

## PARTICIPANTS

As curator at the Johannesburg Art Gallery, he worked on numerous exhibitions including: Meschac Gaba's *Tresses and Other Projects* (2007); Kay Hassan's *Urbanation* (2008); and Tracey Rose's *Waiting for God*, Johannesburg Art Gallery (2011) and the Bildmuseet, Umea (2011/2012). Gule has written for various publications. He is a founding member of a collective of creative intellectuals dubbed the Dead Revolutionaries Club. This collective has produced a number of exhibitions, discussion forums, and launched a webzine.

**Marie-Hélène Gutberlet**, freelance curator, writer and film scholar. She studied art history, philosophy and film studies in Frankfurt/Main and Basel (Dr. Phil.) She is the co-founder of the experimental film series *reel to real* (in Frankfurt/Main since 2003) and co-founder of the research project *Migration & Media* which involves symposia, publications and exhibition projects. Her recent exhibition projects were *Shoe Shop* (Johannesburg 2012) and *The Space Between Us* (Berlin and Stuttgart 2013–2014). She is actually the artistic co-director of the project *Visionary Archive* based in Berlin, Bissau, Cairo, Johannesburg and Khartoum. She has published widely on African cinema, Black cinema, migration, experimental and documentary film.

**Fasil Giorgis**, architect, chair of Conservation of Urban and Architectural Heritage at EiABC, Addis Ababa University. For more than twenty years he has devoted his time to the study and preservation of the architectural heritage of Ethiopia, from traditional housing to historical towns. In 2008, he published a book entitled *Addis Ababa: The City and its Urban and Architectural Heritage from 1886–1941*. He has designed hotels, cultural centers, commercial buildings, and private residences around the country, including *The Red Terror Memorial Museum* in Addis Ababa. Typical of his designs are the use of local materials and indigenous knowledge combined with a great concern for his designs' impact on the environment.

**Stacy Hardy**, writer based in Cape Town. She is an associate editor of the pan-African journal *Chimurenga*. Her writing has appeared in *Donga*, *Pocko Times*, *Art South Africa*, *Ctheory*, *Black Warrior Review*, *Evergreen Review*, and *Chimurenga*. Her short film *I Love You Jet Li*, created in collaboration with Jaco Bouwer, was part of the transmediale.06 video selection and was awarded Best Experimental Film at the Festival Chileno Internacional Del Cortometraje De Santiago 2006. A collection of her fiction is forthcoming from Pocko Editions, London.

**Mihret Kebede**, artist, founding director of the Netsa Art Village artist collective in Addis Ababa. Several visiting grants including Thami Mnyele Foundation (2012) and Deveron Arts, Huntly (2012). Recent projects include *Slow Marathon* at Walk Sans Frontières Symposium (2012) on art, walking, and boundaries; and a performance art project for the Prince Claus Foundation annual awards ceremony in Amsterdam (2012). She is co-organizer of the *Wax & Gold* workshop and exhibition (Addis Ababa, 2013). And she is founding member and organizer of Tobiya Poetic Jazz Group, Addis Ababa.

**Cynthia Kros**, historian, heritage specialist, and professor at the University of the Witwatersrand, Johannesburg. Among other subjects, her research focuses on South African memorials and oral history. Her selected publications include co-editorship of the *South African Historical Journal* since 2006; various articles in accredited journals; *Great People, Great Places* (heritage series published by Jacana, 2009); and *The Seeds of Separate Development: Origins of Bantu Education* (Unisa Press, 2010).

**Premesh Lalu**, professor of history and director of the Center for Humanities Research at the University of the Western Cape. Inspired by the student struggles of 1985 in Athlone, Cape Town, where he served as a founding member of the Athlone Student Action Committee, he pursued his studies at the University of the Western Cape, University of Natal-Durban (currently University of Kwa-Zulu Natal), and the University of Minnesota. He is author of *The Deaths of Hints: Post-apartheid South Africa and the Shape of Recurring Pasts* (HSRC Press, Cape Town, 2009). He is co-editor of *Becoming UWC: Reflections, Pathways and Unmaking Apartheid's Legacy* (Cape Town, 2012). He has contributed to current debates on the humanities through various newspaper opinion pieces, and in journals such as *History and Theory*, *Current Writing*, and *Journal of Asian and African Studies*. Lalu is a former trustee of the District Six Museum and is the current chair of the Handspring Trust of the Handspring Puppet Company.

**Ato Malinda**, artist and freelance curator. She has a Master of Fine Arts (MFA) from Transart Institute, New York. Malinda works in the mediums of performance, drawing, painting, installation and video. She has exhibited at Neue Gesellschaft für Bildende Kunst (NGBK) in Berlin, Townhouse Gallery in Cairo, Salon Urbain de Douala in Cameroon and the Karen Blixen Museum in Copenhagen. Her previous work focused on Afrocentricity based in a postcolonial context. She still works within the

hybrid nature of African identity now focusing more on the ontology of the female experience and African feminism, examining social segregates and performance theories.

**Bekele Mekonnen**, artist, head of the film department at Alle School of Fine Arts and Design, Addis Ababa University. Recipient of fellowships and grants including the Chicago Artists International Program (1998); the Scholar Rescue Fund Award (2006); the Pollock-Krasner Foundation Grant (2007). He is founding member and organizer of Tobiya Poetic Jazz Group, Addis Ababa.

**Patrick Mudekereza**, writer and cultural producer. He has initiated a number of different projects, such as a magazine, cultural events, and exhibitions. He co-founded and runs the Picha Art Center. Together with Sammy Baloji, he founded Rencontres Picha, a biennial dedicated to photography and video art in Lubumbashi. The association organizes experimental cultural projects. Multidisciplinary projects including writing and performing arts are implemented in an urban context, among others public campaigns aimed at improving the social position of the artist in society. Mudekereza sits on the board of ARTerial Network, a network of African cultural activists, and is consultant on visual art and cultural policy for various organizations.

**Jimmy Ogonga**, artist and producer of merging artistic practice and curatorial strategies. His curatorial projects include *The Mombasa Billboard Project* (2002, Mombasa) and *Amnesia* (2006–2009, Nairobi). Ogonga has co-curated artistic projects including: *Space: Currencies in Contemporary African Art* with Thembinkosi Goniwe (2010, Johannesburg); *GEO-graphics* with Koyo Kouoh & David Adjaye (2010, Belgium); and *Incubator* for a pan-African roaming biennial as part of Manifesta 8 with Gabi Ngcobo, Center for Historical Reenactments (CHR), Johannesburg. In 2001, he founded Nairobi Arts Trust/Center of Contemporary Art, Nairobi (CCAEA), an organization that works as a catalyst for the visual arts and the creation of significant art projects.

**Georges Pfruender**, artist and researcher. He headed the Wits School of Arts at the University of Witwatersrand in South Africa from 2009 to 2013. From 1996 to 2009, he directed the Institute of Fine Arts Ecole Cantonale d'Art du Valais (ECAV) in Switzerland. He has participated in conferences, panels, and residency programs in Europe, northern and southern America, Africa, Hongkong and Taiwan, and is presently coordinating, in collaboration with Cynthia Kros, collective art projects, which involve researchers from South Africa, Ethiopia, and France.

**Alya Sebti**, independent curator, artistic director of the Marrakech Biennial V. She is co-curator of Mons 2015, European capital of Culture. She curated several exhibitions in North Africa and Europe amongst them the Moroccan pavilion at the Photography Biennale Grid (Amsterdam, 2012); *Of other spaces* (Casablanca, 2013); *Floating equilibrium* (Berlin, 2014). Since 2012, she initiated and co-curates the Arte East cycle of online exhibitions on Morocco, Algeria, and Tunisia. Her latest publications include: *Pas de Deux*, Villa Romana (February 2014); POSITION Social changes through Art in the Arab World (2014). She is board member of the International Biennial Foundation (IBA) and is a consultant on visual art and cultural initiatives in North Africa.

**Michael Tsegaye**, photographer and artist. He received his diploma in painting from Addis Ababa University's School of Fine Arts and Design. Tsegaye soon moved to experiment with photography which he approaches both as a professional photoreporter and an artist. Besides his artistic career he worked for international publications such as *Der Spiegel* and *Jeune Afrique*. His latest works focus on contemporary urban Ethiopia: The series *Future Memories* consists of portraits of recent changes to neighborhoods in Addis Ababa: a shifting cityscape. While the spirit of his culture—its traditions in music, poetry, and literature— informs his photography, his goal is that of any artist: to understand his and others' lives and standpoints in the twenty-first century, and express these through art.

**Christina Werner**, co-director of the Institut für Raumexperimente, an educational research project founded by artist Olafur Eliasson, at the Berlin University of the Arts since 2009. She is co-initiator of the project *Acting Archives—Media Lab for Artistic Research and Education*, developing collaboration and education formats between Ethiopian, German and international artists and theorists on the subject of artistic research and archiving. She was curating coordinator of the artists award and exhibition series *ars viva* from 2007 to 2009; she curated exhibition projects, symposiums and workshops, e.g. at the NGBK, Berlin; and Heinrich Böll Foundation. Previously, she was assistant to the artistic director of Documenta11 (Kassel, 2002).



# FUTURE MEMORIES

**An international conference on art, public space, and the culture of memory**

SEPTEMBER 16–18, 2014, ADDIS ABABA  
ALLE SCHOOL OF FINE ARTS AND DESIGN

At the international conference **Future Memories** specialists will debate art engaging with cultures of memory in African urban spaces.

**Future Memories** is initiated by ifa—Institute for International Cultural Relations and developed in cooperation with the Alle School of Fine Arts and Design, Addis Ababa University. **Future Memories** is funded by the Federal Foreign Office of Germany.

The three-day event will engage the expertise of artists, academics, curators, historians and architects working in different African countries with a focus on art, its potential to contribute to the development of signifiers of collective cultural memory, and its various forms in contemporary urban realities.

Some of the questions addressed by **Future Memories** will be: How are different aesthetic or symbolic traditions and contextual reference points negotiated? Does artistic experience generate new forms of encounter, public culture, or future memories, and if so, how?

The conference aims to discuss the chances of artistic and critical discourses as ways to respond to the rapidly changing urban landscapes, for instance the architectural, social, and urban changes in Addis Ababa. The potential of visual culture to create a meaning in contemporary society—be it art, architecture, film, or other media—is reflected in multifarious initiatives and artistic interventions and positions.

**Future Memories** presents excursions into the city, keynote and performance lectures, panels with artists and curators, and a film programme.

## CONFERENCE SCHEDULE

Tuesday, September 16

### OPENING

6 p.m. | *Alle School of Fine Arts and Design*

**Welcome drink & registration**

6.30 p.m.

#### >Welcome addresses

**Berhanu Ashagrie Deribew**, Head of Alle School of Fine Arts and Design, Addis Ababa

**Ato Yonas Desta**, General Director, Authority for Research and Conservation of Cultural Heritage, Addis Ababa

**Irmgard Maria Fellner**, Head of Division Cultural and Media Relations Southern Hemisphere and Cultural Heritage Program Worldwide, Federal Foreign Office, Berlin

#### Introduction

**Elke aus dem Moore**, Head of Visual Arts Department, ifa, Stuttgart/Berlin

7.30 p.m.

#### Film programme

The film programme addresses the dynamics and practices by which a historical moment is constructed and explored as a visible filmic movement.

**Sammy Baloji**: *Mémoire* (Democratic Republic of Congo, 2007, 14'06")

**Theo Eshetu**: *Lightning Strikes* (Ethiopia, 2009, 7'41")

**Nástio Mosquito**: *The Real People* (Angola, 2009, 5'44")

In *Mémoire* Sammy Baloji explores the saturation of urban space with history, economy, and politics, creating a mix of audio speech excerpts by former presidents of Congo speaking of new beginnings against the backdrop of the remains of a gigantic mining industry at Lubumbashi.

Theo Eshetu documents the obelisk of Axum's repatriation from Rome, taken as a war trophy in 1935 by Mussolini's troops, and its restitution to its home city in 2005.

Manning the camera and the mike, Nástio Mosquito in *The Real People* offers a radical critique—part Fred Astaire number, part Rainbow Nation loop—of the idealized postcolonial urban landscape: diverse, wide open, where everyone, so they say, can make it.

#### Performance lecture

##### A SECRET HISTORY OF MONUMENTS

Based on her text published in *Chronic*, April 2014, Stacy Hardy's performance lecture offers a whirlwind tour of the monumental failures, grand dreams, effaced memories, graveyards, and accidental monuments that define our public spaces. While it engages history, the past, memory, and amnesia, it also looks to the future through innovative proposals such as Achille Mbembe's call for a pan-African park-cum-museum that will serve as colonialism's symbolic grave on our continent; activist Mboua Massock's one-man war against a colonial-era statue; and Jinjoo Kim's investigation into the passionate socialist realism of Korean artists who are behind many of the monuments on the continent. The performance will draw on historical as well as literary texts and artworks by everyone from Ondjaki to Ivan Vladislavić, Kiluanji Kia Henda, and many, many more.

**Stacy Hardy**, writer, filmmaker, editor *Chimurenga*, Cape Town

Wednesday, September 17

### MONUMENTS, MEMORIALS, AND MEMORY CULTURES

9.30 a.m. | *bus tour (max. 40 people)*

#### Addis Ababa city excursion to monuments, sites, and places of transformation

The metropolis of Addis Ababa, at first sight, with its fascinating architecture and urban texture, evokes multiple layers of Ethiopian and internationally entangled history. To start the second conference day with a city excursion is somehow programmatic, as it enables the participants to acknowledge the cultural space the conference takes place in and review bits and pieces of the Ethiopian past and present in a shared experience.

*Under the guidance and critical reflection of*

**Fasil Giorghis**, architect and writer, Addis Ababa

**Bekele Mekonnen**, artist, Addis Ababa

2.30–6 p.m. | *Alle School of Fine Arts and Design*

#### Presentations and discussion

##### REVISITING FORMS OF MEMORY CULTURE: MEMORY UNDER CONSTRUCTION

A recapitulation of the on-site visits takes up engagement with the historical development of the city, its memory culture, as well as specific and intense historical, political, and social monuments. Against the background of what has happened to the old monuments in Addis Ababa and the Johannesburg-Pretoria conurbation, and of calls for and designs of new monuments, our input will discuss ways of activating memories that have occupied the "blind spots" of official histories. In revisiting relics and monuments of the past, we want to characterize the ways in which the official archive and history deals with individual and collective memory, and to ask: how do we topple the power and weaken the hold of the old archives and monuments on the real and the mnemonic landscape?

*Contributors*

**Abebaw Ayalew**, art historian, Alle School of Fine Arts and Design, Addis Ababa

**Khwezi Gule**, curator and writer, Hector Pieterse Memorial and Museum, Soweto

**Patrick Mudekereza**, writer and cultural producer, PICHA, Lubumbashi

*Introduction & moderation*

**Georges Pfruender**, artist and researcher, Johannesburg

**Cynthia Kros**, historian and heritage specialist, Wits University, Johannesburg

6.30 p.m.

#### Keynote

##### TROJAN HORSE: THE BECOMING-TECHNICAL OF THE HUMAN

The Trojan Horse Massacre in 1985 in Cape Town, South Africa raises pressing questions about how we deal with atrocity and the legacies of authoritarianism in Africa. Working with a notion of technogenesis, Premesh Lalu places memorials of the massacre in relation to Willie Bester's *Trojan Horse* and the moving images of the *bioscope* television and documentary film to discern a technical becoming of the human that has eroded the productivity of the cinematic interval. His paper argues for opening the interval between movement and thought as a way to conceive a memory of the future.

**Premesh Lalu**, historian, Cape Town

Thursday, September 18

### ART AND PUBLIC SPACE

9 a.m.

#### Performance / walk

**Doung Anwar Jahangeer**, in his performative work, focuses on drifting movements in urbanscape as a mode of a critical perception of the environment. He developed the *CityWalk* in 2000 in Durban and since then has undertaken a series of walks (in Johannesburg, New York etc.). The walk in Addis Ababa is especially conceived for the conference. (Additional information will be available at the conference opening.)

**Doung Anwar Jahangeer**, architect and artist, Durban

10 a.m. – 1 p.m. | *Alle School of Fine Arts and Design*

#### Presentations and discussion

##### ART MEASURING PUBLIC SPACE

Art in public space, in different places and contexts, relates to different agendas and interests, and state policies. The session will focus on public and private initiatives and the mis-/understandings of art and urban space, asking who designs or shapes public spaces through artistic means and what the purpose of such initiatives is.

**N'Goné Fall**, architect, curator, and consultant in cultural policies, Dakar

*in discussion with art professionals*

**Marilyn Douala Bell**, socio-economist, president of Doual'Art, Douala

**Jimmy Ogonga**, curator, founder Nairobi Arts Trust / Centre for Contemporary Art East Africa

**Alya Sebti**, curator and writer, artistic director of

Marrakech Biennale V, Marrakech

2.30 – 5.30 p.m. | *Alle School of Fine Arts and Design*

#### Presentations and discussion

##### ARTISTS IN CITIES, COLLECTIVE EXPERIENCES, INDIVIDUAL STRATEGIES

In this session artists will present their work and elaborate on their concepts of public space and the challenging processes and transitions in their respective agendas.

*Contributors*

**Myriam Abdelaziz**, photographer, New York

**Doung Anwar Jahangeer**, architect and artist, Durban

**Mihret Kebede**, artist, Addis Ababa

**Ato Malinda**, artist and curator, Nairobi

**Michael Tsegaye**, artist and photographer, Addis Ababa

*Moderation*

**Berhanu Ashagrie Deribew**, Head of Alle School of Fine Arts and Design, Addis Ababa

6 p.m.

#### Closing Session

## ORGANIZATION

**Partners:** ifa—Institute for International Cultural Relations Stuttgart/Berlin  
Alle School of Fine Arts and Design, Addis Ababa University



**Team ifa:** Elke aus dem Moore, Inka Gressel, Marie-Hélène Gutberlet, Sophie Rau, Christina Werner



**Team Alle School:** Berhanu Ashagrie Deribew, Mihret Kebede, Bekele Mekonnen, Fasil Giorghis

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## PARTICIPANTS

**Myriam Abdelaziz**, photographer based in New York. She grew up in Geneva, studied Political Science in Cairo, then Journalism and Marketing in France and moved to the USA in 2005 to study Documentary Photography at the International Center of Photography, New York. In her work, her inquiry into the stories of people takes her around the globe searching for stories that overcome physical and cultural barriers and often reveal what we have in common: glimpses of solitude, hope, insecurity, dignity. She has been published in magazines such as *Newsweek*, *Time Magazine*, *Courrier International*, *Liberation*, *The British Journal of Photography* and *Eyemazing* among others and featured in solo and group exhibitions in Europe, the Middle East and the USA. In 2011, she joined the female Middle Eastern Photographer Collective RAWIYA.

**Doung Anwar Jahangeer**, architect and artist Durban, South Africa. His experience of the 'profession' led him to broaden his definition of architecture focusing on space—an architecture without walls. In 2000, he conceptualized and implemented the *CityWalk* initiative as a way of directly engaging and observing the flux and mutability. It now includes 13 major cities internationally. His work is multi-media including live performance, film/video, sculpture, installation and architecture. He has instigated projects with organizations and artists internationally, including site responsive architectural installations that engage the urban fabric. In 2008 he co-founded dala, an NPO which engages art architecture for social justice. He recently published in *Urban Future MANIFESTOS* (Hatje Cantz, 2010).

**Berhanu Ashagrie Deribew**, artist, head of the Alle School of Fine Arts and Design, under the Skunder Boghossian College of Performing and Visual Arts, Addis Ababa University. His work focuses on process-based creative practices and time-based art education through physical art formations and creative documentations. He has widely exhibited in Ethiopia, the Netherlands, Georgia, Greece, and France.

**Elke aus dem Moore**, head of the Visual Arts Department at the ifa—Institute for International Cultural Relations since 2008. She is responsible for international exhibitions and funding programs. Prior to her current position, she was artistic director of the Künstlerhaus Stuttgart and Curator at the Shedhalle in Zurich. She established the artistic platform *prêt-à-partager* which deals with art, fashion and art in public space in several African cities. Furthermore, she is the initiator and publisher of *contemporary and*, an online-magazine and virtual artspace on contemporary art seen from African perspectives and publisher of the online-magazine *Nafas* for Contemporary Art from the Islamic World.

**Abebaw Ayalew**, art historian, teaching at the Alle School of Fine Arts and Design, Addis Ababa University. His research focuses on various aspects of Ethiopian art history, specifically on the history of Ethiopian paintings from the 18<sup>th</sup> and 19<sup>th</sup> century. Recently, he has extensively researched on historical monuments in Addis Ababa including one of the very important monuments, the Martyrs Monument at Sedist Kilo.

**Marilyn Douala Bell**, socio-economist, co-founder and president of Doual'art, initiated in 1991. In 2007, Doual'art launched SUD—Salon Urbain de Douala, a festival of art in public space, which takes place every three years. She has been collaborating as an international expert in urban and rural development with institutions like the World Bank (GREa), the European Commission (PPDR-FED), and with German cooperation (EED, GIZ). In 1990, together with APICA, AFVP, and GRET-Groupe de Recherche et d'Echanges Technologiques, she produced an analysis on negotiations between populations, founders, and public operators for urban development.

**N'Goné Fall**, independent curator, essayist, and consultant in cultural policies. She graduated from the École Spéciale d'Architecture in Paris. She was the editorial director of the Paris-based art magazine *Revue Noire* from 1994 to 2001. She edited books on contemporary visual arts and photography including: *An Anthology of African Art: The Twentieth Century* (ed. DAP, New York, 2002); *Photographers from Kinshasa (Revue Noire, Paris, 2001)*; *Anthology of African and Indian Ocean Photography: a Century of African Photographers (Revue Noire, Paris, 1998)*. Fall curated exhibitions in Africa, Europe, and the USA. She was one of the curators of the African photography biennial in Bamako in 2001 and a guest curator of the 2002 Dakar biennial. She is an associate professor at the Senghor University in Alexandria, Egypt (master department of creative industries). She is also a founding member of the Dakar-based collective GawLab, a platform of research and production of art in public spaces and technology applied to artistic creativity.

**Khwezi Gule**, curator and writer. He is chief curator at the Soweto Museums, which include, the Hector Pieterse Memorial and Museum and the Kiptown Open Air Museum. Prior to that, Gule held the position of curator of contemporary collections at the Johannesburg Art Gallery.