

GEOGRAPHIES OF  
COLLABORATION I

Conference

October 3–5, 2013

In the framework of the exhibition

After Year Zero

Geographies of Collaboration since 1945

# WRITING HISTORY

## OCTOBER 3

### FILM PROGRAM

Theater

Introduction by **Kodwo Eshun** (artist/  
The Otolith Group, London)

11am

#### Moses and Aron

D: Jean-Marie Straub, Danièle Huillet,  
1974, 107 min, German version

1pm

#### Ceddo

D: Ousmane Sembène, 1977, 116 min,  
original version (French/Wolof) with  
German subtitles

### CONFERENCE

Exhibition Hall

4–6.30pm

#### **Adekeye Adebajo:**

#### **From Berlin to Bandung:**

#### **The Afro-Asian Revolt Against the West**

This presentation deals with two historical diplomatic conferences that had a cataclysmic effect on the international system: the Berlin Conference of 1884-1885; and the Bandung Conference of 1955. The Berlin Conference effectively set the rules for the partition of Africa as the European “Scramble” for the continent’s riches got underway. Berlin represented the compromises of avaricious European imperialists – Britain, France, Germany, Portugal, Belgium, Italy and Spain – rather than the political and economic interests of Africa. The European curse of artificial nation-states has thus caused untold suffering in post-colonial Africa resulting in unviable, dependent economies; artificially imported political systems; weak and Balkanised states; and insecure borders. The Bandung conference of 1955 sought to support the decolonization of Africa and Asia; to promote economic and cultural cooperation, and world peace; and to end racial discrimination and domination. Bandung led to the creation of the Non-Aligned Movement (NAM) by 1961 to challenge Western

---

With **Adekeye Adebajo** (Executive director of the Centre for Conflict Resolution, Cape Town), **Jihan El-Tahri** (filmmaker, Johannesburg), **James T. Hong** (filmmaker/artist, Taipei), **Fred Moten** (cultural critic/poet, Los Angeles)

domination of the globe. This was the most symbolic event in the “Afro-Asian Revolt Against the West”.

**Fred Moten:**  
**History Doesn't Repeat Itself, but it Does Rhyme**

This presentation is concerned with the concept of sovereignty and its place in the constitution of existing "post-colonial" reality. It examines connections between The Peace of Westphalia, where in normative conceptions of the sovereignty of European nation-states were codified, the Berlin Conference of 1884/1885 where Africa was carved up and apportioned by European colonial powers and the Bandung Conference of 1955, where newly independent states of Africa and Asia attempted to establish the link between self-determination and post-coloniality. Following in the footsteps of Denise Ferreira da Silva, the presentation attempts to analyze the sense of the necessity of sovereignty and self-determination for a genuine postcolonial present/future. Such analysis accompanies a challenge to the consensus, moving from Arendt to Fanon, that understands the disasters of twentieth century Europe as a “boomerang effect” of European colonial policies and advocacy for the exploration of alternatives to sovereignty and self-determination that are already given in (black) art and social life.

**James T. Hong:**  
**Elliptic Movements of Atrocity**

Hannah Arendt's idea of the "boomerang effect" suggests that destabilizing and dehumanizing practices outside of Europe proper (its colonies) prefigured and eventually infiltrated European politics. In this talk, I will briefly apply this idea to China and Japan. China was itself a victim of Western colonialism, but the potential for totalitarian rule already existed in Chinese history. Similarly, though Japan mimicked Western colonial expansionism, fascism and extreme racism were both inchoate in Japanese tradition, but not fully articulated until the Second World War.

6.30–7pm

**Break**

7–8pm

**Jihan El-Tahri:**  
**How to Tell and Archive a Pan African Story?**

Making films about history in general is often complicated because of the scarcity of images and documents. Telling an African story is even more complicated since the few images that do exist are hard to track down. However, finding African archives is not impossible and it is even more thrilling when one makes the effort to search the untapped sources. From Cairo to Johannesburg, most countries on the continent underuse archives for logistical reasons, yet it is through these rarely seen documents that an alternative narrative of history can be found.

# UNIVERSAL RESOURCES IN THE SPACE AGE

## OCTOBER 4

### FILM PROGRAM

Theater

Introduction by **Charles Mudede**  
(writer/filmmaker/cultural critic,  
Seattle)

12pm

#### Archie Shepp à Alger

D: Théo Robichet, 1971, 17 min

12.30pm

#### The Nine Muses

D: John Akomfrah, 2010, 90 min,  
original English version

### CONFERENCE

Exhibition Hall

3–5.30pm

#### **Charles Mudede:** Soundtrack of the Universal Pictures

“Two books in the background: Aimé Césaire’s “A Tempest” and Sam Gindin/Leo Panitch’s “The Making of Global Capitalism”. From the latter, we understand that globalization – (universal capitalism) is actually Americanization – it’s a cultural project. Hollywood is often seen as the institution that makes visible the invisible cultural core of market universalism. But I want to examine it, the cultural core, from the point of view of black American popular music. Jazz, writes Daniel Brook in “A History of Future Cities”, is the first global music in the history of the world. This claim is so obvious, yet it still surprises us. But with jazz, the black voice finds itself in a strange cultural zone: it’s not one of backwardness but of modernity. So Shanghai in the 1920s is modernized by European architecture and the black American voice. But black American globalization, as modernity, also leads to the progressive side of Fela Kuti, Africa’s most popular and curious Caliban. Shakespeare’s Caliban, as extended by Césaire, is only missing this modernizing element. He is severally isolated (for me, global and universal are interchangeable at this level), whereas his

---

With **Kader Attia** (artist, Berlin), **Garnette Cadogan** (writer, New York), **Rangoato Hlasane** (artist/author/educator, Johannesburg), **Bongani Madondo** (essayist/art critic/researcher, Johannesburg), **Keyti Melakh** (hip hop artist/activist, Dakar), **Charles Mudede** (writer/filmmaker/ cultural critic, Seattle)

master, Prospero, is not. But if Caliban were globalized by black American modernity, he would essentially be a Fela Kuti: one foot going deeper into the past and the other flying toward a future blackness. What kind of universalism is this – the other American globalization? And why, as we see in the Broadway musical Fela! is it troubling to the black American humanist project?

That's one part of my talk. My other part concerns my note, New Universalism. Why is it a good starting point for thinking about the curious theme of this portion, Universal Resources in the Space Age, of the conference? Why does it point to the limits of another universalism, Pan Africanism and Négritude (and this is beyond Soyinka's famous criticism of the tiger not thinking of tigeritude)? And, most importantly, what does it tell us about two important films that break with Pan Africanism and arrive at something that comes very close to a global, and trans-historical universalism: "The Nine Muses" and "Hyenas" (a 1993 film by Djibril Diop Mambéty). What is broken in both of these films is not blackness, the universalizing element in both black American pop and Pan Africanism (the tiger knows it is a tiger), but the certainty of blackness (the tiger knows it only happens to be a tiger). Blackness becomes unmoored and what comes into view on the horizon is a black universalism that is radically contingent.

To conclude, I will discuss the universalism pictured in an essay concerning apartheid South Africa by the Marxist evolutionary biologist Stephen Gould."

### **Garnette Cadogan: "One Love" and the Long Shadow of 1945: Unity and its Discontents in the Postwar Caribbean**

Invoked as the ode to internationalism, universalism, and feel-good unity, Bob Marley's "One Love" has become part of our modern soundtrack to unity. Sung everywhere from services of the Unitarian Universalism Church to Barack Obama's Inaugural concert to advertisements of the Jamaica Tourist Board cajoling people to come frolic in the island of fun and sun, it is treated as the sonic apotheosis of peace and love and harmony. And yet this song that the BBC named "the song of the century" has within it a strong thematic counterpoint that criticizes the universalism it has come to represent, a criticism too often overlooked or tamed by those content only to see the harmony it celebrates.

The very idea of universalism is one that Marley would bristle against, not being a fond of any kind of ideology - no -ism or schism, as he would say - in spite of his thoughtful engagement with the concept and the fact that his religion, Rastafari, has been grappling with the concept since the 1930s. I'll explore this tension between Marley's focus on universalism and sharp criticism of it, looking at how his Rastafarian utopian universalism contrasts with the universalism connected with Year Zero and how his utopian and radical vision of society engaged with and opposed the universalism and hopeful aspirations of 1945 that were embodied in everything from the Atlantic Charter to the Bretton Woods Agreement to the United Nations.

Through an exercise in musical genealogy - from Jamaican folk music to pan-Caribbean music to mento to gospel to ska to rocksteady to reggae - and historical recovery, we'll listen to "One Love" to hear frequencies we forgot or never knew to listen for in the first place.

**Kader Attia:**  
**Multiple Directions of Tender Love**

A short intervention on exit strategies and another transatlantic story of love and appropriation: The Cuba Connection

5.30–6pm

**Break**

6–7pm

**Bongani Madondo:**  
**Here comes the Mystery Train**

Sixto Rodriguez and why Soweto will never celebrate the Oscar win of "Searching for Sugar Man", the music or the myth. Some notes on the obsession of South African and global white "progressives" with rewriting struggle narratives and substituting the IndieGENIUS voice/s.

**LECTURE DJ-SET**

Café Global

7–8.30pm

**Global Genres with Specific Narratives**

**Keyti Melakh:**  
**Senegalese hip-hop and its transnational relatives**

**Rangoato Hlasane:**  
**Southafrican Kwaito and its notion of connectivity**

8.30pm

**Discussion, music, and bar**

**FILM PROGRAM**

Theater

10pm

**Police Beat**

D: Robinson Devor, Charles Mudede, 90 min, English, with an introduction by the filmmaker

As a dreamlike dramatization of the disconnection between the inner thoughts of a lovelorn cop and everyday events on his Seattle patrols, "Police Beat" ranges from deadpan absurdity to heartfelt melancholy, with occasional forays into drudgery, random violence and purposeful brutality. It's easy to respect helmer Robinson Devor ("The Woman Chaser") and co-scripter Charles Mudede for the sheer audacity that fuels their experimental amalgam of style and content. Mudede reportedly incorporated into "Police Beat" many incidents he reported as a crime-blotter columnist for *The Stranger*, a Seattle alt-weekly. He and Devor alternate between merely odd happenstances (man eats raw meat in grocery store, woman reports intruder that turns out to be fallen tree branch) and seriously violent outrages, while detailing Z's day-to-day routine. (Joe Leydon)

# THE BANDUNG MOMENT

## OCTOBER 5

### CONFERENCE

Exhibition Hall

3–4pm

**James T. Hong:**

#### **What is Central and What is Peripheral: W. E. B. Du Bois and Immanuel Kant**

“I briefly compare some of the central and peripheral ideas in Immanuel Kant’s moral theory and in W. E. B. Du Bois’ views on Pan-Asianism and Japan’s role in WWII. Just as modern interpretations of Kant’s moral theory disregard his offensive observations on racial hierarchy, the utopian impulses of the 1955 Bandung Conference conceal the murderous and lingering effects of Pan-Asianism as practiced by the Imperial Japanese Military.”

**Shirin Rai:**

#### **Performing Solidarity – The Bandung Conference and its Affect**

The Bandung conference stands as an important moment in the history of postcolonial international relations. This was a meeting of leaders of what came to be known as the “Third World”; it was also a celebration of the civilisations of Asia and Africa as they emerged independent after years of colonial rule with values that were juxtaposed against the values of Western imperialism. And of course it is seen as foundational for the Non-

---

With **Adekeye Adebajo** (Executive director of the Centre for Conflict Resolution, Cape Town), **Nabil Ahmed** (artist/researcher, London), **John Akomfrah** (filmmaker, London), **James T. Hong** (filmmaker/artist, Taipei), **Fred Moten** (cultural critic/poet, Los Angeles), **Shirin Rai** (political scientist, Warwick), **The Otolith Group** (artists, London), **Travelling Communiqué Reading a Photo Archive (1948–1980) Presidential Press Service, Yugoslavia**

Aligned Movement. Analysing this conference through a lens of performance allows us to think through why this moment is surrounded by a mythological sense of occasion, new possibilities of challenging the Cold War politics of the old, and the limits of optimism.

4–5.30pm

**Adekeye Adebajo:**  
**Deconstructing Afrophobia: Africa in the European Imagination**

Just as late Palestinian-American intellectual Edward Said had coined the term “Orientalism” in 1978 to describe negative Western stereotyping of Arabs and the Middle East, this presentation critiques ideas like those of Joseph Conrad, Graham Greene, Rudyard Kipling, and their heirs – contemporary European journalists, scholars, and politicians – as “Afrophobia”: conscious or unconscious stereotypical and prejudiced writing which dehumanizes Africans. The presentation also examines the role of European missionaries in creating negative perceptions of Africa in support of colonial rule. It concludes with brief reflections on contemporary depictions of Africa.

**John Akomfrah:**  
**The Consistency of a Moment**

5.30–6pm

**Poetry Reading by Fred Moten**

6–6.30pm

**Break**

6.30–8.30pm

**Travelling Communiqué**  
**Reading a Photo Archive (1948–1980) Presidential Press Service, Yugoslavia**

With statements by **Armin Linke, Doreen Mende, Olga Manojlović Pintar, Branimir Stojanović** and **Milica Tomić**

This project speculates about a *Communiqué* (public statement) that was published in an early moment of the Non-Aligned Movement, but never arrived in public debate. It forces us to rethink the Movement’s basic concepts in relation to today’s paradoxical forms of the politics of exclusion perpetuated by globalization that are entangled with the politics of inclusion legitimized by a state of permanent war. The project’s point of departure is a presidential photo archive of the Yugoslav leader Josip Broz Tito. What does this archive provide us with and how can we relate, today, to the politics of universalism beyond the dominant political and ideological concepts?  
(Authors of the project *Travelling Communiqué*)

**Nabil Ahmed:**  
**The Question of West Papua**

This paper offers an alternative narrative to the Bandung moment by recounting the political ambitions of the nationalist bourgeoisie of its host nation at the time. It tells how President Sukarno of Indonesia used the Bandung conference to solicit international support for Indonesia’s annexation of West Papua, the western half of



New Guinea then still under Dutch colonial rule. An anti-colonial nationalist project that categorically denied the indigenous people of West Papua their right to self-determination. While remaining geopolitically peripheral, West Papua makes powerful global connections. Among its vast natural resources, under the Mimika region lies the planet's largest gold and copper reserves. Freeport, a major environmental polluter which operates the Grasberg mine has shadowy links to Indonesia's military, responsible for numerous massacres and human rights violations against the Papuan people. In relation to wider indigenous and environmental activist movements in the archipelago, this paper discusses evidencing violence in the Mimika region from the perspective of architecture and international law.

**The Otolith Group:**  
**Architectures of Friendship and Nemesis in the Year of the Quiet Sun**

By constructing momentary fictions from the grand political project of Pan Africanism, *In the Year of the Quiet Sun*, 2013, proposes a question: Is it possible to fabricate a mode of attention that is capable of magnifying the forms of socialist friendship that gesture, in their turn, towards the elective geography of conference culture that is indivisible from the infrastructure of intercontinental dissensus?

8.30pm

**Discussion, drinks, music**

Café Global

After Year Zero. Geographies of  
Collaboration since 1945

Exhibition until November 24,  
Wed–Mon and on holidays  
11am–7pm

Curated by Anselm Franke and Annett  
Busch in collaboration with the artists  
in the exhibition and research curator  
Heidi Ballet.

Exhibition architecture and design by  
Zak Group

Some of the works on show in the  
exhibition are not suitable for minors.

After Year Zero is a production of Haus  
der Kulturen der Welt. The project is  
based on a series of workshops held  
under the title “Matters of Collabora-  
tion” in 2012 in Algiers, Dakar, Paris,  
and Johannesburg in cooperation with  
the Goethe-Institut in Brussels and  
with funding from the Excellence Ini-  
tiative of the Goethe-Institut.

*Travelling Communiqué* is realized in  
cooperation with Goethe Institute  
Belgrade, supported by the Federal  
Foreign Office of Germany.

“Universal Resources in the Space  
Age” in cooperation with *The Space  
Between Us*

Geographies of Collaboration II

The second part of the confer-  
ence on universal horizons and  
the categories of art will be held  
on November 23 and 24.