba Bikoro

secret communication in the 1970s, in which the GDR was involved as well. It is also a reminder that Germany's or the GDR's role as an important player in African independence and solidarity movements is still due a reappraisal.

In the exhibition, the mobile garden plantations provide space for commemoration, growth and healing. This space is based on matriarchal lineage and considers the vibrations emitted by the plants as a testimonial voice to not forget the histories that created our existence. The plants speak and,

NATHALIE ANGUEZOMO MBA BIKORO

The artists uses live art performance, film, archaeology, guerrilla architecture, literature and archives to create cross-media effects. Her resulting interdisciplinary works contribute to the development of an international community dialogue and to new forms of body politics. Bikoro is a Curator of Performance Programmes at SAVVY Contemporary and an Associate Lecturer at Birmingham University (UK).

through the technologies of music and film industries that have survived two World Wars, make visible the role of women in resistance movements in Berlin.

The sound frequencies of contributions from the audiences will enable seeds and plants to grow in the mobile gardens. The mobile gardens will be housed outside and follow the orbit of the Moon's trajectory. The plants' vibrations are turned into soundtracks and finally transmitted as decolonial archives. The plants are survivors of a cross-pollination history resulting from the exportation of African plants for botanical and German film purposes. They tell other stories on coloniality and migration.

In this part of the exhibition, audiences are invited to record their own contributions as performative gestures. Through sound testimonies, fauna and paper they can share their own demands concerning the right to a monument. The recordings will be archived in a publically accessible podcast.

The communities become active producers of an encyclopaedia of knowledge, therefore they are monuments to our ancestry. The sound podcast and frequency waves will be broadcast to the Moon; transmitted through technological transfer, our demands become a monument both to our voices and to our testimonies: a monument that creates orbital maps and moves through the universe.

"Justice Repairs all Crimes"

2 Dezember, 8 pm
Lecture in English

BY PROFESSOR DR. VERENE A. SHEPHERD

The Caribbean's past has been characterized by grave and massive violations, historical tragedies and inhumane actions that have left scars on its regional landscape and deep within the souls of its citizens. These were perpetrated by European invaders and colonizers who brutalized indigenous peoples and Africans deported to the region. The historical evidence of European actions in the Caribbean, the legacies of such actions and the view that such actions were immoral and illegal and continue to affect the development of the region, form the basis of the claim for reparatory justice. The reparations movement has a long genealogy; but the latest members active in the movement are the heads of government of the Caribbean Community, who, at their 34th summit in Trinidad & Tobago in July 2013, agreed to promote actions to seek reparations for native genocide and slavery. Since then, a CARICOM Reparations Commission has been formed, about ten reparation committees have joined the Jamaica National Reparation Commission (now Council) and the University of the West Indies, in a historic move, has established a Centre for Reparation Research. The rationale for the advocates is summed up in the words of Bob Marley: "*Today they say we are free; only to be chained in poverty...*" Prof. Verene A. Shepherd's lecture will be about the question whether there can actually be economic development without reparation.

Professor Verene A. Shepherd will give her lecture *Justice Repairs all Crimes* on 2 December.



Photo: Verene A. Shepherd

VERENE A. SHEPHERD

is a Social Historian, and current Director of the Centre for Reparation Research at the University of the West Indies. Her research focusses on African and African-American history as well as gender and migration studies. In 2015 she was elected to the United Nations Committee for the Elimination of Racial Discrimination (CERD). Among her awards are the Order of Distinction by the Government of Jamaica for outstanding services to Education. She was included in the "Black Achievement Wall of Honour" at the UN Headquarters in New York.

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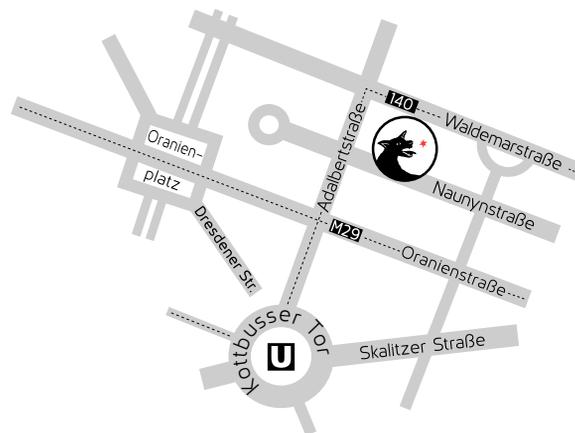
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