

ABSTRACTS

Érika Nimis

Passeuses d'histoires: « small » archives to tell the silences of Algerian history

This essay deals with the approach of four female visual contemporary artists of Algerian origin who have used video, installation, but also more “traditional” media such as drawing and painting to tackle the history of Algeria and its main crux, the war of independence —an event which they did not witness, although their parents did. In their creations, these artists, drawing on varied sources (visual, oral, written), interrogate and make present again whatever family memories were transmitted to them (or not). Beyond the comparative presentation of these visual artworks, this essay aims to explore the figure of the *passeuse d'histoire* in contemporary Algeria, one who, on the basis of alternative archives, puts forward a form of “counter-history”, as the writer Assia Djebar has in her novels and films, to break the silences of the official discourse on History.

Marian Nur Goni

The Archive and the Italian Colonial Experience in the Work of Two Contemporary Artists: Anouck Durand and Bridget Baker

From an historical point of view, Italy critically came to terms with its African colonial past only from the 1970s, a deficiency which has had major repercussions on the way this experience has been perceived and has been addressed in the society's imaginaries. Today, however, a number of artists are questioning these historical events, by appropriating and placing at a remove methods and tools which were formerly the sole privilege of historians. This is the case with Anouck Durand and Bridget Baker. Key works by these artists —*Éthiopiennes 1935-1937* and *The Remains of the Father. Fragments of a Trilogy (Transhumance)*, created by gathering and editing private and public archives stemming from the fascist imperialist period —question silences, faults and complexities of the colonial era, as well as transmissions and possible extensions of the latter in past and present times. Meanwhile, a new generation of historians is grappling with private photographic collections from the colonial period, giving rise to complex backs and forths between historical and artistic practices.

Dominique Ranaivoson

“Fresco or stained glass window”: the use of archives in African novels

Historians of Africa admit working from traces rather than archives. Through the former, they manage to sketch out only a discontinuous narrative of the past. As in a stained glass window and unlike in a fresco, the constituent elements of the narrative are disjointed. In literature this distinction can be thought through in terms of an alternative between fidelity to the past that draws on reliable but disparate elements and an important space dedicated to the imagination in order to build a vast narra-

tive. In both cases archives are invoked, used, interrogated or subverted. Whether as a primary or a secondary source in literature, archives have become transplanted to produce fictional literature “dedicated to decryption of present” (Pierre Nora, *Présent, nation, mémoire*, 2011). The present analysis focuses on three texts: the novel *La prise de Gibraltar* (1987) by Rachid Boudjedra (Algeria), *Loin de Médine* (1991) by novelist Assia Djebar (Algeria) and *Madagascar, 1947* (2007), by Raharimanana (Madagascar).

Viviane Azarian

Images of the Self, Archives of Daily Life and Postcolonial Subjectivities: Genres and media innovations in the Great Lakes region of Africa

Today, referential genres—a return to testimonial literature, a focus on documentary movies—seem on the rise in African filmic and literary production, but these genres are presented in new shapes responding to new stakes, all at once related to postcolonial situations and to renewed expectations on the part of audiences. Herein, we examine the hypothesis that recent documentary production develops a biographical tendency and expresses new postcolonial subjectivities, re-appropriating history via the constitution of archives of daily life. The digital medium, which allows filmmakers to shoot directly, face to face, facilitates a proximity that encourages confidences. In this regard, it is ideally suited to the documentary genre: to interviews and testimonial expressions. The new formats of production and diffusion available to filmmakers thereby encourage the creation and the circulation of an African cinema in charge of its own representations and of the processes of deconstruction and reconstruction of its own filmic archives.

Sam Hopkins, Nadine Siegert

Conversation about the project *Mashup the Archive* at Iwalewahaus, University of Bayreuth

Mashup the archive is a project of the Iwalewahaus in Bayreuth that is dedicated to activating and making visible the extensive archive of African art that the Iwalewahaus has collected over the last 30 years. Young African artists are invited for residences and a series of mini-festivals with the intention to explore accessible ways for new audiences to experience this rich cultural heritage. In this conversation, Sam Hopkins, the fellow curator, and Nadine Siegert, the co-coordinator of the project, discuss the first festival in retrospect. This ongoing reflection of the process aims at a further development of the theoretical framework of the project and critical rethinking of the topic of art(s) and the archive.

Maëline Le Lay

Performing the Archive to Re-write History: the *Congo Far West* exhibition at the Royal Museum of Central Africa, Tervuren

While it is commonly stated that Congolese literature reflects the blanks of the history of the Congo, some contemporary Congolese artists have begun addressing this silence by integrating the historical archive in their works. Based on a study of *Congo Far West*, an exhibition at the Royal Museum of Central Africa in Tervuren that presented works by visual artist Sammy Baloji and writer Patrick Mudekerezwa constructed from the archives of the museum, this essay will analyze the way in which archives are performed by these artists, and the ways, also, in which these performances are archived. It will question the value of these practices as compared with other, more conventional forms of historical narration. By responding to political injunctions such as reparation, these practices are threatened by forms of recuperation brought into being by the exhibition itself. Still, they provide a way for the artists to express their commitment.

Katja Gentric

Of Memory in Words: The artistic practices of Willem Boshoff as seen through the lens of Lothar Baumgarten and Moshekwa Langa

Memory in words: it is as much about the memory that words carry in themselves, as it is about the individuals safeguarding the survival of words by their mnemonic activity. The two are paradoxically interwoven, as evinced by artists Willem Boshoff, Lothar Baumgarten and Moshekwa Langa.

The work of Willem Boshoff, which serves as the starting point for this enquiry belongs to a very particular political context: that of the end of apartheid and the revision of vocabulary on a national scale, as well as the institutionalization of memory through the practice of archiving it in the wake of the Truth and Reconciliation Commission. At the same time the question of "safeguarding intangible heritage" arises. This quest lead the artist to conclude that memory is a mental archive as well as a place for inchoative activity, best tended to in performance work.

Sophie Moulard

"The Source and the Message": Pan-African Trajectories of Togolese rapper Elom 20ce

This contribution addresses the personal and artistic life of Togolese rapper Elom 20ce from an anthropological perspective. The artist's Pan-African orientation is analysed through the prism of his life experiences and evinced through the way in which he researches archives, documents and oral traditions for use in his lyrics and performances. The data and the analysis are based on text and audiovisual sources, as well as on numerous interviews with the artist.

Katharina Greven and Pierre-Nicolas Bounakoff

"Living with the Archive" – The Ulli Beier Estate at Iwalewahaus, University of Bayreuth

This paper addresses the artworks, artifacts and archives deposited at Iwalewahaus in University of Bayreuth, especially those gathered by Ulli and Georgina Beier, who founded the house. First comes an overview of the modalities and purposes involved in the gathering of such a corpus in Nigeria, as well as in the different parts of the world where the Beiers sojourned. The authors address the circumstances of the corpus' installation at Iwalewahaus, focusing on the fact that the latter, from the very beginning, intended to depart radically from the model of the *dead museum*. Interrogating the way this entire ensemble is handled at Iwalewahaus today, the article addresses matters such as digitisation and classification, but also proposes that there might be a particular value in the original artworks and documents, beyond the documentary aspect, that allows the institution where they are assembled to function as a *Gesamtkunstwerk*, a total artwork, itself.

Emmanuelle Spiese

Dilomprizulike and the "Museum of Cast-Off Things": building the archive

This article, situated between biography and political criticism, analyses the trajectory of Dilomprizulike, a Nigerian visual artist, and his particular reading of Nigeria. It relies on a series of interviews conducted with the artist as well as on the description and interpretation of his seminal work, *Junkyard Museum*. These traces situated between personal notebook (a meeting point between the artist and the researcher) and archives (this is primarily a museum) help to shed light on the political history Nigeria.

Alain Ricard

Constructing a Photographic Gaze. John Kiyaya in Sumbawanga (Tanzania)

John Kiyaya is a Tanzanian photographer whose work has been shown in the U.S. and in Europe but who is unknown on the Tanzanian art scene. He lives in the far south of his country, where he pictures daily life and work with a vivid feeling for color and landscape. His archives, conserved in Paris, as well as the captions he wrote for his pictures, open a new space for reflecting upon the construction of an original photographic gaze. Words have yet to be found to express it but Kiyaya has defined an original physical and social space, rarely shown by African photographers.

Claire Ducournau

From Text to Archive and Back: Ahmadou Kourouma's Monnè in light of his archives

At the crossroads of sociology of literature and genetic criticism, this essay questions the relationship between a "text", namely the novel *Monnè, outrages et défis* by Ahmadou Kourouma, published in 1990 by Le Seuil, and an "archive", that is a set of documents having played a role in its creation. Using previously un-consulted archival sources from Kourouma, Claire Ducournau proposes a methodological reflection on the conditions necessary for the establishment of such an "archive". She begins with an exploration of the genesis of the published text, by way of which she seeks, but fails, to rigorously reconstitute a complete archive. A new definition of the "archive" as a dynamic and ever-evolving material then allows her to describe the specifics of Kourouma's writing process as well as to outline new literary interpretations of his text.

Éloi Ficquet, Dominique Malaquais, Malika Rahal, Cédric Vincent

Panafest: an archive in the making

The Panafest Archive is a multi-disciplinary research project centering on four Pan-African arts and culture festivals of the 1960s and 70s: the First World Festival of Negro Arts (Dakar, 1966), the First Pan-African Cultural festival (Algiers, 1969), Zaïre74 (Kinshasa, 1974) and FESTAC (Lagos, 1977). In this essay, four members of the Panafest team outline the project's structure and theoretical bases, and propose a (very) brief overview of objects and approaches the Archive seeks to highlight.