

BALLHAUS NAUNYNSTRASSE



15.11.2014 – 26.2.2015

WE ARE TOMORROW

Visions and Retrospection on Occasion _____
_____ of the 1884 Berlin Conference

*Theatre / Dance / Performance / Film / Exhibitions /
Music / Literature / Lectures / Performative City Tours*



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I cannot forget that the natives are not represented among us, and that the decisions of the Conference will, nevertheless, have an extreme importance for them.

Sir Edward Malet, British Ambassador, Nov. 15th, 1884

Never before in the history of humankind have the states of one continent come together for the partition of another, a continent whose lawful rulers did not even have any knowledge of this partition.

G. N. Uziogwe, historian, 1984

... and if Babylon does fall – how will we face tomorrow?
In the dust of broken down walls, the rust of the old fences, let us respond clearly to the dreams and ask the new day to dance.

Batho ba rena ba lefase, 2084

We are Tomorrow

VISIONS AND RETROSPECTION ON OCCASION
OF THE 1884 BERLIN CONFERENCE

130 years ago, at the invitation of the German Empire and the French Republic, the representatives of ten other European states, the US and the Ottoman Empire gathered for a meeting in Berlin on November 15th, 1884. Berlin Africa Conference, West Africa Conference, Congo Conference – to this day there are a variety of terms in use to describe this conference that was to last until February 26, 1885.

Politicians, adventurers, colonial enthusiasts, merchants and bankers came together at Wilhelmstraße 77, the Reich Chancellor's palace as Bismarck's official residence, not far from the most representative locations of Berlin's high finance. An end was to be put to disputes around resources and territories on the African continent so as to provide the efficient, systematic exploitation with a basis according to western imperial legal understanding. The conference, described in a contemporary news report as "one of the most splendid celebrations," was therefore the beginning of the extensive colonisation of the African continent – completely disregarding that the continent's population, its cultures and identities, its governmental sys-

tems and economic relations could have any significance whatsoever.

For the late Nigerian writer Chinua Achebe, the denial of the existence of African people and therefore African history/histories was the basic principle of colonial ideology.

At the Berlin Conference, Germany and the other colonial powers, besides economic interests and claims to power, were mainly invested in establishing a national identity. People of African descent were only accepted as long as they fit the national system of ideas. Being German was above all conceptually connected to whiteness.

Germany's colonial past is hardly existent in the collective consciousness. Neither the resistance in former colonies is addressed nor the recruitment of Black people by European armies during both world wars.

Colonial wars, the First and the Second World War, National Socialism and realities that are to this day constituted in a racist way, cannot be dealt with in a sustained manner if Germany's colonial history is written off as "too irrel-

evant" and consequently ignored. The existence of African and Black people and their perspectives is edited out. Like Africa, they seem to be far away.

However, 130 years later Europe – and therefore also Germany – is confronted with the tangible challenging of state borders in the course of multifaceted processes of globalisation. The fictitious construct from the 19th century of an ethnically homogenous white national state can no longer be sustained. People of African descent are stepping out of the spaces arbitrarily allocated to them and are experiencing new realities – and not only since 2011 at Oranienplatz – in close vicinity of Ballhaus Naunynstraße.

Against this backdrop, Ballhaus will be focusing on the Berlin Conference starting on November 15th with the programme *We are Tomorrow*. The arbitrary partitioning of the African continent is the starting point for a complex engagement with German colonial history. Artists and scholars from diverse disciplines and countries put discourses on colonial history into question and challenge familiar practices of remembering and representation.

In looking back, the perception of current socio-political developments becomes clearer.

Therefore Ballhaus – after the festivals *Dogland*, *Almanca! 50 Jahre Scheinehe*, *Voicing Resistance* and *Black Lux*. *Ein Heimatfest aus Schwarzen Perspektiven* – remains a lab for strategies of protest for an autonomous analysis of post-migrant and post-colonial realities.

We are Tomorrow opens on November 15th with the exhibition series *Yesternow*. *Zwischen Jetset und Vergessen*, curated by the artist Manuela Sambo. Afterwards, the *Pan-African Groove Collective* stages a concert with music styles made up of such diverse African and African Diaspora genres as afro beat, highlife, R&B, Mbalax, soul, jazz, hip-hop and salsa.

Film- and theatre makers such as Branwen Okpako and Simone Dede Ayivi who are already directing at Ballhaus relate Black history/histories as an assertive and self-determined continuity. Simone Dede Ayivi will for instance present her guest performance *Performing Back*. Accompanied by the voices of Black German activists and cultural producers, she travels to the sites of former human zoos, colonial monuments and colonial street formations in Germany, dis-locates them quite literally and invents her very own post-colonial aesthetics on stage.

International guest appearances by performers and dancers such as Anabel Guérédrat from France/Martinique, Mmakgosi Kgabi and Stompie Selibe from South Africa, and Qudus Onikeku from Nigeria/France negotiate German colonial history by appropriating the colonial stereotyping of their bodies, translating them into multilayered body languages of empowerment and making these tangible for the audience in a concrete and sensual way during their dance performances.

Musician Jean-Paul Bourelly invites the audience to join him in his interdisciplinary jam sessions in the format of a talk show, the *Polyphonic – Spontaneous Town Meetings*. He creates a

space at Ballhaus where the audience is called upon to ask questions and to join in discussion. His musicians take up the discussion so that in the interaction of debate, sound, musicians and audience a new form of communication emerges.

Central to the focus is the first *Indaba of Black Cultural Producers*. This conference is aimed at addressing colonial continuities in the cultural scene, collecting and exchanging ideas for the desired condition of a cultural scene which faces up to its past, so as to be able to approach decision makers in cultural politics with distinct suggestions. The audience is invited to actively take part in the discussions – as well as in other artists' talks and panel discussions which will be held throughout the course of *We are Tomorrow*.

There will be more room for public discussions within the context of events such as the series curated by Nadja Ofuatey-Alazard, *Literary Topographies of Colonialism*. Furthermore, starting from November 16th, there will be film screenings every Sunday at *fsk-Kino* at Oranienplatz as part of the film series *Beyond The Maps. African Resistance Against Colonial Power*, curated and designed by Enoke Ayemba.

One of the highlights of *We are Tomorrow* is the world premiere of *Mais in Deutschland und anderen Galaxien* (*Corn in Germany and Other Galaxies*) in February, a play by Weimar-born author, song writer and singer Olivia Wenzel. The text was developed within the context of the post-migrant literature workshop RAUŞ – *Neue deutsche Stücke*, cooperation between Ballhaus Naunynstraße, Maxim Gorki Theater and the magazine for culture and society, *freitext*. Among other aspects, *Mais in Deutschland und anderen Galaxien* deals with illustrating what can be taken for granted – the self-evidence of not being perceived and classified first of all by one's colour of skin in Germany. The play is directed by Atif Hussein. His interest lies in reflecting societal contexts in fictional biographies, which can always be one's own very personal ones – between comics

and East German punk, on the Milky Way or pan-German transit routes.

Joshua Kwesi Aikins takes visitors to specific places of remembrance in Berlin within the context of his bus tours titled *Dauerkolonie Berlin* (*Permanent Colony Berlin*). This post-colonial city tour is accompanied by actresses and actors of the ensemble Label Noir. With their performances they challenge the practice of remembering of a society where monuments honouring colonial protagonists still exist.

Ballhaus revisits the Berlin Conference as a symbol of German colonial history in order to take a look at identity constructions from multiple perspectives and to rethink them in a visionary way. Reflecting on the past and examining the present, opening up new channels of communication and future scopes of action –

WE ARE TOMORROW!

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15.11.14 Opening We Are Tomorrow

VISIONS AND RETROSPECTION ON OCCASION OF THE 1884 BERLIN CONFERENCE

8 pm exhibition opening: Yesternow.
Between Jetset and Oblivion. (p.29)

9 pm opening concert

Pan-African Groove Collective opening concert 15.11.14 - 9 pm



Photo: Daniela Inoronato

The PanAfrican Groove Collective mixes afrobeat, highlife, Mbalax, R&B, and jazz and is the groovy outcome of the music project 1884 at Werkstatt der Kulturen in 2010. In their music, the band of eight critically deals with the historic events of colonialism and

relates the big and the small, the political and personal repercussions which the division of the continent continues to have for millions of people in Africa today. Their music recalls those who stood up for the liberation of African nations, corrects western perspectives

on Africa, and comments on the European border policies. At the same time, the group cites the sound of the Anti-Apartheid Movement in South Africa as well as internationally renowned African and African Diaspora musicians of the 1970's and 80's, such as Fela Kuti and Bob Marley, who dealt with issues of (post)colonialism, independence and self-determination.

Followed by opening party

Pan-African Groove Collective:
Baron Arnold, Jonas Bibi Hammond,
Cremildo De Caifaz, Felix Sabal
Lecco, Yoro M'baye, Badu M'baye,
Fritz Mooshammer, T Neeya, Nasser
Kilada, Solo Sow, Kwame Yeboah,
Samuel Yeboa

Performing Back 21. & 22.11.14 8 pm

A PERFORMANCE BY SIMONE DEDE AYIVI

Performing Back is an artistic engagement with the continuity of Germany's colonial past. The centre of the performance is constituted by Simone Dede Ayivi's meticulous search for traces in the seemingly unremarkable cityscape between motorway and swan pond. Accompanied by the voices of Black German activists and creative artists, she travels to the sites of former human zoos, colonial monuments and colonial street formations, chronicles resistance and visions, offers outlooks and retrospection.

In a compilation of past, present, and future artefacts, hegemonic processes of historiography are called into question, colonial and racist imageries are deconstructed, ultimately inventing a new, post-colonial aesthetic.

SIMONE DEDE AYIVI



Photo: Juliane Kremberg

works as a performer, curator and director. She was a member of the artistic director's team at Theaterhaus Hildesheim. At Ballhaus Naunynstraße she produced *Der kleine Bruder des Ruderers* (2010), *Bloodshed in Diversity* (2011), and *Wir spielen* (We play; 2013).

First Indaba of Black Cultural Producers in Germany

CURATED BY
PHILIPP KHABO KOESELL

31.1. & 1.2.15
12 am - 6 pm

Indaba [m'daba] – isiZulu term for: (1) Gathering, assembly, conference; (2) Issue, matter affair.

On occasion of the focus for the 130th anniversary of the Berlin Conference, Ballhaus Naunynstraße will host a two-day conference of Black German cultural producers. This conference is not only aimed at documenting the status quo and the desired condition of the cultural scene but also to formulate clear suggestions and demands directed at decision makers in cultural politics.

In terms of content, the conference engages with the question of what the challenges, obligations, and the responsibility of Black cultural producers in Germany in the 21st century are. This includes the discussion around issues such as if it is possibly part of the "duties" of Black cultural producers to negotiate racism and colonial continuities in what they do; if and to what extent „reactive antagonising“ against existing injustices influences the development of artistic potential; in which areas of the cultural scene Black decision makers are present or underrepresented; to what extent stereotyping has an effect on casting for stage roles and what proactive solutions can be found for this. Topics will be the status quo and the desired condition (issues of representation, „blackfacing“, employment, casting, media images, external impact, etc.), visions for the future as well as suggestions and demands directed at the “gatekeepers” of cultural politics.

Participants of this conference are exclusively Black cultural producers: writers, actors/actresses, performers, musicians (rappers, singers, etc.). In its format the conference roughly corresponds with academic conferences, including roundtable talks with the au-

dience, an accompanying programme and workshops (for participants, to get to know one another and network). There will also be forum discussions where the audience will have the opportunity to join in the debate.

The aim of the conference is the documentation as well as print publication of the outcomes, including all the diverse and potentially contradictory views, but also the consensus that was developed. It strives for the strong voice power of heterogeneity as opposed to the conformity of opinions. The publication of the outcomes and discussion reports serves the purpose of documenting the status quo and setting up guidelines, suggestions and demands which can in turn be used during cultural policy negotiations to be presented to the respective “gatekeepers”.

Open Call

Ballhaus Naunynstraße asks all Black cultural producers from the areas of music, theatre, film, literature, etc. interested in participating as discussants in the conference outlined above to submit an abstract to the following address by December 30th, 2014:

p.koepsell@ballhausnaunynstrasse.de

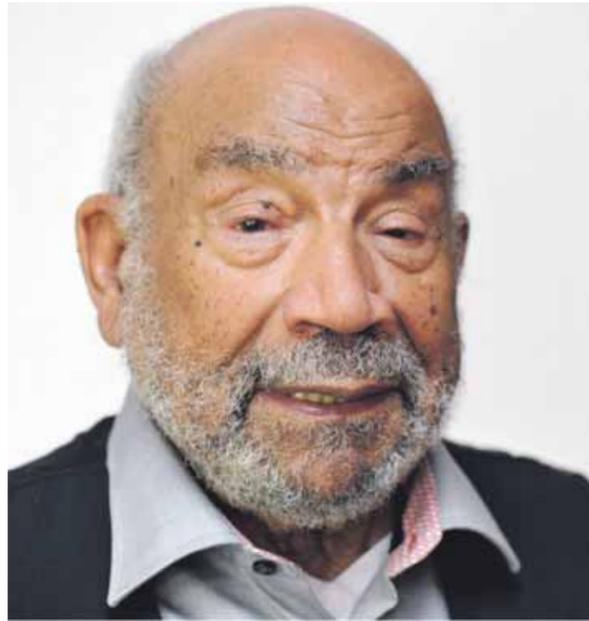
Requested are an artistic curriculum vitae and a half-page description of your field of interest. If you would like to give a talk, please include a half-page abstract of your paper in your application

Literary Series: Literary Topographies of Colonialism 19.11. & 20.12.14, 12.2.15 - 8 pm; 25.1.15 - 7 pm

CURATED BY NADJA OFUATEY-ALAZARD

The series Literary Topographies of Colonialism 1884 – 2014 focuses on a variety of genres and geo-political perspectives addressing the German and European colonialism in the literary imagination of African (Diaspora) authors.

The literary journey through time begins with real as well as fictional biographies situated in the 1880s of the German Empire, then focuses on African landscapes of remembrance in poetry, letters and diaries during the genocides in Namibia and present-day Tanzania as well as during German colonial rule in Cameroon;



Theodor Wonja Michael (Photo: Mark Leonhard, Bonn)

highlights the memoirs of African (Diaspora) soldiers during World War I which have remained in the shadows of western historiography, pays a fleeting literary visit to Germany's colonial neighbours, and finally arrives in the present where migration and transnationality in the African (Diaspora) novel chart "old new borders".

Each one of the four events includes readings and round-table discussions with African (Diaspora) authors in dialogue with academics of various disciplines.

- 11 Nov. 14 Theodor Wonja Michael, David Olusoga and others
- 20 Dec. 14 Dramatic reading of African diasporic texts 1904-1914/talk by Dr. Everlyn Nicodemus
- 25 Jan. 15 Maaza Mengiste, Mekonnen Mesghena, Dr. Wangui wa Goro (English)
- 12 Feb. 15 Chantal-Fleur Sandjon, NoViolet Bulawayo (requested), Peggy Piesche

NADJA OFUATEY-ALAZARD

completed her training in journalism at Deutsche Journalistenschule in Munich and received a BA in film and video production from City College, New York. Subsequently she worked as an executive producer and coordinator in the US film and video business.

Currently she is doing her doctorate at the University of Bayreuth and lives in Munich, where she previously worked as a filmmaker, executive producer, author, editor, presenter and press aide in the cultural field. After her first film, *Perspek-*

tiv-Wechsel, an interview film focusing on the situation of minority cultural producers in Germany, *PerspektivWechsel II: Schwarze Kinder und Jugendliche* on Black children and youth was her second film production. In 2011 she and Susan Arndt co-edited the critical reference book, *Wie Rassismus aus Wörtern spricht. Kerben des Kolonialismus im Wissensarchiv deutsche Sprache*. In 2011 she also co-founded the BIGSAS Festival of African and African Diasporic Literatures at the University of Bayreuth which she co-directs.



Photo: Patrick Julien, Paris

Polyphonic – Spontaneous Town Meetings

18.11.14 & 21.1.15 – 8 pm
21.12.14 – 7 pm

CURATED BY JEAN-PAUL BOURELLY

Featuring Abenaa Adomako, Antonia Adomako, Jimmy Bamba, Katharina Oguntoye, Peggy Piesche, Pamoja Sistahs Wien, among others
Moderation: Prof. Dr. Maureen Maisha Eggers

The *Spontaneous Town Meeting* is an interdisciplinary jam session in the format of a talk show. Jazz musician JeanPaul Bourelly invites musicians, writers, historians and actors to

an afro-futuristic meeting in order to open up the gates of a Black collective knowledge archive. In an interaction between language and music, guests and audience, emotion

and didactics, current and historic discourses are negotiated so as to emphasise new aspects and develop perspectives which so far seemed limited by the framework of their negotiation. As a consequence, discussions on the situation of refugees living in Berlin, the destruction of family relationships owing to the continuity of colonial conditions and the power dynamics between Old Europe and New Africa obtain an unknown variety of fresh perspectives and possible interpretations.

A Snapshot of Truth – Interview Jean-Paul Bourelly

What is the idea behind the Polyphonic – Spontaneous Town Meetings?

After doing projects for many years in Berlin, I realized that the different disciplines, the writers, artists, visual artists, the musicians, they all exist in a kind of separate world. I always had the feeling that this kind of specialist mentality isolated us. I grew up in Chicago and learned how to be a professional musician in New York.

What I noticed in the late 70s and early 80s is that there was still this community where artists, writers, poets, musicians, architects, photographers – where there were certain places where they could gather and benefit from the collective consciousness of these different disciplines. So I just saw how powerful that was and how stimulating and how much it's needed.

How is this project connected to the Berlin Conference and colonial history?

The echoes of the Berlin Conference, the myths that have been created around the Berlin Conference – all these things need to be looked at and talked about and we will all benefit from an elevated discussion of it. And I am not talking about



Photo: Wagner Carvalho

just having a reactionary debate about it, which might be the primary impulse for some people. To elevate the discussion we have to open it up.

Music has a great way of illustrating a feeling of what someone is talking about at a certain time, it also has a very explicit way of getting to the immediate feeling of the moment, which then encourages people to speak about it more. The goal is to create new channels of communication, fresh channels of communication about what this society here needs right now, seen from the blockages that the colonial experience created, the defragmentation for example, social misunderstandings, the paternalistic arrogance that one often faces.

Are we to expect heavy political discussions?

No, I don't want to get weighed down with history. I want to create new narratives. I don't know yet if we will achieve that, but I want to create the possibility. If we talk on an elevated level about subjects that are important to us, it's possible that later on we will have understood that snapshot of truth and take that snapshot as a basis for a new believe system and find a new way of thinking about a subject, a more empowering way of thinking.

The colonization that exists in our minds, those blocks and chains can be unlocked. People can understand that creativity is a great way to supersede the chains of Colonialism.

JEAN-PAUL BOURELLY

was born in Chicago and started playing the guitar at the age of 13. He played with guitarists such as Pete Cosey, Phil Corhan, and the Chicago Express Haitian Orchestra. At the age of 18 he moved to New York and played with jazz greats such as Chico Hamilton, Cassandra Wilson, Elvin Jones Mc Coy Tyner and others. In 1991 he featured on Miles Davis' album *Amadela* (Warner Bros). Bourelly released several albums which made his sound internationally successful. In 1999 he founded the African ensemble *Boom Bop* with the singer and poet Abdourahmane Diop in Berlin. He composed stage music for *Penthesilea* at Schaubühne (directed

by Luk Perceval) and *Lauf zum Meer* at Volksbühne Berlin (directed by Torsten Lensing). At Haus der Kulturen der Welt he founded the *Backroom Project* (1999–2004), acted as musical curator for the project *Black Atlantic* in 2004, and initiated the musical library *Spontaneous Situation* at Werkstatt der Kulturen. Recently Bourelly founded the band *Black Stone Raiders* with the Rolling Stone's bass player Darryl Jones and the drummer of the band Living Colour, Will Calhoun. At Ballhaus Naunynstraße he directed the project *Spontaneous Youth Arkestra* of akademie der autodidakten in 2014.



Photo: Moz Person

The Diary of the Cameroonian Prince Samson Dido

A document worth more than gold

BY JESSICA KÖSTER

This year, Jessica Köster, native of Hamburg with Ghanaian roots, was awarded the prestigious Bertini Prize for her fictional diary about the real journey of the Cameroonian Prince Samson Dido. Samson Dido's diary was developed in 2013 within the con-

text of the school project "Blank Spots of Remembering". It involved pupils going to look for traces of German colonial history in Hamburg. Jessica Köster decided to record the prince's experiences and thoughts in a fictional diary. Dido came to Germany with

his family in 1886 and appeared for four months in the zoo director Carl Hagenbeck's human zoos. On November 19th the young writer will read from her text on the opening night of the series *Literary Topographies of Colonialism*.

20 April, 1886 Journey to Germany

Advantages:

- Meeting people and establishing contacts
- getting to know a foreign culture
- gathering new experiences
- earning money
- and above all: introducing Cameroonian culture

Disadvantages:

- only eight family members can come along
- we have to leave Cameroon for a while

After careful deliberation I and several family members will embark on the journey to Germany.

Travelling with me are:

- my brother Adjatay
- two of my wives – Adeola and Adesola
- my son Lungile
- one steward
- two servants

5 June, 1886

The contract arrived and was signed by me and returned to the Hamburg merchant Franz. We will set off in two days. I am exhibiting composure towards my family but I am quite eager about the journey.

6 June, 1886

We will travel to Germany on the ship "Aline Woermann". It is very large, says Franz. I have already seen many ships but never this kind of "steamer". My son is also excited and both my wives no longer speak of anything else.

24 July, 1886

Today was our first working day. We had to rehearse step sequences that seemed quite strange to us. And the audience thought it was a real Cameroonian dance. Some watched with interest, others laughed. We had to carry on, after all we're being paid for it.

1 August, 1886

Working at the zoo is stupid. Today we had to wear costumes with grass skirts. We looked like... "savages"! Every day we are given new performance tasks – drumming, wrestling and the like. My family is sad and angry but I can't help the embarrassing situation. Hagenbeck is a devil with two faces!

24 August, 1886

Crown meets crown, man meets man? Not quite. The heir to the throne invited me to the "Muschelsaal" of his palace in Berlin. In the beginning we had a wonderful time and he gave me presents, even a medal of honour. Then he flattered me, saying, "I believe you are an intelligent man! What would you say about us cooperating? Cameroon would benefit as much as the German Reich."

I am outraged by this suggestion. I will never collaborate with this insidious man who is deceiving and humiliating my brothers and sisters! My response was evasive, "I will think about it," and I requested to be allowed to leave the room.

26 August, 1886

Still in Berlin. Today I was taken to the private practice of Dr. Virchow. He eyed me as if I were peculiar. He claimed it was only a routine exam. He measured my head and my

body and mumbled, "very interesting, very interesting." And again I had the feeling of being treated like an animal or a "savage": no dignity! I was so ashamed!

18 September, 1886

For endless days we were exhibited at the amusement hall "Vergnügungslokal Flora" in Kreuzberg. Now we're back in Hamburg. A "savage" by day and a man of honour by night. I meet people who butter me up so they can profit from my position in Cameroon. I sat with them but their ideas seemed foolish to me.

15 October, 1886

We are leaving. Leaving liars and hypocrites behind to return to the world of the true word. Now it's time to say goodbye. Goodbye forever, Germany! Hello, beloved Cameroon!

AGREEMENT BETWEEN MR. SAMSON DIDO AND MR. CARL HAGENBECK

24 April, 1886

Carl Hagenbeck hires Samson Dido and family, eight persons in total, to travel to Germany [...]

Carl Hagenbeck guarantees [...] his voyage there and back and board also during their sojourn in Germany, moreover, a fixed salary [...] of 400 marks per month.

Carl Hagenbeck does not request the troupe to work in any way, only to present their customs and traditions. Moreover, Carl Hagenbeck promises to send Samson Dido and his family back to their homeland before Christmas. [...]

Decolonize Bodies! Minds! Perceptions!



6. & 7.2.15 – 8 pm
8.2.15 – 7 pm

JANINE JEMBERE AND MICHAEL GÖTTING
AKADEMIE DER AUTODIDAKTEN, BALLHAUS NAUNYNSTRASSE

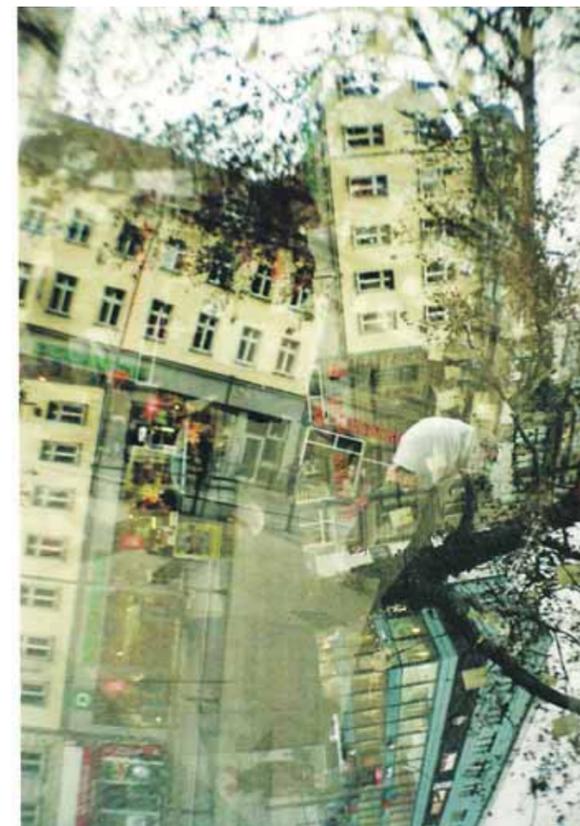


Photo: Silja Korn

Are there correlations between symbols of the Black Power Movement and Sign Language? Or forms of racism in language which were transferred to the signs? Does the colour of skin matter to blind people? How unfamiliar are we to one another? How can we connect to one another? These are the kind of questions that arose at the beginning of the performance *Decolonize Bodies! Minds! Perceptions!* – an akademie der autodidakten project at Ballhaus Naunynstraße involving deaf, seeing, blind and hearing youth working together.

Decolonize brings together deaf and hearing people, signing and phonetic speakers, blind and seeing people. Collectively they set out for perceived boundaries in order to find out what they will meet there. Using silence, light, darkness, sounds and physical expression, they allow for the stage curtain to rise in their own minds.

The point of departure for the creative work are the different experiences of the participants developing the performance in a collaborative process. At the same time, the creative process is also a space for concentration, mobility, misunderstandings, translation and differences. Experiences are translated into sounds, videos, body and sign language, poetry, improvisations and speeches.

Our perception is still informed by colonial value systems. We want to address the barriers this system creates. Expe-

periences of openness and inadequacy, of inclusion and exclusion also inscribe themselves into our bodies. They shape our posture, concentration, and movement and become part of our behaviours. Bodies carry meanings and possibilities. The body is the reference incorporating our ethnic, gender and sexual identities and differences.

Language and perceptions of people, the production of images, and me-

phonic to sign language and back, poetisations of audio descriptions and their retranslation into actions and signs.

The movement between the various semiotic systems and their idiosyncrasies offers the possibility of creating new meanings and contexts.

Connecting different cultures of perception and communication changes

JANINE JEMBERE



Photo: Sebastian Bodirsky

works in performances, radio programmes, interventions and films in various constellations. She is a camera and sound operator for documentaries and experimental films. She studied at the art academies Hochschule für bildende Künste Hamburg, Hochschule für Musik Hanns Eisler and UdK Berlin and is currently in Vienna doing research on sensual hierarchies. *Decolonize!* Is her third collaboration with Michael Götting. In cooperation with Yara Spaett she recently realised the performance project *Female Gaze* for akademie der autodidakten.

MICHAEL GÖTTING



Photo: Wagner Carvalho

is a freelance writer living in Berlin. He writes for *Zeit Online*, *fluter.de*, *Deutschlandfunk* and others. He studied North American studies and modern German literature at Freie Universität Berlin and conducts writing and media workshops at Ballhaus Naunynstraße, Archiv der Jugendkulturen and other venues. At Ballhaus he already facilitated *Kiez-Monatsschau Vol. XVIII* in cooperation with Janine Jemberé.



Photo: Silja Korn

dia representations are the source of identification, reproduction and the self-evaluation this creates. *Decolonize Bodies! Minds! Perceptions!* examines these mechanisms and juxtaposes the self-determined performance of the protagonists in opposition to the social production of consciousness.

How do our perception, our communication, our action and our view of ourselves change when we no longer only talk about inclusion but actually put it into practice? What is in store for people when they overcome their barriers, when they decolonise their consciousness? *Decolonize* sets out to find contradictions, commonalities and differences.

Essential elements of the activities will be translations of the participants' diverse mother tongues, transfers from

our mindscape. Bodies make songs audible for deaf people, they create sounds through rhythmic movement and the sound creates images in the mind. New imaginations emerge and need to be comprehended. They are put into question and negotiated in many and varied ways. The negotiation changes events.

Decolonize brings the protagonists into an interaction of communication in an inclusive world.

STILL / life

13. & 14.1.15
8 pm

A DANCE PERFORMANCE BY QUDUS ONIKEKU



Photo: Sarah Hickson

The contradictions and tragedies of our collective histories do not allow us to represent the "other" with certainty. There is nothing we could be more certain about than our self, our mortality and our ego – an ego that is able to draw clear demarcation lines between good and bad, until it gets wound up deep inside of us, not knowing distinction.

The present gives us the empty pages onto which we may inscribe our fate with our own handwriting. A conscious and self-determined approach to life can only succeed if we find ways to reconcile our inner contradictions; if we can develop a holistic and complex perspective on social experience.

The title *STILL/life* is paradox and unexpected, and its French translation, „nature mort," which emphasises death, seems to mean the exact opposite. *STILL/life* is movement; a story of pride and falling; an attempt of reconciliation and acceptance of our extremes; an invitation to shed tears – with the gleam of hope that coming generations can learn justice from poverty, love from suffering, and peace from misery.

The performance begins with the attempt to simultaneously depict two sides of the coin; to reveal the antagonisms and contradictions we carry inside and to reflect the schizophrenia of our world. *STILL/life* is a creative process, propelled by pure energy.

Choreography and dance: Qudus Onikeku; artistic assistance: Damien Jallet; music: Charles Amblard, Habeeb Ayodeji; video: Isaac Lartey; scenery and costumes: Alexandra Ieyre Mein; engineering: Yusuf Matthew

QUDUS ONIKEKU

The dancer and choreographer from Lagos is the founder and artistic director of *YK Projects* in Paris and the *QDance Center* in Lagos. He studied at the Centre National des Arts du Cirque de Châlons-en-Champagne in France and commutes between Lagos and Paris. In 2013 he was visiting professor at the University of California.

Colored Women in a White World

29.11.14
8 pm

WORKSHOP PRESENTATION — BY ANNABEL GUÉRÉDRAT

In 2013 Annabel Guérédrat opened the festival *Black Lux – Ein Heimatfest aus Schwarzen Perspektiven* at Ballhaus Naunynstraße with her trio *Women Part II – you might think I'm crazy, but I'm serious*. In November she starts developing a new project here, titled *Colored Woman in a White World*, with female artists from Berlin. Her main source of inspiration is the autobiography with the same title by Mary Church Terrell (1863-1954). Women of color are invited to describe their impressions of their current lives. After 130 years do they still feel they are "women of color in a white world" and how do they deal with that? On stage, Annabel Guérédrat is concerned with intimacy and honesty – focusing on the women's very personal stories as well as the motivation to relate experiences as Black women. Through the process of body-mind centering, this personal urgency is translated into the expression of dance.



Photo: Yann Mathieu Larcher

Film Series: Beyond the Maps

16.11.14 – 22.2.15 every Sunday
3 pm – at fsk-Kino

African Resistance
Against Colonial Power

CURATED BY ENOKA AYEMBA

For a long time it has been unequivocally agreed that the Berlin Conference, convened by Reich Chancellor Otto von Bismarck in 1884, and the subsequent protocol initiated the systematic partition respectively colonisation of the African continent by European powers. Employing

photographies, postcards and other media, the colonial powers were continuously trying to enthrone their population with Europe's "civilizing mission" on the African continent – from their perspective the last "blank spot" on the map which still needed to be occupied. When the medium of film expanded in the early 20th century, it was utilised for the same purpose. It is not surprising that to this date the notion prevails that the population of this continent condoned and accepted their fate of living under "white" rule.

Since the independence of the respective African countries in the

late 1950's until today, filmmakers from Africa are working under difficult conditions of production to correct this image and to write their own stories.

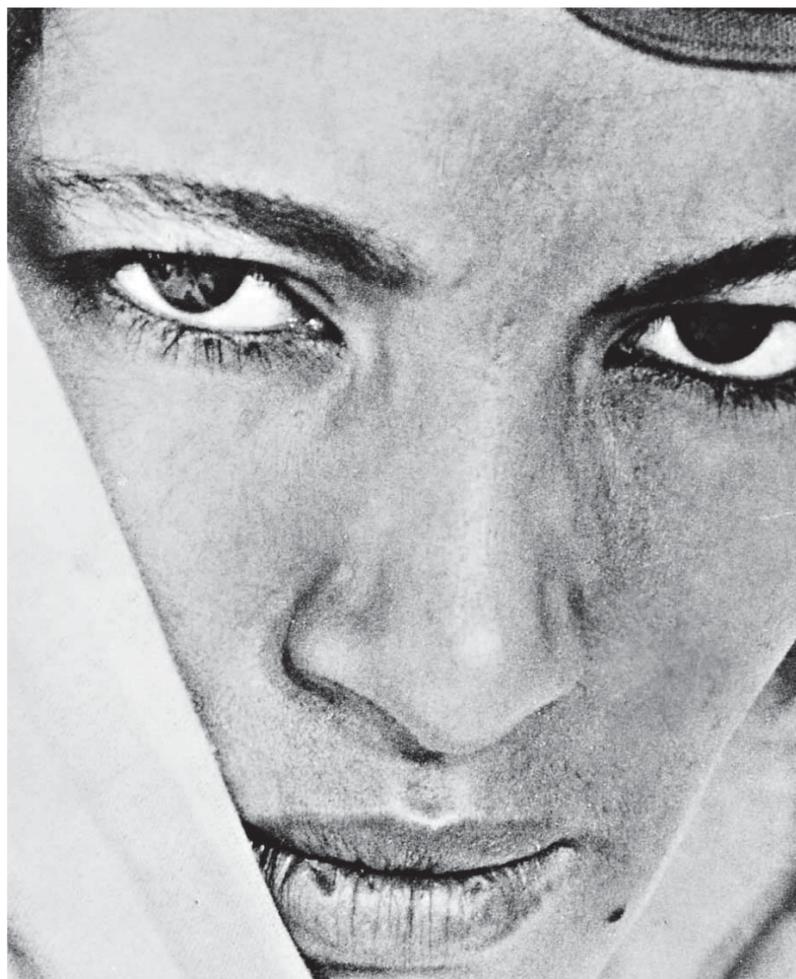
On account of this, the retrospective show focuses on older and more recent film productions from various genres, dealing both with the resistance against European colonialism on African soil and with the conference itself. Filmmakers of African descent are explicitly given priority. There will be film screenings and Q & A sessions with the filmmakers as well as invited experts.

ENOKA AYEMBA



Photo: F. Steuber

is a film curator and writer based in Berlin. In his work he focuses on cinematic cultures in Africa, the Nigerian video film industry and anti-colonial resistance. In this context he has compiled several film series including *african reflections – female directors in cinema* (Berlin, 2007; in cooperation with Philippa Ebene); *Siehst du mich? (Do you see me? A film series in the context of 50 years of African in-dependencies)* (Berlin, 2010); *African Threads and Laces* (Vienna, 2011; in cooperation with Katja Wiederspahn); *Schwarze Menschen und das Nazi-Regime (Blacks and the Nazi regime)* (Berlin, 2013). From 2009 to 2013 Enoka Ayemba directed the monthly film series *Afro Digital* (formally *Nollywood Spezial*) at Werkstatt der Kulturen Berlin and in 2010 was a member of the Selection Committee of the *Berlinale Talent Campus*. He is co-founder of the Berlin curator's group *Remember Resistance*.



Chronique des Années de Braise (Lakhdar Hamina, Algeria, 1975)



Programme

Please find further dates and updates on our website:
www.ballhausnaunynstrasse.de.

November 2014

15 Sa	8 PM	Opening: WE ARE TOMORROW Visions and Retrospection on Occasion of the 1884 Berlin Conference Exhibition Opening: YESTERNOW. ZWISCHEN JETSET UND VERGESSEN
16 So	9 PM 3 PM	Concert: PAN-AFRICAN GROOVE COLLECTIVE & Opening Party BEYOND THE MAPS (Film Series at fsk-Kino) Sarraounia (orig. with german subtitles)
18 Di	8 PM	POLYPHONIC – SPONTANEOUS TOWN MEETINGS Featuring Abenaa Adomako, Antonia Adomako, Jimmy Bamba and others
19 Mi	8 PM	LITERARY TOPOGRAPHIES OF COLONIALISM Featuring Theodor Wonja Michael, David Olusoga and Jessica Köster
21 Fr	8 PM	PERFORMING BACK Performance by Simone Dede Ayivi
22 Sa	1 PM 8 PM	PERMANENT COLONY BERLIN – A Different Kind of City Tour PERFORMING BACK Performance by Simone Dede Ayivi
23 So	3 PM	BEYOND THE MAPS (Film Series at fsk-Kino) Weiße Geister. Der Kolonialkrieg gegen die Herero (german orig. version)
29 Sa	8 PM	COLORED WOMEN IN A WHITE WORLD * Workshop Presentation by Annabel Guérédrat
30 So	3 PM	BEYOND THE MAPS (Film Series at fsk-Kino) Chronique des années de braise (orig. with german subtitles)

December 2014

7 So	3 PM	BEYOND THE MAPS (Film Series at fsk-Kino) Concerning Violence (orig. with german subtitles)
13 Sa	1 PM	PERMANENT COLONY BERLIN – A Different Kind of City Tour
14 So	3 PM	BEYOND THE MAPS (Film Series at fsk-Kino) Le malentendu colonial (orig. with german subtitles)
17 Mi	8 PM	A FREAKSHOW FOR S. by Annabel Guérédrat *
18 Do	8 PM	A FREAKSHOW FOR S. by Annabel Guérédrat *
20 Sa	8 PM	LITERARY TOPOGRAPHIES OF COLONIALISM Dramatic reading of African diasporic texts 1904 – 1914/talk by Dr. Evelyn Nicodemus
21 So	3 PM	BEYOND THE MAPS (Film Series at fsk-Kino) Don't Shoot (Kurzfilm)/Drum (orig. with german subtitles)
28 So	7 PM 3 PM	POLYPHONIC – SPONTANEOUS TOWN MEETINGS BEYOND THE MAPS (Film Series at fsk-Kino) Flame (orig. with german subtitles)

January 2015

4 So	3 PM	BEYOND THE MAPS (Film Series at fsk-Kino) Adua – Ein afrikanischer Sieg (orig. with german subtitles)
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11 So	3 PM	BEYOND THE MAPS (Film Series at fsk-Kino) ÉMITAÏ – Dieu du tonnerre (orig. with english subtitles)
13 Di	8 PM	STILL/LIFE by Qudus Onikeku *
14 Mi	8 PM	STILL/LIFE by Qudus Onikeku *
16 Fr	8 PM	THEY ARE, THEN ARE WE Dramatic Reading by Branwen Okpako
17 Sa	1 PM 8 PM	PERMANENT COLONY BERLIN – A Different Kind of City Tour (english tour) THEY ARE, THEN ARE WE Dramatic Reading by Branwen Okpako
18 So	3 PM 7 PM	BEYOND THE MAPS (Film Series at fsk-Kino) Sambizanga (orig. with english subtitles) Lecture-Performance Wendy Sutherland/ Artists' Talk with Branwen Okpako, Wendy Sutherland and Mmakgosi Kgabi
21 Mi	8 PM	POLYPHONIC – SPONTANEOUS TOWN MEETINGS
23 Fr	8 PM	COLOR ME B- * Performance by Mmakgosi Kgabi and Stompie Selibe
24 Sa	8 PM	COLOR ME B- * Performance by Mmakgosi Kgabi and Stompie Selibe
25 So	3 PM 7 PM	BEYOND THE MAPS (Film Series at fsk-Kino) Ein vergessener Krieg (orig. with english subtitles) LITERARY TOPOGRAPHIES OF COLONIALISM Featuring Maaza Mengiste, Dr. Wangui wa Goro (English)
31 Sa	12 AM	FIRST INDABA OF BLACK CULTURAL PRODUCERS IN GERMANY

February 2015

1 So	12 AM 3 PM	FIRST INDABA OF BLACK CULTURAL PRODUCERS IN GERMANY BEYOND THE MAPS (Film Series at fsk-Kino) Lumumba. La mort du prophète (orig. with german subtitles)
6 Fr	8 PM	DECOLONIZE BODIES! MINDS! PERCEPTIONS! akademie der autodidakten
7 Sa	8 PM	DECOLONIZE BODIES! MINDS! PERCEPTIONS! akademie der autodidakten
8 So	3 PM 7 PM	BEYOND THE MAPS (Film Series at im fsk-Kino) 144 Jahre/Mueda, Memoria e Massacre (orig. with german subtitles) DECOLONIZE BODIES, MINDS, PERCEPTIONS, akademie der autodidakten
12 Do	8 PM	LITERARY TOPOGRAPHIES OF COLONIALISM Featuring NoViolet Bulawayo (requested), Peggy Piesche
15 So	3 PM	BEYOND THE MAPS (Film Series at fsk-Kino) Thomas Sankara (orig. with german subtitles)
19 Do	8 PM	Premiere: CORN IN GERMANY AND OTHER GALAXIES by Olivia Wenzel
20 Fr	8 PM	KIEZ-MONATSSCHAU Special Edition
21 Sa	8 PM	MAIS IN DEUTSCHLAND UND ANDEREN GALAXIEN von Olivia Wenzel
22 So	3 PM 7 PM	BEYOND THE MAPS (Film Series at fsk-Kino) Heritage Africa (orig. with english subtitles) MAIS IN DEUTSCHLAND UND ANDEREN GALAXIEN by Olivia Wenzel
23 Mo	8 PM	MAIS IN DEUTSCHLAND UND ANDEREN GALAXIEN by Olivia Wenzel
24 Di	8 PM	MAIS IN DEUTSCHLAND UND ANDEREN GALAXIEN by Olivia Wenzel
25 Mi	8 PM	MAIS IN DEUTSCHLAND UND ANDEREN GALAXIEN by Olivia Wenzel
26 Do	10 PM	Closing Party



BALLHAUS NAUNYNSTRASSE

Permanent Colony Berlin – A Different Kind of City Tour

22.11. & 13.12.14,
17.1.15* – 1 pm

* 17.1. in English

FREEING YOURSELF WAS ONE THING; CLAIMING OWNERSHIP
OF THAT FREED SELF WAS ANOTHER. (TONI MORRISON)

For our brothers and sisters

*Starting over again and again
between the beginning and the end of something
once again entirely different just the same
wiser and more ignorant than ever before
and so much progress nevertheless*

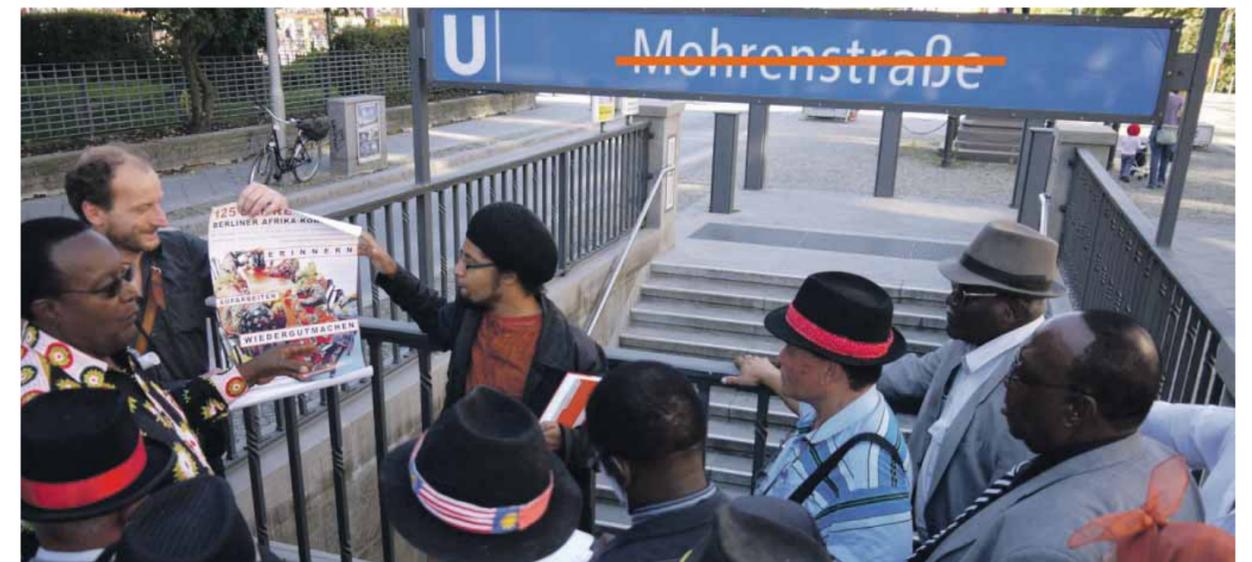
*Don't forget who you are
and what we are to each other
today and yesterday and tomorrow are one
no one is alone, our names are
in the hands of eternity since the beginning of the world.*

*(From: Dauerkolonie Berlin – Eine etwas andere
Stadtrundfahrt/Permanent Colony Berlin – A Different
Kind of City Tour)*

A city tour is designed for sightseeing, visiting cultural landmarks and attractions: buildings, streets, squares, parks and rivers have a story to tell. This story varies depending on who is telling it and depending on who is hearing it. Hence a city does not only relate one single story but the stories of every single person hearing them and telling them and retelling them and being told about them. The usual tours of the capital generally only tell one and always the same story of Berlin: founding, expansion, National Socialist past, cold war, division and re-unification according to the official historiography of a German majority society.

In *Permanent Colony Berlin – A Different Kind of City Tour*, actors and actresses of the theatre ensemble LABEL NOIR and the political scientist and activist Joshua Kwesi Aikins take the participants on a bus tour through Berlin, taking deviant routes and perspectives into the urban space and therefore relating new, unheard-of and incredible stories about Berlin: What happened to people of African descent in Treptower Park? How did “Mohrenstraße” get its name? Why was the riverside road May-Ayim-Ufer once called Gröben-Ufer and why was it renamed? Whose art treasures are kept in the city palace, whose heads are stored in the repositories of Charité hospital? What was put to the vote during the “Hottentots’ election” in the Reichstag? How did the African Quarter come to be in the middle of Wedding?

Theatrical stagings at historic sites reveal layers of suppressed but nevertheless still present history in Berlin, which was the control centre of the German colonial empire from 1884 to 1918. Participants gain performative insights into coherencies and connections between the Brandenburg slave trade, the German colonial period, the Third Reich and everyday coloniality in Berlin and Germany which continues to have an effect until today. At the same time this different kind of bus tour celebrates Black German history and creates empowerment by talking about Black resistance which soon emerged where Blacks did not operate passively as suffering victims but assertively and autonomously made a stand against inhuman policies, claimed an equal status, fought for rights and therefore live on until today as an inspiration for succeeding generations.



Joshua Kwesi Aikins taking a delegation of Herero and Nama to historical sites in Berlin in 2011 (Picture: Berlin Postkolonial; Original Photo: J. Zeller)

I am more than a conglomeration of identity molecules

BLACK CULTURAL PRODUCERS IN CONVERSATION

On a Sunday afternoon in September, director Julia Wissert, performer Simone Dede Ayivi, actor and writer Francis Winter, and spoken word performer Philipp Khabo Koepsell met at the bar of Ballhaus Naunyn-

straße to talk about the German cultural scene from a Black perspective. The complete record of the conversation can be found at: ballhausnaunynstrasse.de.

JULIA WISSERT to SIMONE DEDE AYIVI: In your work you deal with Black perspectives. How do you go about bringing it onto the stage without reproducing stereotypes?

SIMONE DEDE AYIVI: I think that's the easiest part. It has to do with my normal reality. I am a Black woman myself – that's part of my everyday life. It's part of my expertise to know that "Black person" is not an adequate description for a role, just as "white person" isn't, but that there are really Black doctors, pilots, kindergarten teachers, beggars and guinea pig breeders who can be just as healthy, sick, old, young, fat, thin and so on. And because I live this normal reality

with myself in my circle of friends and in my environment, I really don't need this moment when the Black protagonist or the Black performer appears, incorporating something alien, or where I have to figure out what their colour of skin could possibly mean. It is only a social category and not a role description or even a feature.

JW: Do you address your Blackness or the Black experience in Germany in your work?

PHILIPP KHABO KOEPESELL: Yes a lot. But I'm working on no longer doing that. In fact, in my poetry performances I have engaged with negotiations of identity in general but specifically with

Black negotiations of identity for a long time. But eventually I am realising that you get to a point where you're going around in circles and you inevitably keep ending up having the same discussions with people.

JW: What kind of discussions, if you don't mind me persisting?

PKHK: When it's about negotiations of identity, it's about how you actually see yourself. That's this question of what-are-you. You get this what-are-you question in the German context, but also in the international context. For example, I get them in the US when I'm there, but I get them even more blatantly when I'm in South Africa.

And I've realised there's no ultimate answer to this and it really depends on the context; the historical context, the geographical, the political context you're moving in. That's why I call it "negotiations of identity" because it's always a negotiation. The simple statement, "I'm here and I'm Black" only goes this far for me. Of course that's also a sad realisation but it's also very clear that it can't be that easy.

But I actually started out with not wanting to make this a subject of discussion any longer, or rather: I want to reach a point where I can say, my interests are quite different now and I am more than a walking conglomeration of identity molecules. Maybe I enjoy going fishing or I like to go camping or the like, and I'd like to address that for a change. Not that that applies right now but I would just like to see what other potentials I could be developing on stage. Experiences of racism, identity negotiations, dealing with colonialism – I'd like to consider all of that as done for me, and I would also like have that over and done with for many other people on stage, but also beyond the stage, insofar as they can develop their own potential instead of reactively struggling with these issues. [...]

FRANCIS WINTER: I have a question for all three of you: Sidney Poitier, whom you all know, one of the pioneers in the Black film industry, he once said, "First of all I'm an actor and then I'm a Black man." How do you respond to such a statement? I would be interested in your thoughts.

JW: I think it depends on my form of the day and who I'm dealing with; what my mood is and what kind of what-are-you question came before that. I would respond accordingly. And I know what the question is aimed at. I just wouldn't know if I would give the same answer in every situation. I also get this situation sometimes where I think, naw, I'm not really Black, first of all I'm a director. I want to make that decision. And sometimes, I think, I'm just Black and not a director. [...] A really difficult question.

PKHK: I think it depends on how you can also identify with your profession.

If you say you're primarily an actor, [...] who knows how long I am primarily whatever I do professionally. Maybe it's my "calling". That's also possible but there are so many other identity-establishing terms, for instance "father". When I say I'm primarily a father and being Black only comes second, then those are categories that won't go together anymore. I am all of that.

SDA: But I do find the setting for actors is special. You're confronted with that particular question when you're engaged – as an actor or a Black person...

PKHK: ... Or as a Black actor...

SDA: Well, being asked as a Black actor is actually a friendly in-between approach. Now let's assume I would say I'm primarily an actress. I did my training and I'm good at my job. That also implies that I am able to perform different characters, different personages. That's when I can say, And I'm Black – with all the consequences this has, not only on the reactive level regarding the types of requests I get or how I am perceived by white people, but also in terms of what it means to me; how I can find my position in this business and how I can also bring my awareness regarding my being Black into the work I do.

JW (to FW): Being an actor, do you think there's a difference – in the way you're perceived as a Black actor – between film and theatre?

FW: Well, on the one hand there are these stereotyped ideas in the film industry; although I must say quite a bit has already happened in the editorial teams. In the past I would have said there are more opportunities in theatre because everything is much more set in the film business. In theatre you have the possibility to adapt something different or try to apply it in a different way, and I think a lot of positive things have happened in that respect. Theatre is also always project-related. It depends on who's sitting down there and directing and to what extent he's also differently minded ... Of course you can have a Black cast for Romeo and Juliet. Why not?! But you need a certain consistency to follow through with it.

JW: Do you feel things have changed in theatre over the last couple of years?

FW: For me there was more change in film concerning that issue.

SDA: But also in the area of theatre. There's an awareness of certain issues, especially regarding racist depictions on stage. I think the initiative BÜHNENWATCH (STAGE WATCH) with its campaigns against blackfacing accomplished a lot to educate people. This also goes beyond blackfacing, e.g. "How are Black people portrayed on stage?" or "What kind of roles are there for Black actresses?" But effectively I don't see much progress.

If you look at theatre ensembles, they are in no way diverse, and this has now become a matter of discussion. But I still get the feeling that it's being talked about much more than anything is being done; that there is in fact a greater awareness regarding this in reviews and in the arts section, but not actually in the theatres, in the productions. Of course we have what's happening at Ballhaus Naunynstraße, what's happening at Gorki Theater, but somehow I also get the feeling those are already the two token theatres. The directors of the big houses may think, "They're already doing that, so we can continue doing our mainstream stuff all the time." That's possibly the attitude they have, I don't know.

PKHK: I can also well imagine that first of all, there's a preference for quick solutions. They think all they need is another person of colour in their ensemble and the problem will resolve itself. I don't think that in most of the houses this change of thinking goes any further than that as regards structures or content.

SDA: I agree. For instance all of these cultural policy debates about opening up the cultural houses – usually phrased something like, "opening the houses for people with a migration background" [laughs], where they present some absurd kind of "cultural education or marketing or pedagogical cultural mediation programmes." [...]



Photo: Zé de Paiva. f.l.t.r. Simone Dede Ayivi, Julia Wissert, Francis Winter, Philipp Khabo Koepsell

JW: If you could change all of that with one wish, what would you wish for and how would it change? I'm trying to steal your good ideas for later when I have my own theatre.

SDA: I don't know, I'm not a director. I don't just shit ideas [laughs]. Maybe it's all about a course of action. Maybe it's not about this one great idea or a big transformation. The right way to proceed would be for people with diverse social positions and different preferences, perspectives and points of view to come together and think about what kinds of changes would need to be made for their interests to be represented as well and one could actually take stock of what really needs to be considered. Or it's about inviting everyone to become part of the theatre.

JW: What would you wish for?

FW: Just a casualness, no "black and white" [...] That it's normal to see a Black Lady Milford in *Intrigue and Love*, and why not?! And that you don't even think about it. Of course we're privileged, living in larger cities where the social mix is just normal. It would be wonderful for me ... It would be wonderful for me if this was reflected in the theatre.

PKHK: I would wish for the protagonists and the houses that are actually engaging with the issue – like the examples we have mentioned – for them to develop a certain autonomy and attractiveness, so they wouldn't have to compete with the big institutions. They should get so much atten-

tion that the resulting hype would be enough for even the Deutsche Theater to have to ask itself if their approaches are still up-to-date. If they're keeping up with what's going on in the off-theatre scene.

JW: Fine. Questions? Remarks? Suggestions for improvement?

PKHK: It's going to be great. Thank you.

JW: Thanks.

SDA: Thank you.

FW: Yes, that was fun.

Looking at the

Overlooked: Stage Properties and the Table in Karl Lessing's *Die Mätresse*

Artists' Talk
18.1.15 – 7 pm

BY PROF. WENDY SUTHERLAND

Professor Wendy Sutherland teaches German Literature at the New College of Florida in Sarasota. Her talk, *Das Übersehene sehen (Looking at the Overlooked)* shows how 18th century global trade, colonialism and enslavement are reflected on the stages of German theatre of that time – a fact which has remained unchallenged until today.

Karl Gotthelf Lessing's bourgeois tragedy *Die Mätresse (The Mistress)* was published in 1780. It is set in Prussia during the reign of Frederick II.

At first glance, *Die Mätresse* is about a family conflict and the restoration of order within the family by the paterfamilias; but already in the second scene of the first act, when the paterfamilias tells the family about his deceased wife, a Black woman he married in America, colonial goods such as sugar, chocolate, coffee, and tobacco are described in detail.

How did these stage properties come to 18th century Prussia and how is it that to this day the colonial context and the history of enslavement are overlooked in the theatrical consumption of these goods and the interpretation of the same?

When we think about 18th century Germany or Prussia, we don't think about colonialism or the enslavement trade since

the German states had already given up their old outposts in Africa and the new colonies had not yet been acquired. Nevertheless, semi-luxury foods such as chocolate, coffee, sugar, tea, and tobacco played an important and central role in the way the aristocracy and gentry tried to represent their wealth and affluence through these goods acquired by overseas trade. Semi-luxury foods and enslaved Africans came to Germany by overseas trade via the Netherlands, France, and Hamburg.

The European overseas trade and its global stage offered the German states the opportunity to participate in colonialism and the enslavement trade of other European countries without themselves being perceived as a colonial power.

Although the German states were not directly involved in the enslavement trade, German goods also played a decisive role in the triangular trade. Prussia and Saxony paid with linen for their foreign semi-luxury goods such as coffee, sugar and tobacco. Prussian and Saxon linen thus became

an important barter object for the semi-luxury goods from America.

Silesian linen as well as Dutch cloth was brought by Dutch ships to the western coast of Africa to satisfy the demand there. In Saxony the Oberlausitz area was the production centre for linen, which was brought to the Spanish colonies in America via the Spanish seaport Cadiz. Merchants from Hamburg acted as middlemen in the shipment and receipt of goods. Saxon merchants exchanged linen for American semi-luxury goods and colouring agents such as cochineal and indigo imported to be used as dye for the Saxon linen.

The main producer of sugar in 18th century Prussia was the company Splitgerber & Daum, a merchant house serving as an application agent, supplier and bank. David Splitgerber (1683-1764) and Gottfried Adolf Daum (1679-1743) founded the company in 1713 under the reign of King Frederick I of Prussia. Only during the rule of Frederick the Great did the company start to refine cane sugar.

In the 1740s, the sugar consumed in the Mark of Brandenburg and the County of Magdeburg came from the sugar boiling houses in Hamburg. Therefore, Frederick the Great decided to introduce the boiling of sugar in Prussia. David Splitgerber financed the enterprise by building sugar boiling houses in Berlin.

In this way he secured the monopoly of the sale and boiling of sugar in Brandenburg, Neumark, Pomerania, Silesia and Glatz for himself. David Splitgerber founded three sugar boiling houses at Märkisches Ufer in Berlin. The cane sugar came to Prussia through commercial agents of a company in Bordeaux, which bought the cane sugar from the French colony St. Domingo (later Haiti). The company Splitgerber & Daum also had commercial ties to the Dutch colony Curaçao and the Spanish colony Vera Cruz, where the company also purchased cane sugar. In consequence of the sugar monopoly in Prussia, Splitgerber made a great profit with his company because the merchant and banker closely linked his business with the affairs of the King of Prussia, for instance as a supplier of weapons. In 1771 the company opened a factory manufacturing ivory combs. This also required a connection to the Dutch trade on the west coast of Africa.

Splitgerber & Daum imported colonial goods such as coffee, tea and cocoa via Hamburg, Amsterdam, London, Venice, Almeyda, and Lisbon and then resold these goods in Germany and Poland.

In the German states of the 18th century, the close connection between European food culture and the consumption of colonial goods became visible.

Foodstuffs from the 'New World' America, such as the potato and the tomato, transformed the Europeans' eating habits and tastes. While the potato became the Germans' staple food, the tomato was a staple in Italian cooking. The luxury goods arrived on the tables of affluent European aristocrats and members of the upper class owing to the work

of enslaved Africans in America. European merchants and bankers as well as the European aristocracy and its demand for colonial semi-luxury goods propelled early capitalism in Europe and laid the foundation for the global trade in the 18th century which was based on colonialism and the enslavement trade.

Wendy Sutherland's talk, *Das Übersehene sehen (Looking at the Overlooked)* illustrates how this stage of global trade is reflected on the theatre stage of the table, while enslavement and enslavement trade remained unchallenged and invisible, particularly in the houses of the upper class and the aristocracy.

Wendy Sutherland's book, *Staging Blackness and Performing Whiteness in 18th-Century German Drama* will be published by Ashgate in 2015.

18 Jan. 2015, 7 pm: Lecture-Performance Wendy Sutherland/ Artists' Talk with Branwen Okpako, Wendy Sutherland and Mmagkosi Kgabi

Literature:

Deiningner, Heinz Friedrich. *Das Reiche Augsburg* (München: Duncker & Humblot, 1938).

Henderson, W. O. "The Rise of the Metal and Armament Industries in Berlin and Brandenburg 1712-1795" *Business History* 3/2 (1961): 63-74.

Schmiedel, Ulrich. *Reisebericht nach Südamerika 1534-1554* (Stuttgart: Literarisches Verein, 1889).

Treue, Wilhelm. "David Splitgerber: Ein Unternehmer im preußischen Merkantilstaat 1633-1764" *Vierteljahrschrift für Sozial- und Wirtschaftsgeschichte* Bd. 41 (1954): 235-267.

Wätjens, Hermann. "Zur Geschichte des Tauschhandels an der Goldküste um die Mitte des 17. Jahrhunderts nach holländischen Quellen" In: Dietrich Schäfer und Adolf Hofmeister (hrsg.) *Forschungen und Versuche zur Geschichte des Mittelalters und der Neuzeit* (Jena: G. Fischer, 1915); 527-563.

The Continuity of Colonial Thought Patterns in Schoolbooks

DR. HUGUES BLAISE FERET M. POKOS

The dominant concepts of ‚German-ness‘ in the past and present are closely tied to a type with specific external features: blues eyes, blonde hair, white skin. This type on the other hand is closely linked to an ideology I would describe – using a newly coined word – as the notion of a mono-nation: Germany = one nation = one race: whites. In the context of this ideology, individuals with a black colour of skin are regarded as people who apparently remain forever foreign and can never be ‘truly German’. Neither the reality of having a German passport nor parents with a German passport will ‘help’ in the face of this racist concept; solely the skin colour – as an external symbol for an alleged ‘inner nature’ and genetic configuration – is relevant.

In the following, excerpts from two of six analysed textbooks serve to exemplify how history schoolbooks currently in use in the Federal Republic of Germany very subtly – or maybe not even consciously – in their portrayal of the topic of ‘Germanness’, particularly of Black people, convey the notion of a German mono-nation/whiteness = Germanness. The essential question here is if racism as a continuity of the pre-colonial and colonial mindset which persist until today is critically, explicitly and fully addressed in history schoolbooks.

1) Textbook “Geschichte 2 Real” (7/8th grade, middle school, North Rhine–Westphalia)¹

One symptomatic element of a subtle orientation towards mono-nationality of this textbook is already noticeable at the beginning of the history school-

book. Readers are very subtly put on the wrong track regarding the issue of immigration and integration: in the following units, *Und woher kommst du?* (*Where are you from?*; p. 10) and *Heimat und Fremde* (*Home and away from home*; p. 11) the children or rather their perception is – almost like in National Socialism –² indirectly moulded to adopt a selective gaze. Page 10 shows a class photo, which at first glance only shows adolescents of white skin colour. Only the title *Where are you from?* and the caption make it clear that these pupils have diverse backgrounds. On page 11, four exemplary photos are featured under the heading Home and away from home:

1. Aynur (a Turkish-looking girl), whose parents come from Turkey
2. Stella (a Black girl), who comes from Uganda with her parents
3. Helmut Schneider (a boy with dark brown hair), who immigrated to Germany from Kazakhstan with his parents as a late repatriate
4. Kevin (a boy with blonde hair and blue eyes), who comes from Bavaria.

These pictures are supposed to make a positive impression and show that there are indigenous and migrant children in German schools. However, the juxtaposition of the images in conjunction with the headings and the texts suggest the exact opposite. The physical cartography, that is the representations of bodies in these pictures, makes a subtle but obvious reference to being foreign or indigenous and therefore justifies the question, “Where are you from?” This means that all ‘children who don’t look like KEVIN’ – i.e. children perceived as Turkish or Black and characterised by language deficits like the late repatriate Helmut – are from somewhere else,

meaning from outside of Germany. Hence they have a *biologically (physical/racial), regionally (geographical origin: Turkey, Uganda, Kazakhstan), culturally (Turkish, African, Kazakh) and religiously (Islam)* based foreignness and can consequently be identified as foreigners. We are made to believe that ‘standard Germans’ just are white blonde-haired and blue-eyed Germans and could not be Muslims or Blacks. According to these images, Muslim or Black people therefore couldn’t call Bavaria their home.

What is even more problematic is the information provided about the Black girl Stella and her parents having applied for asylum. Admittedly, referring to asylum is in order, but without further explanation this supports the assumption that Black people only immigrate to Germany to be granted asylum, which disregards the historical context.

This assumption is indirectly reinforced in the chapter, *Wanderung von der Antike bis in unsere Zeit* (*Migration from Antiquity to Our Time*; p. 30f). While page 30 features a detailed explanation of the history of Turkish migrant workers under the heading *Gegenwart: Aus Anatolien gekommen* (*Present: We Came from Anatolia*), the migration history of Black people to Germany is not addressed. However, under the title *Gegenwart: Asyl* (*Present: Asylum*; p. 31), two cartoons referring to the immigration of Black people are depicted: the first cartoon, *Volles Boot* (*Full boat*), shows an almost faceless crowd of people having boarded the boat with the name Germany as asylum seekers, and there are more waiting to get on. The second cartoon – right next to the first – *Nichts zu machen! Das Boot ist voll!*

(*Nothing doing! The boat is full!!*), shows another boat with the inscription *Germany*, but there are only a man and a woman and numerous pieces of furniture (floor lamp, TV etc.) in it. Standing on the landing stage right next to it are three men (one short white man, one not quite white man with a moustache, one Black man) and a not quite white woman with a headscarf, all of them obviously wanting to board the boat as asylum seekers (at least that’s what the cartoon next to the image suggests). Since both cartoons are contrasted with one another, it becomes clear that the second cartoon provides the faceless crowd of the first cartoon with a representative face: of the asylum seekers shown standing on the landing stage, the Black person holds the first position. However, statistics published by the Federal Office for Migration and Refugees show that asylum applicants from Africa represent the smallest group of asylum seekers in Germany and Europe.

[..]

Conclusion

Notions of mono-nationality were especially explicit and drastic in the school curricula and teaching materials during the period when the National Socialist movement was in power in Germany and possessed dictatorial authority. But traces of this period can still be found in current schoolbooks on history. Therefore it can be said for certain that not everything taught and learned in school – through schoolbooks or history schoolbooks (as media of knowledge) – is free of ideology or immune to ideology. I have demonstrated that current history schoolbooks have the effect of continually inscribing, perpetuating and reproducing racist patterns of thought and behaviour in the interactions and intercommunications in school.³

The complete essay „Deutschsein und Menschen mit schwarzer Hautfarbe in deutschen Geschichtsschulbüchern – Zur Kontinuität von kolonialen Denkmustern in Schulbüchern“ is available online at www.ballhausnaunynstrasse.de

¹ Brokemper, Peter/Köster, ELISABETH/Potente, Dieter (Ed.): *Geschichte 2 Real. Arbeitsbuch für Realschulen Nordrhein–Westfalen*. Berlin 2004.

² Feret Muanza Pokos, Hugues Blaise (2009): *Schwarzsein im ‚Deutschsein‘? Zur Vorstellung vom Monovolk in bundesdeutschen Geschichtsschulbüchern am Beispiel der Darstellung von Menschen mit schwarzer Hautfarbe*, BIS-Verlag der Carl von Ossietzky Universität Oldenburg 2009, p. 71.

³ A detailed study on the effects of the notion of a mono-nation on the experiences in school and life of Black German children respectively youth was conducted in the context of my dissertation – published in 2011 – after it became clear that this was necessary in connection to this research: see Feret Muanza Pokos, Hugues Blaise: *Schwarzsein im ‚Deutschsein‘? Zu Vorstellungen vom Monovolk in der Schule und deren Auswirkungen auf die Schulerfahrungen von deutschen Jugendlichen mit schwarzer Hautfarbe: Handlungsorientierte Reflexionen zur interkulturellen Öffnung der Schule und rassismuskritischer Schulentwicklung*. Lit-Verlag, Berlin 2011, p. 631.

Mais in Deutschland und anderen Galaxien

Premiere

19., 21., 23., 24. & 25.2.15 –
8 pm; 22.2.15 – 7 pm

BY OLIVIA WENZEL
DIRECTED BY ATIF MOHAMMED NOR HUSSEIN

Noah and his mother Susanne are driving through a corn field looking for a space platform which will finally send Susanne to the moon. Noah entered the competition and won the trip for his mother. After all, she has always wanted to leave – back then it was East Germany, then the psychiatric ward, then all the relationships she ever had, and most of all, she wanted to leave him, Noah. He was more of a plan to escape than anything to tie her down. She wanted to go to Angola, take Noah to his father and then move on. The confidential informants had a different view. Now thirty years have passed and life has continued. Noah left home, he loved, had casual jobs, became a father, he's always wanted to draw a comic. Susanne fell in love with men, then women, and then she scared everyone away. Now they're

speeding through the back country of eastern Germany and Lila jumps right in front of their car. A young woman who "loves sore spots". And she is also looking for something – her oversized dog Pozzo, who keeps on growing and growing and is waiting somewhere for everyone, so he can push them through the universe in a houseboat.

This is the story of an adolescent in East Germany. It is Noah's story. His father George leaves the family shortly after Noah is born. Her returns to Angola, where he was once born. In Noah's story, George is the absent father. However, it is not Noah yearning for him but his mother Susanne. And Susanne never yearns for her son. *Mais in Deutschland und anderen Galaxien* (*Corn in Germany and Other Galaxies*) is also the story of Noah's mother

Susanne. She was born in East Germany and is misunderstood early on. Consequently she revolts against everyone and everything – against her parents, against the state, against motherhood. *Mais in Deutschland und anderen Galaxien* is a fairy tale and a comic, repeatedly invaded by reality.

Script: Olivia Wenzel; director: Atif Mohammed Nor Hussein; scenery and costumes: Petra Korink; dramaturgy: Katja Wenzel

Cast: Asad Schwarz-Msesilamba, Dela Dabulamanzi, Theo Plakoudakis, Lisa Scheibner, Toks Körner, Isabelle Redfern, Atilla Oener

ATIF MOHAMMED NOR HUSSEIN



Photo: Wagner Carvalho

director and scenographer, studied at the drama school Hochschule für Schauspielkunst "Ernst Busch" in Berlin. After his engagements at Maxim Gorki Theater, Volksbühne and others, he proceeded to direct numerous productions at venues including the opera in Halle and Bayrisches Staatstheater. He was awarded the Max Reinhardt Prize and the Friedrich Luft Prize.

OLIVIA WENZEL

was born in Weimar in 1985 and studied cultural sciences and aesthetic practice at the University of Hildesheim from 2004 to 2010. She is based in Berlin. Wenzel writes dramatic texts and prose and is the singer-songwriter of the band ANKA. For her play, *Jiggy Porsche taucht ab* (premiere: April 2012, Münchner Kammerspiele) she received the city of Munich's advancement award for German-language dramatic art in 2011 at the "Lange Nacht der neuen Dramatik". In 2013 her play, *Exzess, mein Liebling* was invited to participate in the "Lange Nacht der Autoren" at Deutsches Theater. Further texts are: *Weißes Mäuschen*, *Warme Pistole* about the group National Socialist Underground (premiere: June 2013, Ballhaus Ost and Staatstheater Braunschweig) and *Vom Sitzen auf angestammten Plätzen* (premiere: September 2014, Thalia Theater Hamburg). In collaboration with several taxidrivern and the director Jessica Glause she is currently working on a documentary format, *Halbgötter in Gelb* (working title; premiere: May 2015 in Berlin).



Photo: Robert Kellner



Photo: Lena Obst

The multimedia theatre performance uses sound, language and movement to renegotiate identity and to challenge a form of forging an identity based on stereotyped classifications according to skin colour and origin. The dialogue draws on the myths of Sisyphus and Narcissus, and using photography, colours, drawings, voice and movement, explores inner and social conflicts between the "West" and the former colonies.

I am not my colour

The colour of my skin is brown, perhaps a light shade of brown. If we are all using the same standards of identifying colours, that is the shade of my skin. When I bruise the red blood coagulates and it is purple or blue black. The insides of my palm are...I do not know what this colour is actually called. After I run or dance or make love I can see the blood flowing red in my palms. When I am cold my cuticles go slightly purple or blue, just like when I am bruised. My hair is curly. Naturally so. In order for it to run with the wind I would have to blow dry it or put chemical relaxer in it. My hair is tight screw curly. I grew up in an open minded home. I had access to books and to people from different cultures, religions, races and political affiliations. We rose from oppression in our region self imposed and externally charged upon us.

Due to this culture of oppression education and open mindedness seem to have been assumed to belong or have autonomy with 'white people' is this correct colour? I believe it belongs to people. The material is now available for all of us to access. The previously oppressed will regard or deem an educated black person as one who thinks they are better or white. No, I am brown skinned from a line of educators. Those from the lineage of colonisation will regard me and say I speak well ...I am well spoken and I don't know if I feel proud or ashamed. I am sometimes conflicted by this. I am not arrogant. I am just whom I am. I am a culmination of the people I have spoken to. The places I have slept in. The food I have eaten. The books I have read. The music I have listened to. The games I have played. The lovers I have cradled. I bleed a blood which is the same rouge as the next man.



Photo: Lenya Berge

MMAKGOSI KGABI



Photo: Peter Fuchs

is a performance artist and actress for film and theatre. Kgabi was born in Botswana in 1985 and studied drama, choreography and political economics at Rhodes University, South Africa. The issues she engages with on stage include gender attributions and identity negotiations of Black women. Kgabi featured with Jill Scott in the series *The No. 1 Ladies' Detective Agency* and acted in Ntozake Shange's choreopoem *Coloured Girls*. In collaboration with fellow artists she founded the performance collective *Stash the Suitcase*.

STOMPIE SELIBE



Photo: Thenji Nikosi

is an artist, graphic designer and teacher. He conducts music workshops in South Africa, working with people whose lives are shaped by dealing with HIV/AIDS, women living in poverty, young people in the townships of Johannesburg, and with groups who are committed to the social process of reconciliation with the atrocities during apartheid.

Yesternow: Zwischen Jetset und Vergessen

Exhibition Series

CURATED BY MANUELA SAMBO

With works by Mansour Ciss Kanakassy, Thabo Thindi, Manuela Sambo, and from January 16th by Dalila Dalléas Bouzar, Ndilo Mutima, Christophe Ndabaniye and Joana Taya.



Photo: Thabo Thindi

In the exhibition *Yesternow: Zwischen Jetset und Vergessen/ Yesternow. Between Jet Set and Oblivion* curated by the artist Manuela Sambo, contemporary African visual artists and their works are invited to take part in the discourse around the friction arising between the incredible pace of economic growth and a partly very recent history of war in their countries. The main emphasis and artistic aspiration of the show is the negotiation of modern African identities in the global context. Manuela Sambo explores the question to what extent African art was and is political – and what function it performs for coming generations.

To address this issue, artists from among other places Nigeria, Angola, Ghana, Togo, Senegal, Ruanda, and Benin are invited to take part in the discussion with their works. All participants share the quality that they are bridge builders

between the negotiations described above. As much as they are rooted in and shaped by the social reality and politics of their respective countries of origin between the 1960's and 1980's, they still have all found a cosmopolitan centre of their lives between Europe and the African continent.

The title *Yesternow: Zwischen Jetset und Vergessen* already makes reference to the discrepancy and symbioses between the modern afropolitan jet set mentality of the young generation and the politicised African art of the 20th century, which was still informed by the political and social upheavals of (post-)colonial phases in government.

The exhibition provides a panoramic perspective on discourses in the artistic space between political past and politicised internationality.

The exhibition is aimed at sensitising the audience for the transcontinental interwovenness of art and politics, deconstructing conservative concepts of contemporary African art and to present a realistic and future-oriented ACTUAL state of African art.

MANUELA SAMBO



Photo: Klaus von Kries

was born and raised in Angola. In 1984 Manuela Sambo came to East Germany to attend university. While studying German philology and literary studies, she started her artistic practice. The artist is concerned with issues of the reception of African art in Europe as well as European art in Africa. The power of preconceptions about the respective other culture motivates her to engage with this issue also in her artistic practice and to subtly challenge these aspects. Manuela Sambo lives and works in Berlin.

They are, Then are We

16. & 17.1.15
8 pm

A DRAMATIC READING BY BRANWEN OKPAKO

In her dramatic reading the director and filmmaker Branwen Okpako focuses on the African perspective in the early stages of European colonialism. The British explorer and missionary David Livingstone is renowned for his travels through pre-colonial Africa. He died on May 4th, 1873 in Zambia. Lesser-known are his African companions Abdullah Susi, James Chuma and Jacob Wainwright – men of the African Diaspora. After Livingstone's death they took an unusual decision: to embalm Livingstone's body and to take it on a year-long journey to Zanzibar, one thousand miles away, so that from there his corpse could be

BRANWEN OKPAKO



Photo: Kolja Brandt

was born in Lagos in 1969, went to Wales at the age of 16, and studied political science and economics in Bristol, going on to study film directing at the film academy Deutsche Film- und Fernsehakademie Berlin (dfffb). For her thesis film *Dreckfresser* (2000; *Dirt for Dinner*), she was awarded the young talent prize First Steps. Okpako's body of work as a screenwriter and director includes numerous short films, including *Probe* (1992), as well as the feature film *Tal der Ahnungslosen* (2003; *Valley of the Innocent*). Her multiple award-winning documentary *Die Geschichte der Auma Obama* (2011; *The Education of Auma Obama*) portrays the Germanist, sociologist, writer and filmmaker Auma Obama, half-sister to US president Barack Obama. In 2013 she produced the play *Schwarz tragen* within the programme *Black Lux. A Home Festival from Black Perspectives* at Ballhaus Naunynstraße.

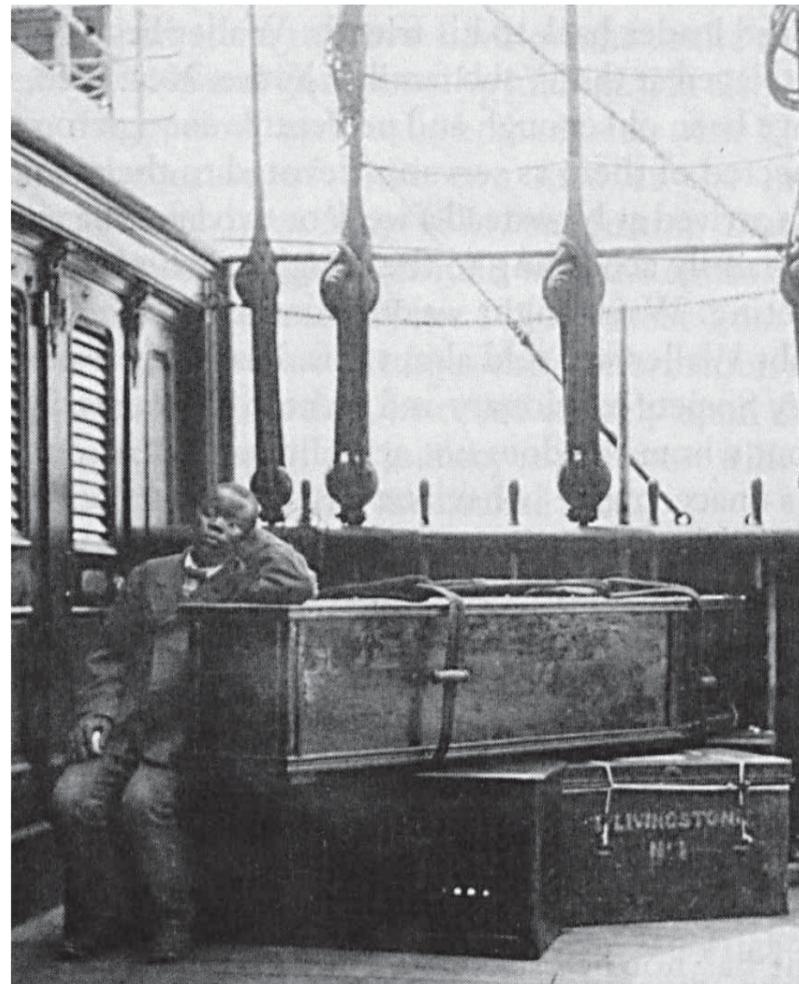


Photo: Archive

returned to England. Okpako explores the question who these three men were and what motivated them when taking this remarkable decision; how they operated on the African continent while plans to its partitioning were being forged in Europe.

Her focus is the creativity and the agenda of the protagonists Chuma, Susi and Wainwright – the equilibrium between international diplomacy and individual interests, respect, dignity and strategic calculation. How did these people – only by consensus – manage to establish a community of 96 men, women and children on their way through an unknown territory in order to make history?

Okpako uses the transcribed manuscripts of the travel diary from the years 1873–1884, with which Chuma, Susi and Wainwright influenced the myth of Livingstone and inscribed themselves into history. In Okpako's own words: They say the winner tells the story, maybe, but we do not know the winner yet, for the game is still being played.

Featuring: Jean-Philippe Adabra, Jerry Kwarteng, Michael Ojake

Artists' Talk with Branwen Okpako, Wendy Sutherland and Mmakgosi Kgabi on 18 January 2015 at 7 pm

A Freak Show for S.

17. & 18.12.14
8 pm

A PERFORMANCE BY ANNABEL GUÉRÉDRAT

A Freak Show for S. is a solo performance. It is a tribute to Sarah Baartman, the "Black Venus," a woman of Khoisan heritage who in the 19th century was exhibited naked and against her will as an exotic curiosity for the amusement of a European audience.

Annabel Guérédrat enters the process of exploring the scope of action of a sexualised Black woman. Guérédrat experiments with eroticism and surrender, with control and resistance, and the question, if these things cannot actually be the same thing after all. She breaks the mould of self-perception and external perception of the sexualised body, of the exoticised. And in doing so, she simultaneously criticises the shocking normality of sexist and inherently racist viewing habits.

A Freak Show for S. is the attempt of a performative transformation for both the audience and the performer; from the dehumanized object of sexual desire to a resistant and self-determined Black woman right up to a state of pure dancing energy.

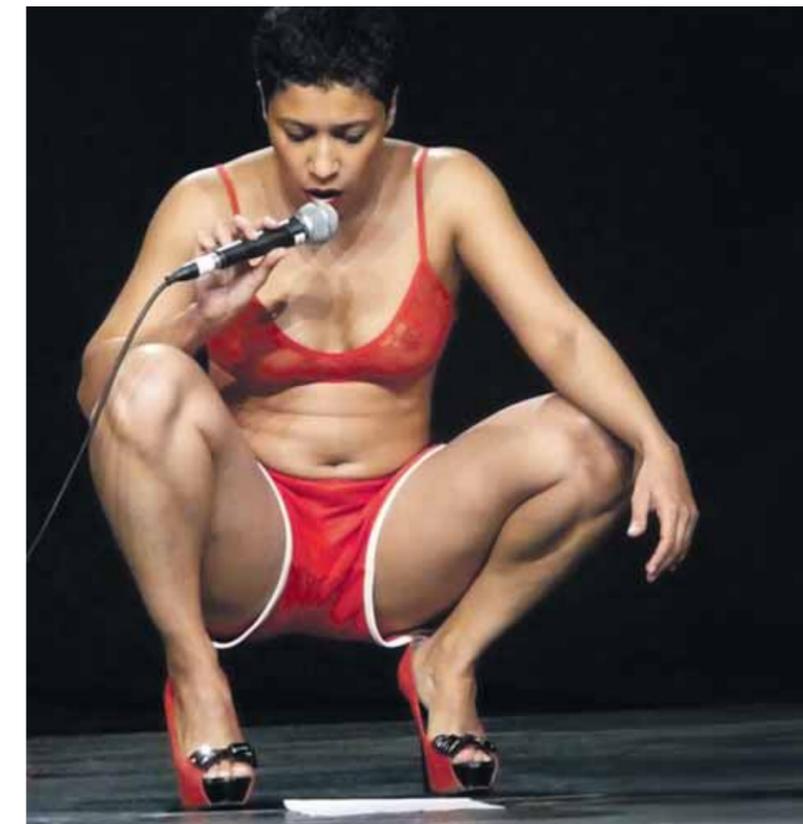


Photo: Sabre Na-ideyam Natabé

Special Edition

Kiez-Monatsschau: 130 Years Berlin Conference

20.2.2015
8 pm

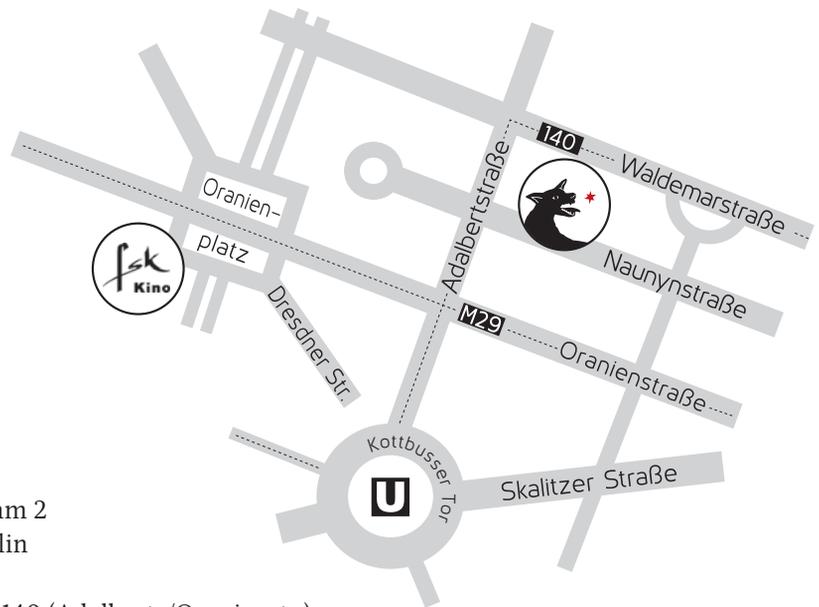
AKADEMIE DER AUTODIDAKTEN AM BALLHAUS NAUNYNSTRASSE



In the history of the city of Berlin there are many places bearing reference to German colonialism. But where are these places? Which places are visible and which ones have gone into hiding and only appear upon closer inspection? Why are the traces of colonialism in Berlin not critically debated in this context and placed in a public discourse? The special edition of Kiez-Monatsschau will trace the vestiges of Berlin's colonial history together with youths and two mentors, bringing the past into the present, reinterpreting it and providing an artistic outlook into the future. Equipped with cameras, the adolescents begin to search for the remnants of colonial history; they challenge and do

research, they change sides to become producers, take to the floor and comment on the issues from their perspective.

The special edition of Kiez-Monatsschau (project directors: V. Gerhard, V. Türel) is being developed in cooperation with Each One Teach One (EOTO) e.V., a Black educational project presenting literature and other media by people of African descent and imparting knowledge in an intergenerational dialogue. The EOTO e.V.-library in Berlin-Wedding offers publications by authors from the African continent and the Diaspora and documents Black past and present in Germany and beyond.



GETTING HERE

Ballhaus Naunynstraße
Naunynstraße 27
10997 Berlin

fsk-Kino
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10969 Berlin

U-Bahn: U8, U1 (Kottbusser Tor)

Bus: M29, 140 (Adalbert-/Oranienstr.)

An event by Kultursprünge at Ballhaus Naunynstraße gemeinnützige GmbH. Financed with funds from the Stiftung Deutsche Klassenlotterie Berlin and the Federal Foreign Office.



Media partners



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Ticket partner



Decolonize
Bodies! Minds! Perceptions!
funded by



TICKETS

E-Ticketing: www.ballhausnaunynstrasse.de

The ticket desk is open exclusively on performance nights Mon-Sat from 5.30 to 8 pm, Sun from 4.30-7 pm (only cash accepted).

INFORMATION AND TICKET HOTLINE: (030) 754 537 25

On performance nights: Mon-Sat 5-8 pm, Sun 4-7 pm; on non-performance nights: Mon-Fri 5-7 pm.

TICKET PRICES

Performing Back, A Freak Show for S., STILL/life, Color me B -, Mais in Deutschland und anderen Galaxien	14/8 €
Beyond the Maps (tickets only at fsk-Kino)	7 €
Opening concert: Pan-African Groove Collective, They are, Then are We, Polyphonic – Spontaneous Town Meetings, Decolonize Bodies! Minds! Perceptions!	7/5 €
Literary Topographies of Colonialism	5/3 €
Colored Women in a White World, Artists' Talks, Special Edition Kiez-Monatsschau	free admission

* tanzcard is applicable for this event 

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