

# States of Opacity

**Art, Politics  
and New Social  
Imaginarities**

**International  
Symposium at  
Dak'Art 2016**

**May 7–8, 2016  
Gare Ferroviaire de  
Dakar, Plateau  
10.00 – 20.00**

**Curators  
Elvira Dyangani Ose  
Mara Ambrožič**

**Nana Oforiatta Ayim  
Kodwo Eshun  
N'Goné Fall  
Cheryl Finley  
Henriette Gunkel  
Srećko Horvat  
Aliocha Imhoff  
Doreen Mende  
Miran Mohar  
Marita Muukkonen  
Kantuta Quiros  
Leigh Raiford  
Heike Raphael-Hernandez  
Bisi Silva  
Ivor Stodolsky  
Studio Kakatar &  
Atelier Graphoui  
David Zerbib**

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ART, POLITICS AND NEW SOCIAL IMAGINARIES—  
In his quest for a *Poetics of Relation*—namely, a poetics, that is free of norms, goals and methods, as much as it is open, participatory, and is directly in contact with everything possible—Édouard Glissant urges us to claim the *Right to Opacity*. Opacity here would make reference to the possibility of every individual to claim a plural and mutable identity, an essential condition for a new sense of collectivism to emerge. History is constituted of a myriad of episodes of unachieved utopias, in the manner of movements of sociocultural and political solidarity, among them, revolutionary movements such as Black Internationalism, the Non-Aligned Movement, the politics of *Négritude* and the so-called *Bandung Spirit*.

All of these experiences were impregnated with moments in which those involved in those processes strongly believed in change; moments in which imagination and purposefulness were the condition of possibility for the establishment of a new social order. Conflicting memories and interpretations apart, these movements constituted genuine cultural alternatives to all forms of human activities, particularly in relation to education, culture and political representation.

In that respect, as a parallel reflection onto the theme of this edition of the Dak'Art, which proposes the city of Dakar—in history and in the present—as the centre of the formulation of new critical reflections and socio-political utopias, this international public program explores aspects of art and collectivism, while reclaiming the political dimension of opacity as a state to long for. In restoring, the premises of the so-called *Bandung Spirit*, how can we engage with its values, its ethics, without falling into a seeming nostalgia? What is the legacy of challenging philosophical endeavors turn into questionable political ventures, such as *Négritude*? How do these aspirations affect specific cultural and artistic strategies and socially conscious practices? How can we construct new forms of collective work, and what is the role of art—its agents and its institutions—in that equation?

*States of Opacity* invites a prominent group of cultural agents and producers—artists, artist collectives, curators, writers, intellectuals, scholars, and political thinkers. They formulate their agency beyond the limits of a canonical criticism, to engage with socio-political, artistic and cultural processes for the reinvention of history, memory, futurity and the common good. Ethics and art, as Theodor Adorno sustained, are major driving forces towards the foundation of the *new*. And the emergence of such *newness* in its full social and political dimension can only take place by means of initiatives that observes opacity as a condition *a priori*. Thus, if these premises can be assumed as the new horizon from where to imagine and to establish a sense of purpose, time has come for a challenge towards the formulation of new forms and states of collectiveness.

*States of Opacity* is a project that consists of a series of international meetings and a publication which will explore the themes above mentioned through new commissions and existing essays, as well as a comprehensive bibliography aiming to compile a corpus of texts written in the past decades. Responding critically to the legacy of these moments, the scope of this project is to provide the readership with an atlas of ideas linked to existing or imagined *States of Opacity*.

**Elvira Dyangani Ose**  
**Mara Ambrožič**

# Saturday May 7th, 2016

**10.00 – 10.30**  
Welcome coffee

**10.30 – 10.45**  
Curators' Introduction  
**Mara Ambrožič**  
**Elvira Dyangani Ose**

**SESSION 1 → 10.45 – 13.30**

**10.45 – 11.15**  
**David Zerbib**  
(Re)Taking Position. Reflections  
on the Contemporary Conditions  
of the Link Between Art and Politics

**11.15 – 11.45**  
**Henriette Gunkel**  
Imagination, Mutation and  
Queer Discontent

With the presence of **N'Goné Fall**

**11.45 – 12.00 → Coffee Break**

**12.00 – 13.00**  
**Cheryl Finley, Heike Raphael-  
Hernandez & Leigh Raiford**  
Picturing Black Power

In conversation with **Bisi Silva**

**Q & A**

**13.15 – 15.00 → Lunch Break**

**SESSION 2 → 15.00 – 16.30**

**15.00 – 15.30**  
**Doreen Mende**  
Becoming a Student of the 1961  
Non-Aligned Moment

**15.30 – 16.00**  
**Miran Mohar**  
NSK State in Time

**Q & A**

**16.15 – 16.30 → Coffee Break**

**SESSION 3 → 16.30 – 17.15**

**16.30 – 17.00**  
**Studio Kakatar & Atelier Graphoui**  
Mbedou Bour Kene Moumouko  
[The Kings's Domain Belongs to Nobody]

**Q & A**

# Sunday May 8th, 2016

**10.30 – 11.00**  
Welcome coffee

**SESSION 4 → 11.00 – 13.00**

**11.00 – 11.30**  
**Aliocha Imhoff & Kantuta Quiros**  
States of Temporal Opacity

**11.30 – 12.00**  
**Ivor Stodolsky & Marita Muukkonen**  
Perpetuum Mobile (PM)

**12.00 – 12.30**  
**Kodwo Eshun**  
The Final Scene of Hyenas as a  
Fable of Incorporation

**Q & A**

**12.45 – 14.30 → Lunch Break**

**SESSION 5 → 14.30 – 17.30**

**14.30 – 15.00**  
**Srećko Horvat**  
What Does Europe Want?

**Q & A**

**15.15 – 15.30 → Coffee Break**

**15.30 – 16.30**  
**Nana Oforiatta-Ayim**  
On Becoming a Renaissance Woman  
Lecture Performance of a Novel,  
a Film, an Encyclopaedia

**Q & A**

SESSION 1 →

**David Zerbib**

(Re)Taking Position. Reflections on the Contemporary Conditions of the Link Between Art and Politics

The issue of the political dimension of art is inherited from the utopian, modernist idea that conceives the artwork as a promise of emancipation. Adorno's aesthetics in particular claimed the critical value of hermetic forms reflecting upon themselves, withholding a "content of truth" that we have to decipher and accomplish. Yet a major set of historical, artistic and philosophical reasons loosen this dialectical link between form and content, giving way to open situations into which contemporary artworks seem able to "function" according to variable parameters. No more waiting for their fundamental interpretation, they offer multiple and non-predetermined appropriations, uses and material, social or symbolic games. Less attached to the very sense of History, they are connected to heterogeneous environments where their own artistic identity tends to be dissolved. How can we address the issue of politics in these contemporary conditions of art? One can call upon a postmodern approach, which envisions the question through the lenses of a generalized polysemy of forms and discourses. But one can also tackle the problem by observing how the modernist issues have mutated, turning out to be less out of joint than expected. Note for instance how the relations between structures have left the scene to the interplay of formats; how homogeneous sides of hierarchies have been replaced by situated and embodied positions; and finally how transformative action has evolved to become transitive gesture. In line with the key agenda of the symposium, we may thus try to understand how an "opaque" identity, in the face of a clearly institutional power, is able to take on a political meaning.

**Henriette Gunkel**

Imagination, Mutation and Queer Discontent

This paper addresses the right to opacity through the notions of queer discontent and speculative fiction. It focuses on recent cinematic strategies of fictioning, on the way in which contemporary filmmakers on the continent deploy different future-orientated narratives and images that imagine different ways of being in the world, "of being with, in, and out of time, with others and without them," as Elizabeth Grosz puts it. By doing so, it operates on the edge between the aesthetic and the political. The paper focuses on two films in particular: *Stories of Our Lives* (2014) by Jim Chuchu/The Nest Collective, and *Twaaga* (2013) by Cedric Ido. In both films the claim to opacity is articulated through a policy of alienation and mutation that activates past potential futures within the present while simultaneously being radically open to the future. Here the politics of alienation – the process of becoming as a form of self-realization through mutation within alienation – is understood as rooted in black radical thought as well as in feminist theory. As such, the empowering potential of alienation and a politics of mutation is articulated as part of a political imagination that is inherently collective and hence operates against a competitive individualism aided by neoliberalism.

It is also relational to historically situated struggles that allow us to "dream and enact new and better pleasures, other ways of being in the world, and ultimately new worlds," as José Esteban Muñoz puts it, in his articulation of the not-yet-here in relation to queerness.

**Cheryl Finley, Heike Raphael Hernandez & Leigh Raiford**

Picturing Black Power

*Picturing Black Power* considers from a comparative perspective the historic and contemporary role of art and film in galvanizing international freedom movements through collectivism and activism. Specifically, this presentation examines the art, music, literature and film of the Black Arts Movement (1965-1972), an explosive cultural flourishing that emerged in the United States in the wake of African liberation and decolonization movements in the 1950s and 1960s as well as the Civil Rights and Black Power movements of the same period. Demonstrating the global dimension of black arts activism, *Picturing Black Power* notes the impact of key visual art practices such as abstraction (Mel Edwards and Barbara Chase-Riboud), collage (Romare Bearden), performance (Faith Ringgold) and photography (Roy DeCarava, Dawoud Bey) alongside pioneering works of revolutionary theatre (Le Roi Jones), activist poetry (Sonya Sanchez, Nikki Giovanni), jazz (Nina Simone, Thelonious Monk), soul (James Brown, Aretha Franklin) and rock 'n' roll (Jimi Hendrix). Not simply an American phenomenon, the Black Arts Movement had a far-reaching impact in the Caribbean, Europe in Africa through the work of artists' collectives and international gatherings such as Bandung (1955), the Black Writers Conference in Paris (1956) and FESMAN (1966). This paper further considers the 'force' of these international gatherings on developing notions of community and distinctiveness in art and activism.

SESSION 2 →

**Doreen Mende**

Becoming a Student of The 1961 Non-Aligned Moment

This talk introduces the *Travelling Communiqué* project (2012–2014) that undertook a durational investigation into the official photographic records that document the first Conference of the Non-Aligned Movement (NAM) in Belgrade from 1 to 6 September 1961. The photographs were taken by the Presidential Photo Service of Josip Broz Tito, the Yugoslav partisan leader and statesman, and permanently housed today at the Museum of Yugoslav History in Belgrade. The *Travelling Communiqué* project examines the visual diplomacy of the 1961 Non-Aligned Movement through a range of contemporary practices from art, through theory, history, architecture, typography, to cinema and education. What can we learn today from the photographic records that presented the world with the declaration that "lasting peace can be achieved only if [...] the domination of colonialism-imperialism and neo-colonialism in all their manifestations is radically eliminated"? How can we gather around the 1961 Non-Aligned moment, today, in the era of data and capital? What geopolitical complications, trans-generational contracts and social-collective dimensions does the process of learning from the 1961 Non-Aligned Movement have for us?

## Miran Mohar

NSK State in Time

Miran Mohar's (IRWIN) presentation will focus on NSK State in Time, founded in 1992 as a transformation of the Neue Slowenische Kunst (NSK) art collective. NSK was formed in 1984 in Yugoslavia by three groups – Irwin, Laibach and the Scipion Nasice Sisters Theatre. Their collaboration, a free flow of ideas between individual members and groups and the joint planning of actions, was critical of NSK's operations and its development. NSK State in Time was a response to the radical political changes in Yugoslavia and Eastern Europe at the start of the 1990s. Apart from organizing projects such as temporary embassies and consulates, NSK State in Time began issuing passports in 1993. There are currently about 14,000 NSK passport holders around the world. The internet was a key tool for spreading the NSK State message. In 1994, NSK's Electronic Embassy Tokyo website was launched and remained active for a few years. In 2001, Athens-based designer Haris Hararis launched the unofficial NSK website [nskstate.com](http://nskstate.com) which became the central meeting point for NSK citizens. Around this time, it became clear that the citizens had begun to self-organize, both online and in the real world. They used the concept and iconographies of NSK State in Time and the various NSK groups as a basis for their own actions and responses. A decision was taken not to restrict such initiatives but to support them. After the First NSK Citizens Congress, which took place in Berlin in 2010, NSK State in Time started to live its own life independently from its creators.

### SESSION 3 →

#### Studio Kakatar & Atelier Graphoui

Mbedou Bour Kene Moumouko [The Kings's Domain Belongs to Nobody]

The two collectives Studio Kakatar from Dakar and Atelier Graphoui from Brussels will present their artistic practices in the field of audiovisual art, linked to social and political activism. In December 2015, 10 artists from both collectives gathered for several weeks to explore one of the oldest neighbourhoods of Dakar, Niayes Thiokers, located in the historical heart of the Capital – Le Plateau. Niayes Thiokers is struggling for survival, as it is located in a strategic place where one square metre goes for 1M FCFA (1500 euros). There is an urgent need to save the neighbourhood from real estate speculation. How did the art collectives throw themselves into this “common place” with their tools? They interrogate, they create new perspectives and new dynamics, without giving answers but opening up a debate with Senegalese architects, artists and the inhabitants of Niayes Thiokers. It is a participatory and collective artistic process, exploring the topics of identity, belonging and territory. As a fragile place that could disappear from the map of Dakar in the near future, Niayes Thiokers generates new possibilities: its historical, geographical and social situation make it a world in mutation, in transition. This movement is explored in the artistic practices of both the collectives and expressed through the cinematic movement of animated filmmaking, from a documentary and experimental perspective. The project is being supported by the Belgian Cooperation (Wallonie-Bruxelles International), with the collaboration of Dakar City Hall and the Collège Universitaire d'Architecture de Dakar.

SUNDAY MAY 9TH, 2016

### SESSION 4 →

#### Aliocha Imhoff & Kantuta Quiros (Le peuple qui manque) States of Temporal Opacity

Modernity has decreed or even imposed a fundamental backlog on the non-western worlds: an insurmountable, fathomless “debt of time” which they should supposedly overcome, making these geographies wait patiently in the “waiting room of history” (while constructing historical time as a measurement of cultural distance; Nicolas Sarkozy's ‘Dakar Speech’ still haunts us). It is thus simultaneously clear that post-colonial epistemologies of temporality are confronted with another temporary injunction: the time of global simultaneity, the illusion of co-temporality, a global time. Paul Gilroy, a thinker of black diaspora, talks about these translators of time, chrononauts of a black Atlantic, marked by the catastrophic, temporal fracture that constitutes the Middle Passage. These are situated in another tension and another temporary disjunction. We are talking about time frames that respond to the need for opacity, strategic opacity, and to the need for an opacity of resistance. The vessel, as shown by Gilroy, is the best metaphor for the capacity to stand astride two times. The vessel of slave trading, but soon the vessel of Afro-futurist mythology, became “connective symbols of crossover in time and space projecting a plurality of possibilities of an unleashed and unalienated movement.” The Black Quantum Futurism Collective, based in Philadelphia, for example, is working on this conflation of quantum time of physics and African temporality. In the form of a chrono-political series, our film project *Les impatientes* itself constitutes an attempt to collect non-aligned temporalities and indications of a returning future, in the midst of a historic moment which we are going through, one of great political obstruction.

#### Ivor Stodolsky & Marita Muukkonen

Perpetuum Mobile (PM)

The curatorial collective *Perpetuum Mobile (PM)* will introduce and demonstrate a format for democratic cooperation in the creative field, tried and tested under the title “The Arts Assembly”. With the help of the audience, this workshop will attempt to re-configure and fine-tune this format and its cognates for implementation in the political field. Introducing The Arts Assembly's aims, strategies and procedures, PM will present this reflexive model for cooperation that brings together a range of actors in formats based on participatory action. A peer-to-peer social platform, each instance of the AA is a self-constituted gathering with performative aspects and audience participation based on a Charter. The Charter is a procedure for running a so-called AA Chamber, which includes its structure, timing and choreographed series of participatory-performative events. Thus each Chamber has its own features – acting like a gathering in an ancient Greek polis, the crew after a mutiny on a ship, a gladiator fight, a whispering dance hall, a non-monetary auction, or a contemporary liquid-democracy parliament. These are experiments in participatory evaluation, decision-making and amphitheatrical action designed to rethink the field of democracy,

which is re-made liquid, re-invented, and potentially made effective and accountable – given the aim of a particular Chamber of the AA. In Dakar, the existing Chambers of the AA will be presented, and possibilities for new Chamber formats, each with their own Charter, will be suggested and developed in a peer-to-peer format.

### **Kodwo Eshun**

The Final Scene of *Hyenas* as a Fable of Incorporation

How can the final sequence of Djibril Diop Mambety's *Hyenas* (1992) be analysed today? On the website of Facets, the DVD label that releases *Hyenas* in the USA, Mambety's film is described as an adaptation of 'a timeless parable of human greed into a biting satire of today's Africa – betraying the hopes of independence for the false promises of Western materialism.' Can the final scene in *Hyenas* be understood as a sacrificial act of incorporation that founds a fabulation that binds the continent and the banking system into a market future? An act that looks forward to a future that was forecast by *Time* and *The Economist* magazines in the first decade of the 21st Century? How does the sacrificial logic of incorporation of *Hyenas* dramatise the Glissantian formulation of opacity in ways that augment and extend its practice?

## **SESSION 5 →**

### **Srećko Horvat**

What Does Europe Want?

Perplexed with the enigma of female sexuality, late in his life Sigmund Freud famously posed the question: "Was will das Weib?" He didn't manage to answer it. Today, when we are faced with failed economic measures from Spain to Greece, refugee camps from Calais to Idomeni, new walls and xenophobia from Poland to Hungary, terrorism from Paris to Brussels, we can't but address the more pertinent question: "What does Europe want?" If we are not able to answer this question, we might be living the worst nightmares of the 1930s pretty soon. And it will have deep consequences – from further dispossession by accumulation to the total privatization of knowledge, from the rise of far right extremism to civil war – for the rest of the world as well, including the global south. On the other hand, provoked by these morbid symptoms of the disintegration of Europe, we are currently witnessing positive developments such as the French "Nuit debout", a horizontal movement occupying squares, and DiEM25, Democracy in Europe Movement, which aims to bring about a new radical internationalism. However, in order to avoid repeating past mistakes, it is also necessary to answer the question what is left of the so-called "Arab Spring" and OWS, but also new political parties such as Syriza and Podemos. And last but not least, what is left of the World Social Forum, which took place precisely in Dakar in 2011.

### **Nana Oforiatta-Ayim**

On Becoming a Renaissance Woman

Lecture Performance of a novel, a film, an encyclopaedia

Many of the kindred spirits of my generation have devoured the writings of Franz Fanon, Kwame Nkrumah, Leopold Senghor, Aimé Césaire and W.E.B Dubois ever since youth, imagining new frontiers of being for those of us whose fore parents were born into a world where the right to define and narrate their own realities was somewhat usurped. I, and others, felt a deep sense of indebtedness, of obligation to carry on this struggle for freedom of mind and expression, even though we did not necessarily believe in the same consummation of ideals. Nevertheless, my spirit were born into a world where the right to define and narrate their own realities was somewhat usurped. I, and others, felt a deep sense of indebtedness, of obligation to carry on this strue their flow within my own rhythms. I also had to create a context in which my contribution, and those of others like me, would not be misunderstood, belittled or spoken for me in someone else's voice. This was understood from the beginning. For a long time, my life was lived with a view to a protracted deferred fulfilment – quietly, almost secretly working on a novel, making films, loving within the gaps; openly creating structures, an organisation, curating, until those structures would be created, and I could live the life I dreamt – a novelist, a filmmaker, maybe a wife and mother (the builders of the first revolution all seemed to be men and therefore different...); a future pluperfect, a longed for singularity I seemed destined never to reach. Over the last few years, doggedly, the pluralities of self that I have been living as if in denial, have seemed to come to fruition as a whole, or rather, I have stopped longing for a pluperfect state of being, which is different to the one I currently experience. I have written the novel, I have made films, I have created structures in the form of an institution and a Cultural Encyclopaedia, and I have loved. Now that I look back, I see a consistency to all these different forms concerning the reimagining and lifting of memory from its dominant narrative; and an opening up towards a multiplicity of futures, presents and pasts. This consistency – this desire for an opening up, for multiplicities, for the usurpation of the singular, of the dominant, of the 'right' narrative – was not deliberate in its inception, but I see that it mirrors my own methodologies, my own particular rhythms of being. And now, that desire for that one protracted most perfect of ends, a state of being held and static and real nowhere else but in my mind, has been replaced by an acceptance of imperfection, of incompleteness, of multiple realities coexisting and feeding each other, and of a renaissance that is not an end unto itself, but a continuous becoming.

## PARTNERS

**Archive Books** is a platform for cultural research and debate based in Berlin. It brings together activists and cultural practitioners in an adaptable and non-hierarchical structure with the aim of fostering a unique space for discussion and exchange. Archive is engaged in a wide range of activities including publishing and exhibition making. Archive Books produces readers, monographs and artists' books as well as journals focusing on contemporary cultural production.

**Chimurenga** is a pan-African publication on culture, art and politics based in Cape Town. Founded by its editor Ntone Edjabe in 2002, it provides an innovative platform for free ideas and political reflection by Africans about Africa. Its titles include, amongst others, Music is The Weapon, Futbol, Politricks and Ostentatious Cripples, Black Gays and Mugabes, Dr Satan's Echo Chamber (a double issue on African science fiction), The Curriculum is Everything and, "The Chimurenga Chronic", a once-off edition of an imaginary newspaper. Chimurenga is distributed in Africa, Europe, India and America.

**MODE:D** is an artistic research platform that links socially engaged art, community development and education. Developed in collaboration with the Robert Emmet Community Development project and the Graduate School of Creative Arts and Media (GradCAM), this project originally emerged out of collaboration with the RECDP community garden as a response to the economic recession in 2008. This collaboration founded its theoretical roots in the work of the Japanese Philosopher Kojin Karatani. Karatani's systematic analysis of the history of 'modes of exchange' and their relation to the mutually supportive system of Capital – Nation – State outlines how each of these elements defines a unique conception of 'exchange'.

**Temple Productions** is an international production group that contributes to the development of various cultural and educational initiatives and cultural policy strategies, as well as educational and artistic institutions such as universities, art collections and museums. Made up of an international team of individuals, Temple Productions works with public and private organizations as well as independent professionals who share our concern for the environment and the social context.

## BIOGRAPHIES

**Elvira Dyangani Ose** is Lecturer in Visual Cultures at Goldsmiths, independent curator and member of the Thought Council at the Fondazione Prada. She was Curator International Art, supported by Guaranty Trust Bank Plc at Tate Modern (2011 – 2014). At Tate, she took a leading role in developing Tate's holdings of art from Africa and its Diaspora and working closely with the Africa Acquisitions Committee. She is responsible for *Across the Board* (2012–2014), a two-year interdisciplinary project that took place in London, Accra, Douala and Lagos. She recently co-curated *Ibrahim El-Salahi: A Visionary Modernist* (2013). Prior to Tate, she was curator at the Centro Atlántico de Arte Moderno (2004–2006) and at the Centro Andaluz de Arte Contemporáneo (2006–2008), where she organized several exhibitions including works by, among others, General Idea, Viennese Actionism, Alfredo Jaar, Lara Almaraz, Álvaro & Herreros and Ricardo Basbaum. At the CAAM, she curated the seminal exhibition *Olvida Quien Soy/ Erase Me From Who I Am* (2006), presenting works by, among others, Nicholas Hlobo, Tracey Rose, Moshekwa Langa, Zanele Muholi and Mikhael Sutobzky. She has curated the retrospective exhibition *Carrie Mae Weems: Social Studies* (2010) and the interdisciplinary project *Attempt to Exhaust an African Place* (2007–2008). She was also curator of *Arte Invisible* (2009–2010), guest curator of the triennial SUD-Salon Urbain de Douala (2010), and the Artistic Director of the third edition of the Rencontres Picha. Lubumbashi Biennial (2013). Dyangani Ose has published and lectured on modern and contemporary African art and has contributed to art journals such as *Nka* and *Atlántica*. She is currently completing a PhD and holds an MA in History of Art and Visual Studies from Cornell University, New York; an MAS in Theory and History of Architecture from Universitat Politècnica de Catalunya, Barcelona; and a BA in Art History from Universitat Autònoma de Barcelona.

**Mara Ambrožič** is a researcher, an activist, and an expert of strategies of cooperation. Since 2005 she has been mapping the impacts of cultural and educational policies and initiated a study on their transformative potential. From 2007 to 2012 she lectured at the Faculty of Arts and Design of the IUAV in Venice, as fellow professor alongside Marta Kuzma. Between 2008 and 2012 she directed and developed an international program for contemporary artists offering public interventions addressing pressing social and political issues (*AE-International Residencies in Venice*, Marsilio Editore, 2012). A member of European educational and cultural networks such as EARN and SHARE, she has co-curated a large number of symposiums and international meetings at the IUAV in Venice, including *Becoming Bologna* (2008), and *Art as a Thinking Process. Visual Forms of Knowledge Production* (2011), published later on as collected writings (ed. with Angela Vettese) by Sternberg Press Berlin, 2012. She contributed to the outlining of *Condition Report: On Artistic Education in Africa* held at RAW Material Company in Dakar in 2014. Between 2013 and 2014 she served as a Visiting Lecturer at Sciences Po in Paris with a seminar on Manipulation through cultural industry.

An associate editor of *Archive Books*, Berlin, she recently became Project director of IRWIN's *NSK State in Time*, supported by the a/political Foundation of London. Within the Museum ON/OFF exhibition at Centre Pompidou in Paris, she recently initiated *Libraries of the Future*, an ongoing project around engaged publishing realities, writing practices and reformative power of associationism.

**Nana Oforiatta-Ayim** is a writer, filmmaker, and cultural historian based in Accra, Ghana. She is founder of the research initiative ANO, and has published and shown her films widely across global platforms, including publications such as *frieze*, *Manifesta*, and *African Metropolitan Architecture*. Her work has been exhibited at institutions like the KNUST Museum, Kumasi; Tate Modern, London; and the New Museum, New York. Her first novel will be published in 2017 by Bloomsbury. She was recently named one of Africa's 'top 50 trailblazers' by The Africa Report, a list containing 'pioneers who will lead us to the Africa of tomorrow'.

**Kodwo Eshun** is a British-Ghanaian writer, theorist and filmmaker. He studied English Literature (BA Hons, MA Hons) at University College, Oxford University, and Romanticism and Modernism MA Hons at Southampton University. He currently teaches on the MA in Contemporary Art Theory in the Department of Visual Cultures at Goldsmiths College, University of London. In 2002 Eshun co-founded The Otolith Group with Anjalika Sagar, the name derived from a structure found in the inner ear that establishes our sense of gravity and orientation. Based in London, the group's work engages with archival materials, with futurity and with the histories of transnationality. The group's projects include film production and exhibition curation as part of an integrated practice with the intended aim to "build a new film culture". The group was nominated for the Turner Prize in 2010 for their project *A Long Time Between Suns*. Kodwo Eshun launched together with Franz Pomassl the *Architectronics*: a collaboration by recorded live at the AR-60-Studio (ORF/FM4) Vienna in 1998. Eshun's contribution is the recitation of a text entitled *Black Atlantic Turns on the Flow Line* which condenses much of the thematic content of *More Brilliant Than The Sun*.

**N'Goné Fall** is an independent curator, art critic, and consultant in cultural engineering. She graduated from the École Spéciale d'Architecture in Paris, France, and was editorial director of the Paris-based contemporary African art magazine *Revue Noire* from 1994 to 2001. Fall has edited books on contemporary visual arts and photography in Africa including *An Anthology of African Art: The Twentieth Century* (D.A.P./Editions Revue Noire, 2002), *Photographers from Kinshasa* (Distributed Art Publishers, Inc., 2002) and *Anthology of African and Indian Ocean Photography: a Century of African photographers* (Distributed Art Publishers, Inc., 1998). She has curated exhibitions in Africa, Europe, and the US. Fall was one of the curators of the African photography Biennale in Bamako, Mali, in 2001, and a guest curator at the 2002 Dakar Biennale in Senegal. Fall was associate professor at the Senghor University in Alexandria, Egypt.

She is the author of strategic plans, orientation programs, and evaluation reports for Senegalese and international cultural institutions, and is also a founding member of the Dakar-based collective Gaw-Lab, a platform for research and production in the field of new media and visual arts.

**Cheryl Finley** was trained in the history of art and African American Studies at Yale University. She is the 2015-2016 Richard Cohen Fellow in African and African American Art at Harvard University's Hutchins Center for African and African American Research and Associate Professor and Director of Visual Studies in the Department of the History of Art at Cornell University. Also a curator of contemporary art and photography, Dr. Finley collaborated with Cornell colleague Salah M. Hassan to produce the exhibition *3x3: Three Artists/Three Projects: David Hammons, Maria Magdalena Campos Pons, Pamela Z* at Dak'Art in 2004. This noteworthy project was documented in the book *Diaspora, Memory, Place* (Prestel, 2008). Her prolific critical attention to photography has produced such acclaimed works as *Teenie Harris, Photographer: An American Story* (Carnegie Museum of Art, 2011), winner, Outstanding Citation Publication Award, Black Caucus of the Library Association of America, 2012, and *Harlem: A Century in Images* (Skira Rizzoli, 2010). Dr. Finley's much anticipated, seminal study, *Committed to Memory: the Slave Ship Icon in the Black Atlantic Imagination*, will be published by Princeton University Press in the coming year. Her current research includes a monograph on Maria Magdalena Campos-Pons for the UCLA Chicano Studies Research Center *A Ver: Revisioning Art History* project; the interdisciplinary project, *Re-Imagining the Grand Tour: Routes of Contemporary African Diaspora Art*, about the relationship among artists, the art market, museums, biennials and tourism in the global art economy.

**Henriette Gunkel** is Lecturer in the Department of Visual Cultures at Goldsmiths, University of London. She is the author of *The Cultural Politics of Female Sexuality in South Africa* (Routledge, 2010) and co-editor of *Undutiful Daughters. New Directions in Feminist Thought and Practice* (Palgrave 2012), *What Can A Body Do?* (Campus, 2010) and *Frieda Grafe. 30 Filme* (Brinkman & Bose, 2013). She currently works on a monograph on Africanist Science Fictional interventions and on three co-edited volumes: *Futures & Fictions* (Repeater, forthcoming 2017), *Visual Cultures as Time Travel* (Sternberg Press, forthcoming 2016) and *We Travel the Space Ways: Black Imagination, Fragments and Diffractions* (Duke University Press, forthcoming 2017).

**Srećko Horvat** is a philosopher, author and political activist belonging to a younger generation of Croatian intellectuals. He has published more than ten books translated into more than fifteen languages. His most recent published books include *The Radicality of Love* (Polity Press, 2015),

*Welcome to the Desert of Post-Socialism: Radical Politics after Yugoslavia* (with Igor Štiks, Verso, 2015), *What Does Europe Want?* (with Slavoj Žižek, Columbia University Press, 2014). His articles regularly appear in *The Guardian*, *Al Jazeera* and *The New York Times*. He has been active in the World Social Forum, various occupations (from Occupy Wall Street to plenums in Bosnia). He was one of the founders of the Subversive Festival in Croatia and is currently active, together with Greece's ex-finance minister Yanis Varoufakis, in Democracy in Europe Movement (DiEM25).

**Aliocha Imhoff and Kantuta Quirós (le peuple qui manque)** are curators and writers based in Paris, founders of *le peuple qui manque (a people is missing)*, an art curatorial platform created in 2005. *le peuple qui manque* operates at the intersection of contemporary art and research. They are members of the Institut de Recherche ACTE – CNRS – Paris 1 – Panthéon Sorbonne, and sit on the editorial board of French philosophical review *Multitudes*. Among their recent projects as curators: *A Government of Times* (Rebuild Foundation, Chicago, 2016), *Beyond the Magiciens Effect* (Fondation Gulbenkian, Laboratoires d'Aubervilliers, 2015), *The Accelerationist Trial* (Centre Pompidou, 2014), *Geography is used, first, to make war* (Museo de la Memoria, Bogota, 2014), *A Thousand Years of NonLinear History* (Centre Pompidou, 2013), *Make an Effort to Remember. Or, Failing That, Invent.* (Bétonsalon – Centre d'Art et de Recherche, 2013), *The Artist as Ethnographer* (Quai Branly – Centre Pompidou, 2012), *Im/mune* (exhibition co-curated with Beatriz Preciado, Centre d'Art Contemporain Transpalette – 2011), *What is to be done? art/film/politics* (Centre Pompidou, Palais de Tokyo, 2010). They recently directed the collective book *Géoesthétique*, concerned with the spatial turn in contemporary art. (B42, 2014) and *Afropolitan Histories of Art*, review *Multitudes* 53-54 (2013).

**Doreen Mende** is a curator and theorist, Professor and Head of the Research-Based CCC-Master Program at HEAD – Genève, with particular focus on the practice and theory of the curatorial in geospatial politics. Recent research projects include KP Brehmer Real Capital – Production (2014, Raven Row, London); Travelling Communiqué (2014/13, Museum of Yugoslav History in Belgrade, Haus der Kulturen der Welt in Berlin, Calvert22 in London), and Double Bound Economies (2013/12, Halle 14 in Leipzig, centre de la photographie in Geneva, ETH in Zurich, Thomas Fischer Galerie in Berlin). Project-based collaborations in Ramallah, Beirut, Addis Ababa and Tehran. Mende is co-editor of e-flux journal 59 Harun Farocki (2014), resident of the blog for Manifesta Journal (2013/14) and editor-in-chief of the publication series Displayer at University of Arts and Design/ ZKM Karlsruhe (2006–09). PhD in Curatorial/Knowledge, Goldsmiths, University of London. Associate faculty member of the Dutch Art Institute. Mende lives in Berlin and Geneva.

**Miran Mohar** is a theorist, activist and visual artist. He is co-founder of the group NSK movement, the design studio New Collectivism and Scipion Nasice Sister Theatre. He is a member of the Irwin Group, in founded in Ljubljana and consisting of painters Dušan Mandić, Andrej Savski, Roman Uranjek and Borut Vogelcnik. Its work is based on potent eclecticism and the "retro principle," both as means of realizing the syncretic coexistence of various artistic styles ranging from the tradition of the historical avantgardes, to popular national imagery, to the visual production of the totalitarian regimes. Together with NSK, Irwin established the NSK State in Time in 1992. Their most important activities have included the planing of the NSK Embassies and Consulates in Moscow, Gent and Florence, and the Transnacionala project, Journey from East to West Coast, in 1996. Irwin have exhibited widely in Europe and the USA, including Manifesta in Rotterdam and Ljubljana, Venice Biennial, After the Wall, and Aspects/Positions. The book *East Art Map: Contemporary Art and Eastern Europe*, edited by Irwin, has been described as "an invaluable addition to the slowly forming canon of Eastern European art history" by Simon Rees, *Frieze Magazine*.

**Perpetuum Mobile**, co-founded by Ivor Stodolsky and Marita Muukkonen in 2007, is a curatorial vehicle which brings together art, practice and enquiry. They operate between Helsinki, Athens and Berlin. It acts as a conduit and engine to re-imagine certain basic historical, theoretical, and practical paradigms in fields which often exist in disparate institutional frames and territories. PM has worked extensively in the Nordic, European and international field. Perpetuum Mobile develops longer-term thematic projects which come to include conferences, workshops, residencies, small and large exhibitions, festivals, public and street art, publications, films and new formats. They have launched Artist at Risk-Residency program, forthcoming at the Athens Biennial OMONIA (2015-2017). **Marita Muukkonen** is an international curator based in Helsinki and Berlin. She has been Chairperson of HIAP –The Helsinki International Artists-in-Residence Programme; Curator at HIAP; Curator at FRAME – The Finnish Fund for Art Exchange, and Editor at FRAMEWORK – The Finnish Art Review, and held key functions at The Nordic Institute for Contemporary Art for several years. With, she curated The Nordic Pavillion at the Dak'art 12 Biennale in 2012 and the School of Displaced Persons at Kiev Biennial, 2015. **Ivor Stodolsky** is a curator, writer and theoretician. In the frame of his engaged practice, he curate and organises exhibitions, conferences and events relating art and politics internationally, and he is also editor of related publications and films. Recent projects include Pluriculturalism (Moderna Museet, Malmö); The Square (a newspaper); Back To Square 1 and To The Square 2 (Checkpoint Helsinki); the 4th Roma-Gypsy Pavilion (Cineromani Berlin); Re-Public (Urb Festival, Kiasma, Helsinki); and Re-Aligned Art from Russia, Ukraine and Belarus (TromsøKunstforening).

**Leigh Raiford** is Associate Professor of African American Studies at the University of California at Berkeley, where she also serves as affiliate faculty in the Program in American Studies, and the Department of Gender and Women's Studies. She received her PhD from Yale University's joint program in African American Studies and American Studies in 2003. Before arriving at UC-Berkeley in 2004, she was the Woodrow Wilson Postdoctoral Fellow at Duke University's John Hope Franklin Center for Interdisciplinary and International Studies. She is the recipient of fellowships and awards from the American Council of Learned Societies, the Ford Foundation, the Mellon Foundation, the Woodrow Wilson foundation, and the Hellman Family Foundation and has also been a Fulbright Senior Specialist. Raiford is the author of *Imprisoned in a Luminous Glare: Photography and the African American Freedom Struggle* (University of North Carolina Press, 2011), which was a finalist for the Berkshire Conference of Women Historians Best Book Prize. She is co-editor with Heike Raphael-Hernandez of *Migrating the Black Body: Visual Culture and the African Diaspora* (University of Washington Press, forthcoming 2017) and with Renee Romano of *The Civil Rights Movement in American Memory* (University of Georgia Press, 2006). Her work has appeared in numerous academic journals, including *American Quarterly*, *Small Axe*, *Qui Parle*, *History and Theory*, *English Language Notes* and *NKA: Journal of Contemporary African Art*; as well as popular venues including *Aperture*, *Ms. Magazine*, *Atlantic.com* and *Al-Jazeera.com*. Raiford's essays have also been included in the collections *Only Skin Deep: Changing Visions of the American Self*, (Harry N. Abrams Press, 2003), a history of race and photography in the United States edited by Coco Fusco and Brian Wallis; and *Pictures and Progress: Early Photography and the Making of African American Identity*, (Duke, 2012), edited by Maurice O. Wallace and Shawn Michelle Smith.

**Heike Raphael-Hernandez** is professor of English at the University of Maryland University College, Europe, and Professor in American Cultural Studies at the University of Würzburg, Germany. In 2009, she was Visiting Professor in the African Diaspora Studies Department at UC Berkeley. Together with Cheryl Finley (Cornell U) and Leigh Raiford (UC Berkeley), she recently was named ACLS Fellow; they were awarded a two-year Collaborative Research Fellowship for 2016-2017 for their joined research project "Visualizing Travel, Gendering the African Diaspora." She is co-editor of *Migrating the Black Body: The African Diaspora and Visual Culture* (with Leigh Raiford, UC Berkeley) (Seattle: University of Washington Press, 2016); editor of *Blackening Europe: The African American Presence* (Routledge 2004) and *AfroAsian Encounters: Culture, History, Politics* (with Shannon Steen, NYU Press 2006). She is author of *Contemporary African American Women Writers and Ernst Bloch's Principle of Hope* (Edwin Mellen Press, 2008) and *Fear, Desire, and the Stranger Next Door: Global South Immigration in American Film* (University of Washington Press, forthcoming 2017).

**Bisi Silva** is an independent curator and the founder/director of Centre for Contemporary Art, Lagos (CCA, Lagos). She was the Artistic Director of the 10th edition of Bamako Encounters, the Biennial of African photography in 2015. During her long career she has curated and co-curated various exhibitions such as the 2nd Thessaloniki Biennale in Greece in 2009, and the 7th Dakar Biennale in Senegal in 2006. In 2013 she was a member of the international jury for the 55th Venice Biennale. Silva has participated in several international conferences and symposia and written essays for many publications as well as for international art magazines and journals such as *Artforum*, *Third Text*, *The Exhibitionist*, and is on the editorial board of *Art South Africa*, *N.Paradoxa*. She is guest editor for *Manifesta Journal: Around Curatorial Practices* (No 17, Sept 2013).

**STUDIO KAKATAR** is a collective founded by Piniang and Abdoulaye Armin Kane, both artists, video makers and activists based in Dakar, whose artistic process employs materials taken from the immediate environment, reflecting daily life and community building. Their works investigate the complexity of contemporary social, economic, political and cultural life of Dakar, and its changing urban dynamics. The collective was founded on the conviction that artists hold a social responsibility, which produces and develops animation films from an experimental point of view. **Atelier Graphoui** is a collective of filmmakers and an audiovisual production workspace, founded by functioning as a centre for creativity and expression, funded by the French-Speaking Community of Belgium. A true laboratory of sound and image, the Atelier Graphoui has been active in the fields of production and education since 1979. Regardless of 'genres' – animation, documentary, experimental films and videos, audio works – at Atelier Graphoui we produce audiovisual projects that question the borders between content and form, exploring language in atypical and critical ways.

**David Zerbib** is a philosopher and art critic. He teaches the Philosophy of art at the Geneva University of Art and Design, as well as at the Ecole Supérieure d'Art d'Annecy (France). Member of the laboratory Culture Esthétique et Philosophie de l'Art (CEPA) at the University of Paris 1 Panthéon-Sorbonne, his research focuses on contemporary aesthetics, performance theory, experimentation and the question of "formats". He collaborates to art reviews and to different artistic and academic international projects. He has recently published *In octavo. Des formats de l'art* (Presses du réel, France, 2015) and co-edited *Performance Studies in Motion, International perspectives and practices* (Bloomsbury, London, 2014).