

**BIGSAS Festival of African and African –
Diasporic Literatures:**

»Space, Feminism and Resistance«

June 25th – 27th, 2018

Iwalewahaush | Wölfelstr. 2 | 95444 Bayreuth



**READINGS | KEYNOTES | DISCUSSIONS
FILM | STREET ART CORNER
PERFORMANCE | WORKSHOP FOR KIDS
SPOKEN WORD NIGHT | CONCERT**

LITERATURE
POETRY SLAM
MUSIC
**BIGSAS festival
of African
and African-diasporic
literature**



**Dear ladies and gentlemen, dear guests of the
BIGSAS Festival of African and African-diasporic Literatures 2018,**

It is my great pleasure to welcome you all to the BIGSAS Festival of African and African-diasporic Literatures 2018. If you take a look at the programs of the previous six editions since this event began in 2011, you will notice that the festivals have been curated extremely well. The festival has become a hearth for distinguished authors, artists and scientists and aims at providing a healthy environment for audacious debates on pivotal themes such as the cultures of remembrance, the art of translation, intertextuality, and the complexity of African and European relations, including colonialism and migration.

This year, the BIGSAS festival is dedicated to space, feminism and resistance – a topic that is hardly dealt with by other literary or cultural festivals in Europe and elsewhere. Surely, in Germany and Europe we have been facing some remarkable changes since the first Horizonte-Festival in Berlin in 1979 and the Frankfurt Book Fair in 1980, which were dedicated to literatures from sub-Saharan Africa. The examples of the African music festivals in Würzburg, Nürnberg, Stuttgart, Hamburg and Mühlheim are cases in point. Yet, literatures from Africa are still not covered sufficiently – not even by important Literary Festivals or literature fairs. For instance, the Frankfurt Book Fair will not dedicate its overarching focus to either Africa or an African country until 2022. A pause of 38 years, so far, at least.

While dedicating itself to the literatures by African and African-diasporic writers, the BIGSAS Literature Festival has been steadfast in addressing one of the major challenges that the West has had to face in recent times: the decolonization of the mind, of words and worlds. In 1986, one of the most prominent Kenyan authors, Ngũgĩ wa Thiong'o, who also holds an honorary doctorate of the University of Bayreuth, published his groundbreaking book, *Decolonising the Mind*. This book is embedded in the intellectual history of earlier and contemporary African and African diasporic thinkers such as Frantz Fanon, Aimé Césaire, Léopold Sédar Senghor, Édouard Glissant and Achille Mbembe. These intellectuals have left diverse traces in the political-philosophical panorama of African discourses and dialogues between Africa and the West. The decolonization of the mind is all about multiple forms and practices of resistance against mental colonization and the cultural hegemony of neoliberal Western societies – be it in educational and cultural institutes, in arts and artistic expressions, or within the (public) articulation of socio-political issues.

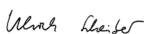
Despite the dire need of addressing decolonization and practices thereof in all aspects of politics, economy and culture, and in all their manifold entanglements, such debates are still largely done in the academia and the art world only. Yet things are changing – even more so than before and these changes are everywhere!

In Germany, discussions around decolonization are largely done from the perspective of culture. Right now, we are in the midst of debating whether and how to exhibit artefacts of Germany's colonial past in the reconstructed Prussian Castle, the so called Humboldt Forum. In the Salon du Livre in Paris, the decolonization of thinking, imagination and the arts is one of the core issues. In New York, several events were curated under the title of "decolonize the place" and the creation of a decolonization committee for the Brooklyn Museum (see <http://www.decolonizethisplace.org/>) is now being demanded. In London, students insist on the "decolonization of programs" at the well-known School of Oriental and African Studies (SOAS). These activities matter and yet cannot replace the inspiration and decolonizing energies of African literatures and arts.

Therefore, it is with great pleasure that I welcome you to this year's festival with these words of greeting. This festival has become a lighthouse when it comes to celebrating literature and arts from the African continent and its diasporas; and it has become an integral part of the debates around the decolonization that must happen in the realm of African literature and the arts – just as much as everywhere.

I wish you all a wonderful time and a pleasant stay while un-silencing the stories that stand up and speak up for space, feminism and resistance in the course of this three-day debate.

Sincerely,



Ulrich Schreiber

We(I)come to the 7th edition of the BIGSAS Festival of African and African-diasporic Literatures.

As always, this edition of the festival is dedicated to eliciting the power of literatures and arts defined in the broadest possible term. Framed as a conversation, the goal is to put literature in conversation with the academia and activism about the discourses and structures of societal and political dynamics. In 2018, the festival's artistic, activist and academic narrations will be dedicated to the multiple ideas of space under the title "Space, Feminism and Resistance".

Space hosts both entangled histories and competing futures that keep contouring places in the given constellations of power and the negotiation thereof. It is in the realm of space that resistance and agential activities are entangled, yielding multiple meanings to the careful and sophisticated observers of acts of resistance and agency in literature and outside of it. Whenever hope conquers despair, resistance opens up new agencies. This happened in the Africas of the past as it is happening in the Africas of the present. It also happens elsewhere. It is human. And this is why a festival about space and resistance cannot simply feature a single place or a single way of reading resistance and agency in space in general and "in Africa" in particular. Therefore, we talk about Africa, we do so in a broader context. For one thing, since Africa is not one thing but a gamut of many matters and meanings and for this reason we look at the given multiplicities and diversities within African societies, paying attention to con*tinuities and intertwinements. On another level, the festival also focuses on African societies as the gist of global happenings, be it economy, politics or culture. In other words, African agencies are global players also located in planetary intersections and entanglements. After all, power and resistance come in many shades and from different directions, connecting spaces and times. Thus, in a nutshell, when we talk about space and resistance, our narrations and gazes start off from Africa, while embracing other spaces, places, scapes – and the histories and futureS thereof.

African feminism is one expression of the many agential activities that can occur in this space, but the content may differ from one part of the continent to the other. This space can also be construed as part of a bigger configuration, which is transnational feminisms. In this sense, African feminism becomes part of global feminisms. Another significant example is Nelson Mandela's legacy of resisting racism in Apartheid-South Africa. At some point, this can be read as local, but it also has global implications. Questions arise like what if we bring together the energies of feminism to read Mandela's resistance? How does feminism resist and in what ways does it call revisions to its own practices? Also, how has the legacy of Mandela's resistance against racism molded the discourse and practices of racism and remembering colonialism in Germany? What is the role of street

art as a form of resistance against different dominant discourses in African nations and their diasporas? And how does street art in Africa and its diasporas resist the appropriation of space and subvert its homogenic imperatives? How can street art contribute to the project of decolonizing Europe? And in what sense is decolonization a mode of resistance? Whose hopes are involved? And which challenges are to be faced? Let us talk about the ways in which feminist, anti-racist, decolonizing and abrogating ideas and strategies resist the legacy of the past, while heading into revolutionized spaces and times and insisting on the multiplicity and relationality of spaces and their (fictional) stories. Let us move and muse through the new futures that we will owe to different forms of resistance. #Let's hope, let's dream, let's resist until freedom, equality and justice are achieved for all in a better world.



Your Team of the BIGSAS-Festival and African-diasporic literatures

Monday, 25 June 2018 - RESISTANCE AND SPACE

13:00 – 13:30 Sweet Peanuts (International Music Collective)

13:30 – 14:30 Opening: Greeting and Introduction

Dr. Nadine Siegert (Deputy Director Iwalewahaus)

Prof. Dr. Dymitr Ibriszimow (Dean of BIGSAS)

Dr. Thomas Ebersberger (City of Bayreuth)

Shirin Assa (Co-Speaker, Future Migration, Network for Cultural Diversity)

Prof. Dr. Susan Arndt (Director of BIGSAS-Festival of African and African-diasporic Literatures)

Dr. Ulrich Schreiber (Guest of Honor, Founder and Director of International Literature Festival of Berlin)

Najem Wali (Festival's Godfather, Writer and Public Intellectual)

14:30 Reception by City of Bayreuth featuring Aras Hesso (Kurdistan) playing Saz

15:00 – 20:30 Street Art

15:00 – 16:30 Double Keynote *Resistance and Space*

Prof. Dr. Raimi Gbadamosi (UK/South Africa)

Chair: Prof. Dr. Onookome Okome (Nigeria/Canada)

16:45 – 18:00 Panel Discussion *Resistance and Space. MENA, Street Art & Activism*

Prof. Dr. Raimi Gbadamosi (UK/South Africa), Billy Kahora (Kenya),

Najem Wali (Germany/Iraq), Mr. Reed (USA), Gabeyre Farah (Int.),

Manal Mahamid (Palestine) & Dr. Henriette Gunkel (UK/Germany)

Chair: Prof. Dr. Susan Arndt (Germany) & Shirin Assa (Germany/Iran)

18:15 – 18:40 Video Installation & Vernissage

Fine Dust Manal Mahamid (Palestine)

Video Installation Theo Eshetu: Till Death Do Us Part Introduced by Lukas Heger

Chair: Dilan Zoe Smida (Germany)

18:45 – 20:15 Reading *Space & Resistance*

Najem Wali (Germany/Iraq) *Saras Stunde*

Billy Kahora (Kenya) *The Cape Cod Bicycle War and Other Stories*

Prof. Dr. Onookome Okome (Canada/Nigeria)

Chair: Shirin Assa (Germany/Iran), Dr. Alena Rettova (UK/Czech Republic) & Mingqing Yuan (Germany/China)

20:15 Dinner

21:00 Spoken Word Performance

BLESZ (Netherlands), Toni Stuart (South Africa) & Batsirai Chigama (Zimbabwe)

Open Mic: Brady Blackburn (USA) & Dr. Tamás Jules Fütty (Germany)

Chair: Sifa Jihad (Maroco) & Tomupeishe Maphosa (Germany/Zimbabwe)

Music: Sweet Peanuts (International Music Collective)

22:30 DJ BLESZ (Netherlands)



free entry



Tuesday, 26 June 2018 - RESISTANCE, SPACE AND FEMINISM

10:45 Opening and Greeting

Samira Paraschiv (Coordinator, BIGSAS-Festival of African and African-diasporic Literatures)

Johanna Sarre (Academic coordinator, GeQuInDi)

11:00 – 12:30 Keynote *Resistance and Transnational Feminism*

In Cooperation with BIGSAS Diversity Program

Dr. Henriette Gunkel (UK/Germany)

Prof. Dr. Roshni Mooneeram (Mauritius)

Chair: Xin Li (Germany /China)

12:30 Lunch

12:45 Film Screening *Leaf in the Wind*

Chair: Prof. Dr. Onookome Okome (Canada/Nigeria)

13:45 – 15:15 Academic Word Slam *Feminism*

In Cooperation with BIGSAS Diversity Program

Dr. Henriette Gunkel (UK/Germany),

Prof. Dr. Roshni Mooneeram (Mauritius),

Dr. Tamás Jules Fütty (Germany) & Zainabu Jallo (Nigeria)

Chair: Prof. Dr. Susanne Mühleisen (Germany) &

Prof. Dr. Valentina Serelli (Germany/Italy)

15:00 – 19:30 Street Art

15:30 – 16:45 Reading & Performance *Feminism*

Zainabu Jallo (Nigeria) *Onions Make Us Cry*

Prof. Dr. Elleke Boehmer (UK/South Africa) *The Shouting in the Dark*

Chair: Prof. Dr. Clarissa Vierke (Germany) &

Ifeoluwe Aboluwade (Germany/Nigeria)

17:00 Vernissage *Hypnopompia: The Interstitial Self*

Zainabu Jallo (Nigeria)

Chair: Ifeoluwe Aboluwade (Germany/Nigeria)

17:15 – 18:00 Panel Discussion #torevolutionarytypelove. *Talking about Queer & Politics*

In Cooperation with Iwalewahaus

Kawira Mwirichia (Kenya), Malcolm Muga (Kenya) & Faith Wanjala (Kenya)

Chair: Samanea Karfalt (Germany/USA)

Tuesday, 26 June 2018 - RESISTANCE, SPACE AND FEMINISM

18:15 – 19:00 Panel Discussion *presenting Results of Workshop:
Rethinking Gender & Feminism for the 21st Century*

Toni Stuart (South Africa)

in Conversation with Ifeoluwe Aboluwade (Germany/Nigeria), Shirin Assa (Germany/Iran), Tomupeishe Maphosa (Germany/Zimbabwe), Xin Li (Germany /China), Samira Paraschiv (Germany/Romania) & Dilan Zoe Smida (Germany)

19:00 Dinner

19:30 Reading *Blumen für Otello. Über die Verbrechen von Jena
In German, English and Turkish*

In Cooperation with the Universitätsverein of Bayreuth University

Author and Reader: Esther Dischereit (Germany)

Music and Reader: İpek İpekçoğlu (Germany)

Reader: Prof. Dr. Onookome Okome (Canada/Nigeria)

In conversation with Prof. Dr. Susan Arndt (Germany)

Chair: Prof. Dr. Martin Huber (Germany)

21:30 Party Night with DJ Ipek (Germany)

Wednesday, 27 June 2018 - A TRIBUTE TO NELSON MANDELA

11:00 – 14:00 Lectures 'n Discussion *A Tribute to Nelson Mandela in Context*

Prof. Dr. Elleke Boehmer (UK/South Africa)

Prof. Dr. Raimi Gbadamosi (UK/South Africa)

Dr. Katharina Fink (Germany)

Najem Wali (Germany/Iraq)

Yewande Omotoso (Nigeria/South Africa)

Chair: Billy Kahora (Kenya) & Dr. Henriette Gunkel (UK/Germany)

14:00 – 14:30 Lunch

Wednesday, 27 June 2018 - A TRIBUTE TO STREET ART

14:30 – 15:30 Book Launch *Future and Fiction in Africa and Beyond. Visions in Transition* (Publications of Bayreuth Academy of Advanced African Studies)

In Cooperation with

Bayreuth Academy of Advanced African Studies

Prof. Dr. Susan Arndt (Germany), Dilan Zoe Smida (Germany)

& Dr. Henriette Gunkel (UK/Germany)

In Conversation with Yewande Omotoso (Nigeria/South Africa)

Chair: Shirin Assa (Germany/Iran) & Dr. Renzo Bass (UK/Namibia)

15:45 – 17:15 Reading *Resistance and Space*

Yewande Omotoso (Nigeria/South Africa) *The Woman Next Door*

Zena Edwards (UK) *Resistance*

Ives Loukson Sangouing (Germany/Cameroon) *Le Fruit défendu*

Chair: Mingqing Yuan (Germany/China), Joyce Anchimbe (Germany/Cameroon) & Prof. Dr. Ute Fendler (Germany)

13:30 – 18:00 Street Art Corner together with **Workshop for Kids**

Chair: Dr. Katharina Fink (Germany) & Dilan Zoe Smida (Germany)

Jazz'n

Sweet Peanuts (International Music Collective)

Saz

Aras Hesso (Kurdistan)

Children's Workshop'n Tape Art

Dilan Zoe Smida (Germany) & Dr. Katharina Fink (Germany)

17:15-18:45 Griotage*Imbongi

Batsirai Chigama (Zimbabwe)

Najem Wali (Germany/Iraq)

18:00 – 22:30 Open Air Concert

In Cooperation with Bayreuth Event & Festival e.V.

Stadtparkett

Sweet Peanuts (International Music Collective)

Mr Reed (USA) feat. Emmanuel Afriyie (Netherlands), Elvis Ediabonya (Netherlands), Gabeyre Farah (Int.), Danny Maaskamp (Netherlands), Daniel van der Molen (Netherlands) & Lukas Sauer (Germany)



Emmanuel Afriyie is a passionate, skilled, and humble drummer based in Amsterdam, Netherlands. Being of Ghanaian descent, he loves Ghana's famed Highlife music and R&B. Afriyie joins Mr. Reed's backing band in Germany for the first time.



Akira Andō is a Japanese Jazz and improvisation musician living in Berlin. Between 1984 and 1998, Akira lived in New York, where he worked with Cecil Taylor, William Parker, Elliott Levin and Billy Bang and he also played in New York salsa bands. Since 1998 he has been living as a freelance musician in Berlin. In 2015 he was accompanied by the Chilean

Daniel Puente Encina on his European tour.



Renzo Baas is a London-based post-doc fellow at the University of KwaZulu-Natal, Durban South Africa. He completed his PhD at the University of Bayreuth, Germany. His thesis focused on literary productions of Namibia during the colonial, the apartheid, and liberation struggle periods.



BLESZ is a songwriter, poet, DJ, and MC. He started out as a DJ in the 90s and since then carried out his art with the stage name BLESZ. BLESZ is also a member of the Urban Live Band B.U.C that won Dutch final of Emergenza (2017) and went on to compete in Emergenza world final in Germany.



Brady Blackburn hails from Denver. His poetry has appeared in two publications and he has performed at several literary conferences and events. Currently, he is a master student in the African Verbal and Visual Arts program at the University of Bayreuth.



Elleke Boehmer is professor of World Literature in English at the University of Oxford, and a founding figure in the field of colonial and postcolonial literary studies. She is the author, editor and co-editor of over twenty books, including monographs and novels. Her praised novels include *The Shouting in the Dark* (2015) and *Screens Against the Sky*

(1990). Her monographs include *Colonial and Postcolonial Literature* (1995/2005), *Stories of Women* (2005) and *Indian Arrivals* (winner of ESSE 2015-16 Prize). Elleke Boehmer is the new director of the Oxford Centre for Life Writing at Wolfson College, Oxford. Her acclaimed biography of Nelson Mandela (2008) has been translated into Arabic, Malaysian, Thai, Kurdish, Portuguese, and Brazilian Portuguese.

Batsirai Chigama is a prolific poet, socio-political gender activist, and one of Zimbabwe's most well-known spoken word artists. She is one of the female pioneers of the country's modern day spoken word craft. Chigama's works have been featured in over fifteen anthologies including *State of The Nation*, and *War Against War*. In 2014, Chigama came second in the international competition of Stanza Poetry Festival Digital Slam. Chigama is passionate about providing alternative narratives to those featured in mainstream media. Her work includes performing and facilitating creative writing and spoken word workshops in schools and mainly for young generation.



Esther Dischereit lives in Berlin and has founded Word Music Group in the 1990s. Dischereit received the prestigious Erich Fried Prize 2009. Having taught in different universities, she was a visiting professor at the University of Virginia (2017). Her recent works include *Vor den Hohen Feiertagen gab es ein Flüstern und Rascheln im Haus*; the book adaptation of a sound-installation *Holocaust Memorial* (2009) and *Großgesichtiges Kind* (2015). *Blumen für Otello. Über die Verbrechen von Jena* (2014) is exploring the structural and discursive contexts of a series of racist murders and bomb attacks perpetrated in Germany by NSU between 1998 and 2011.



Elvis Ediabonya is an accomplished musician, pianist, choir leader, and vocalist based in the Netherlands. He is of Nigerian descent and is a renowned gospel musician who tours throughout Europe. He joins Mr. Reed's backing band in Germany for the first time.



Zena Edwards has been involved in performative arts and production for over 20 years. Having been graduated in Drama, Media and Communication Studies at Middlesex University, she is a writer/poet, performer, educator and creative project developer. She studied at Lispa - London School of International Performance Art and has been mentoring young and emerging artists in arts vocation and creative campaigning since 2010. As a poet, Zena Edwards' writing for performance explores the creative voices of collective and personal revolution in the midst of social injustice and its intersections. She is the Creative and Education Director of Verse In Dialogue (©ViD), an umbrella social enterprise that produces projects that focuses on live literature, creative inter-generational community engagement and well-being, transformational learning and liberatory practices.





Gabeyre Farah is a distinguished Jazz musician who has founded the Intergenerational Heritage Exchange NGO (IHE). He will be contributing to Mr. Reed's Recession Free Music Tour for the first time.



Tamás Jules Fütty is a post-doc fellow, activist and creative writer. He completed his PhD in Gender Studies, focusing on Queer/Trans Studies, Intersectionality, Critical Migration Studies, state-violence and biopolitics. Having collaborated as research associate in Humboldt-University Berlin and University of Bayreuth, Dr. Fütty is currently a permanent lecturer for gender and diversity at the Pedagogical Institute at Keil University.



Raimi Gbadamosi is an artist, writer and curator. Prof. Gbadamosi is a member of the 'Black Body' group, Goldsmiths College, London. He is on the editorial board of *Journal of African Studies*, *Open Arts Journal* and *SAVVY*, and on the boards of *Elastic Residence*, London and *Relational*, and Bristol. He is currently an associate at WISER (Wits Institute for Social and Economic Research), the University of Witwatersrand, Johannesburg. Recent artist books include: *incredulous; ordinary people; extraordinary people; contents; Drink Horizontal; Drink Vertical; The Dreamers' Perambulator*; and *four word*.



Henriette Gunkel is a lecturer at Goldsmiths College. Working on her recent monograph *Alien Time* which focuses on Africanist science fictional interventions, Dr. Gunkel is the author of *The Cultural Politics of Female Sexuality in South Africa* (2010) and co-editor of *What Can a Body Do?* (2012); *Undutiful Daughters. New Directions in Feminist Thought and Practice* (2012); and *Futures & Fictions* (2017).



Aras Hesso studied music in Turkey and was graduated in 2013. His main instrument is Tambur (Saz) and his Kurdish Syrian background allows him to dip into this heritage of distinct folk music. Hesso has participated in and contributed to numerous international concerts.

İpek İpekçioğlu is a queer-living DJ, producer, and curator based in Berlin and Istanbul. İpek İpekçioğlu has performed at the Glastonbury, Fusion, Sziget, At.tension, and Berlin Festival among many other international electronic music festivals. Having been well-received by international crowds from New York City to Sahara of Mali, she has gained an exclusive brand name for her unique and hybrid Soundmix. İpek, known as Queen of Eklektik BerlinIstan, is regarded as one of the most popular DJs of Berlin club scene.



Zainabu Jallo is a scholar, playwright and portrait photographer. Her academic and creative works have been conveyed through fellowships at the Sundance Theater Institute, The Institute for World Literature and Harvard University, to name but a few. She is a fellow of the Royal Society of Arts England, and UNESCO Coalition of Artists for the General History of Africa. Jallo is the author of award winning plays, including *Onions Make Us Cry*, *Holy Night* and *My Sultan is a Rockstar* and she is currently a doctoral researcher at the University of Bern, Switzerland. Her scholarly interests include Diaspora Studies, Iconic Criticism and Material Culture.



Billy Kahora is a Kenyan writer and editor. "Treadmill Love" is one of his acclaimed stories by Caine Prize jury (2007) followed by the nomination of "Urban Zoning" and "Gorilla's Apprentice" for Caine Prize 2012 and 2014, respectively. Kahora has written *The True Story of David Munyakei and Soul Boy* and has co-written *Nairobi Half Life*. He has also been contributing as Managing Editor of Kwani Trust and editor of Chimurenga Chronic. Kahora received Chevening Scholarship and Iowa International Writers Program Fellowship. His short story collection titled *The Cape Cod Bicycle and Other Stories* will be out in late 2018.



Ives Loukson Sangouing is a PhD student at the University of Bayreuth working on contemporary South African literature. Examining the notion of culture in Francophone and Anglophone postcolonial literatures of and about Africa, he is intrigued by the concept in its invasive sense of it. Amongst several publications he has, *Le Fruit Défendu* is his debut novel.





Danny Maaskamp is a passionate guitarist from Arnew, Netherlands. He is a consummate musician who has been remarkably influenced by wide range of music style and genre; from Rock to Blues, as well as, Latin, Contemporary, and Avant-garde. A devoted husband and father, Maaskamp, has been performing with Mr. Reed since 2013.



Manal Mahamid is a contemporary Palestinian artist residing in Haifa. She holds degrees in Fine Arts from the University of Haifa (2006) and in Museology and Curation from the University of Tel Aviv (2010). She has received an Excellence scholarship from the University of Haifa, the 2007 Delfina Foundation's Resident Artist Award, and was shortlisted for the A. M Qattan Young Artist of the Year Award (2002). Mahamid works across multiple mediums including video, installation, painting and photography and has also participated in residencies in the UK, Germany, and Egypt.



Daniel van der Molen is a highly sought-after bassist in the music community of the Netherlands. He is well respected not only for his talent but also for his ability to bring together musicians as a musical director. He is fully acquainted with a wide range of Black and African musical styles and since 2013 has been a member of Mr. Reed's band.



Roshni Mooneeram is associate professor and Global Research Consultant for Africa at Nottingham University. She provides consultancy services to regional and international organizations in policy matters, research and analysis, strategic communication, and talent development in the public and corporate sectors. Mooneeram also delivers leadership coaching programs for women in technology and banking sectors, and is a volunteer at the Action Tank, Smart Citizen, and the Council of Religions. Her forthcoming historical novel focuses on the conflicting voices of empire including voices of women and those of slaves.



Malcolm Muga is a photographer, film producer and creative director. His work is influenced by mythology from around the world. He is currently focusing on spirituality and male sensual expression and is fascinated by the juxtaposition of unexpected items on physical body-scapes.

Randall Murry is an African American trumpet player who lives in Berlin. He has played with the Sun Ra Arkestra from 1986 to 1987.



Kawira Mwirichia is a queer African-female visual artist with an innate desire to change the world through beauty that inspires and educates the communities. Over the years, Mwirichia has worked as an artist within the Kenyan LGBT community and striven for a high level of virtuosity in her own work. Her latest project *To Revolutionary Type Love* (2017) is another example of her diverse use of medium (the kanga) and unique level of expression. This project aims to celebrate Queer Love through the demonstrative narrative of each country's LGBTQIA milestones through symbols and beautiful quotes.



Obioma Nnaemeka is a professor of Francophone Studies, Gender Studies as well as African and African Diaspora Studies at Indiana University. Former director of the Women's Studies Program at the Indiana University, Professor Nnaemeka is currently the president of the Association of African Women Scholars and the Jessie Obidiegwu Education Fund. She was a Rockefeller Humanist-in-Residence and has held several distinguished visiting professorships across the United States. Professor Nnaemeka has received many national and international awards and contributed as author and/or editor to numerous publications including: ten-volume *Women in Africa and the African Diaspora*; *Agrippa d'Aubigné: The Poetics of Power and Change*; *Shaping Our Struggles: African Women in Imperialist Discourses*; *Sisterhood, Feminisms, and Power: From Africa to the Diaspora*; and *Women, Creativity and Dissidence*.



Onokome Okome studied at the University of Ibadan, Nigeria, and is a professor of Anglophone African Literature and Cinema at the University of Alberta, Canada. He has co-edited books on Nigerian literature such as *Global Nollywood: An African Video Film Industry* (Indiana University Press, 2013) and *Popular Culture in Africa: The Episteme of Everyday Life* (Routledge, 2014), to mention but a few. His most recent essay on Nollywood is "Islam et Cinema en Afrique de l'ouest" (*Tresor de Islam en Afrique*. Paris: Silvana Editoriale, 2017). Having been a fellow of the Salzburg seminar, right now he is working at Bayreuth University as Alexander von Humboldt-scholar.





Yewande Omotoso is a South African based novelist, architect, and designer who currently lives in Johannesburg. Her two published novels *Born Boy* (2011) and *The Woman Next Door* (2016) have been well-received globally; *Born Boy* has received the 2012 South African Literary Award for First-Time Published Author and it was the runner-up for the 2013 Etisalat Prize for Literature. *The Woman Next Door* was nominated for Baileys Women's Prize for Fiction as well as International Dublin Literary Award. Amongst her various publications, Omotoso is particularly interested in the complexity of human experiences and emotions, and the incongruities of life where loneliness is a recurring theme.



Sweet Peanuts is an international music collective formed in Berlin. The music is an authentic blend of American Jazz, Blues, Soul, and Roots. Featuring special guests from different corners of the world, Sweet Peanuts performed at venues such as Yorckschlösschen, Bar Tausend, Urban Spree, Tech Open Air Festival Berlin, Cafe Cinema, and Heimathafen Neukölln, to name but a few.



Mr. Reed brings the *Recession Free Music Tour* to Bayreuth for the close out of BIGSAS Festival of African and African-diasporic Literatures 2018. The artist has been a featured performer at multiple African-diasporic themed events at such venues as New York City's famed Metropolitan Museum of Art, La Mama Experimental Theatre, Culture Hub NYC, The Asia Society and Gettysburg, Virginia's, Gettysburg College, as well as at BIGSAS Festival 2016 with DJ Spooky.



Lukas Sauer completed his Bachelor degree in Stuttgart and has moved to Bayreuth for his Master degree in Computer Science. He has been passionate Saxophone player for fifteen years and has occasionally participated in small performances and students' projects.



Ulrich Schreiber is the founder and director of the International Literature Festival Berlin and the co-director of the International Literature Festival Odessa. Schreiber apprenticed as a mason and later gained his GCE by attending the evening school. He studied Philosophy, Politics and Russian at the Free University of Berlin from 1973 to 1981 and completed his teacher training in Celle in 1984. In 1989, he founded the "Internationale Peter Weiss-Gesellschaft" which he presided over until 1998. Furthermore, Schreiber is one of the founders of the PEN World Voices Festival, The New York Festival of International Literature, and one of the organizers of Literature Festival in Mumbai in 2007. He also runs the World-Wide Reading series since 2006. This year he is the festival's distinguished guest of honor.

Toni Stuart is a South African poet, performer and spoken word educator. She has many national and international publications. Her recent performances and collaborations include, *I Come to My Body as A Question* (London), the poetry installation *Here to Listen* (London), the poetry and film exhibition *From My View* (South Africa), *Stretching Silence* with visual artist Firdous Hendricks (South Africa), as well as the sound installation *Between Words and Images*. In 2013, she was named in the Mail and Guardian's list of 200 inspiring Young South Africans. She has an MA Writer/Teacher (Distinction) from Goldsmiths, University of London, where she was a 2014/2015 Chevening Scholar. She was the founding curator of Poetica, at Open Book Festival in Cape Town.



Najem Wali was born 1956 in Basra (Iraq) and has been imprisoned and tortured for being a dissident. He took refuge in Germany after the outbreak of the Iran-Iraq war in 1980. In 1988 he finished his degree in German Studies in Hamburg and began studying Spanish Literature at the Complutense University of Madrid. He was the cultural correspondent for one of the most important Arabic newspapers Al-Hayat for a long time and writes regularly for German newspapers like *Süddeutsche Zeitung*, *Neue Züricher Zeitung*, *TAZ* and *Der Spiegel*. He published numerous novels and stories. His book *Bagdad Marlboro*, for which he received the Bruno-Kreisky-Prize for political writing, *Bagdad Erinnerungen an eine Weltstadt* (2015), and his latest novel *Saras Stunde* (2018) were published by Carl Hanser Verlag. Currently, Wali lives and works as freelance journalist in Berlin. This year, he is the festival's distinguished godfather.



Faith Wanjala was born in Kenya and is a Nairobi-based visual artist. They explore themes that are of relevance to the topics such as mental health as well as gender and sexuality. Self-portraiture is their major form of artistic expression, in addition to subject/object experimental and mediated art work.



Special Events:

Street Art Corner



Picture Credits: Sweet Peanuts

The BIGSAS Festival of African and African-diasporic literatures will feature a Street Art Corner just opposite the *Markgräfliches Opernhaus* every day throughout the festival. International musicians such as Mr. Reed, Gabeyre Farah, Akira Ando, Randy Murray and

Sweet Peanuts & Friends will be there giving vibrant performances. The festival's main theme for this year, *SPACE*, will also be translated into music by transcending the extant closures of space/place and opening up to interventions and improvisations of Spoken Word, Jazz, Blues, Hip Hop and Soul music. Aligned with the general agenda of the BIGSAS festival which advocates for inclusive spaces, the Street Art Corner welcomes pedestrians and all people to join in.

Street Art Corner Schedule:

Monday, 25 June 2018, 15:00 – 20:30

Tuesday, 26 June 2018, 15:00 – 19:30

Wednesday, 27 June 2018, 13:30 – 18:00

Venue:

In Front of *Markgräfliches Opernhaus*

Video Installation Fine Dust

Manal Mahamid



Mahamid's video film *The Tale of a Gazelle* (2017) depicts herself running over many different kinds of spaces in the occupied West Bank territories and the state of Israel. What is shown has implications of both physical and external

experience, as well as, an internality of her own mental space. The Video Installation *Fine Dust* will take up this mood. Breaking down the dichotomy of outside/inside, the artist draws our attention to the persistence of moving in and out of the frame. This resilience of movement resists the borders and criticizes the boundaries and thus, develops a new space.

Date:

Monday, 25 June 2018

Time:

18:15

Venue:

Iwalewahaus

Till Death Till Death Us Do Part

Theo Eshetu

Till Death Us Do Part is a 20-monitor video-wall installation, originally composed from seven individual works, edited and assembled into this installation that was first presented in 1985. The work is the first attempt to explore themes that connect Africa and its diasporas using the medium of video. As part of an emerging global avant-garde video artists, Theo Eshetu contributed to the search of new forms to challenge the mono-narrative, chronology and linearity of the single television by his pioneering arrangement of the work in form of a video-wall – a new technology at that time. The installation will be introduced by **Lukas Heger**. The exposition is part of the Iwalewahaus-exhibition „Feedback: Art, Africa and the 1980“.



Date: Monday, 25 June 2018

Time: 18:15

Venue: Iwalewahaus

Hypnopompia:

The Interstitial Self, an Exhibition by Zainabu Jallo

Zainabu Jallo is a gifted young female Nigerian playwright, scholar, poet and portrait photographer with award winning plays such as *Onions Make Us Cry* among others. Her current exhibition, *Hypnopompia: The Interstitial Self*, features photographs with accompanying excerpts of stories that provide glimpses into the social realities of people living in the in-between spaces, constantly having to negotiate the intricacies and complexities of what Jallo calls their “palimpsestous individualities”. Her photo exhibition seeks to explore more novel dimensions of socio-cultural identities that destabilize any idealistic notion of a “true self”.



Date: Tuesday, 26 June 2018

Time: 17:00

Venue: Iwalewahaus

Spoken Word Night



On 25 June 2018, the BIGSAS Festival of African and African-diasporic Literatures will feature a Spoken Word Night. BLESZ (Netherlands), Zainabu Jallo (Nigeria) and Batsirai Chigama (Zimbabwe) will perform on *SPACE*, *FEMINISM*, and *RESISTANCE*. Engaging with the audience as the poets' declamations generate response, they will be in direct Conversation with the audience. An Open Mic will welcome further contributions from Brady Blackburn (USA/Germany) and Tamás Jules Fütty (Germany). The night will be concluded by DJ BLESZ and his electronic music set.

Date: Monday, 25. June 2018
Time: 21:00
Venue: Iwalewahaus

Reading Blumen für Otello. Über die Verbrechen von Jena

*In Cooperation with the Universitätsverein of Bayreuth University
 In German, English and Turkish*

Author and Reader: Esther Dischereit (Germany)
Music and Reader: İpek İpekçoğlu (Germany)
Reader: Prof. Dr. Onokoo Okome (Canada/Nigeria)
In Conversation with Prof. Dr. Susan Arndt (Germany)
Chair: Prof. Dr. Martin Huber (Germany)



The award winning German Jewish author Esther Dischereit will read from her book *Blumen für Otello* (2014) in dialogue with Ipek Ipekcioglu and Onokome Okome. The author herself attended the public trial concerning the NSU killings as well as respective parliamentary hearings with a critical gaze. Her astounding book written in German and Turkish encompasses different genres like poetry, dirges, libretto, reports, and drama. It aims at breaking the silence about the crimes by aesthetically calling into question the structures that deferred and obscured respective police investigations, legal consequences and public debates. In doing so, she focalizes the perspectives of those who were murdered and keep mourning the death of the beloved ones, addressing racism in Germany in the process.

The reading will take place in German, Turkish and English.

Date: Tuesday, 26 June 2018
Time: 19:30 - 21:30
Venue: Iwalewahaus

DJ İpek

Based between Berlin and Istanbul, queer-living DJ, producer and curator İpek İpekçioğlu has an established reputation across nightlife scenes worldwide. She focuses on contemporary, everyday socio-



political issues, all reflected in her music. İpek is politically engaged with matters concerning womyn, migrants, as well as queer and gender issues. Being an active member in the musical events across the world, she has been raising awareness about cultural and gender diversity through her curations and performances by pushing the boundaries within ethnic and electronic music scenes for over a decade.

Day: Tuesday, 26 June 2018

Time: 21:30

Venue: Iwalewahaus

Photo Credit: Daniel Pasche Design by Denis Keskin & İpek İpekçioğlu

Children's Workshop 'n Tape Art

Concentrating on *SPACE* in this year, we offer a children's workshop which mainly incorporates tape art on the last day of the festival (Wednesday, 27 June 2018). During the workshop, kids from Bayreuth and the nearby regions are invited to form and hand craft their conceptualizations of *SPACE*, using different crafting materials such as paint and tape. The event will take place between 13:30 – 18:00, around the corner from Iwalewahaus, right across the *Markgräfliches Opernhaus*. At the end, the children will have produced their art works by creating and expressing their individual understanding and collective ideas about *SPACE*.



Day: Wednesday, 27 June 2018

Time: 13:30 – 18:00

Venue: In front of *Markgräfliches Opernhaus*

Open Air Concert

Opening Act: Sweet Peanuts & Friends | Main Act: Mr. Reed



Photo Credit: Mr. Red Co

Mr. Reed has been a featured performer at multiple African-diasporic themed events, at such venues as New York City's famed

Metropolitan Museum of Art, La Mama Experimental Theatre, Culture Hub NYC, The Asia Society and Gettysburg, Virginia's, Gettysburg College, as well as at BIGSAS-Festival 2016 with DJ Spooky.

Mr. Reed has written original music, lyrics, score, and co-written treatments for commercials for major brands. Mr. Reed has collaborated with the likes of DJ Spooky; along with reputable House labels such as *Have A Killer Time* (HAKT Recordings Justin Miller, Brooklyn), *Compost* (Munich, Germany), *Gueropa Records* (Sao Paulo, Brazil), Touch of Class Records (NY) as well as many other independent labels in the USA, France, and Denmark. His music is an extension of African and African diasporic expression in the genres of Jazz, Soul, Rock, Funk, Blues, Hip-Hop, Hi-Life, Hip-Life, Afrobeat, and world music.

Being on the tour from May to December 2018 and crossing North America, Europe, and Africa, Mr. Reed brings the *Recession Free Music Tour* to Bayreuth, Germany. On 27 June 2018, he will wind up the BIGSAS Festival of African and African-Diasporic Literatures.

Mr Reed (voc & drums, America's Got Talent) features Emmanuel Afriyie (drums), Elvis Ediangbonya (piano & voc), Gabeyre Farah (trump/voc), Danny Maaskamp (guitar), Daniel van der Molen (bass) & Lukas Sauer (sax)

At the beginning of the Open Air Concert, **Sweet Peanuts & Friends** will jazz the stage. Sweet Peanuts is an international musical collective formed in Berlin. The music is authentic blend of American Jazz, Blues, Soul, and Roots music. Featuring special guests from different corners of the world like Akira Ando (bass), Gabeyre Farah (voc/trumpet), Hugo Laurent Reydet (piano), Randall Murrey (trumpet), Nils Kakaseos Nyström (bass), Petros Tzekos (drums), they performed at venues such as Yorckschlösschen, Bar Tausend, Urban Spree, Tech Open Air Festival Berlin, Cafe Cinema, and Heimathafen Neukölln, to name but a few. Sweet Peanuts & Friends is with the BIGSAS-festival this year throughout the BIGSAS Festival of African and African Diaspora Literatures 2018 celebrating the open spaces that breed talent, happiness, and hope.

Date: Wednesday, 27. June 2018
Time: 18:00 – 22:30
Place: Stadtparkett, Maximilianstr.

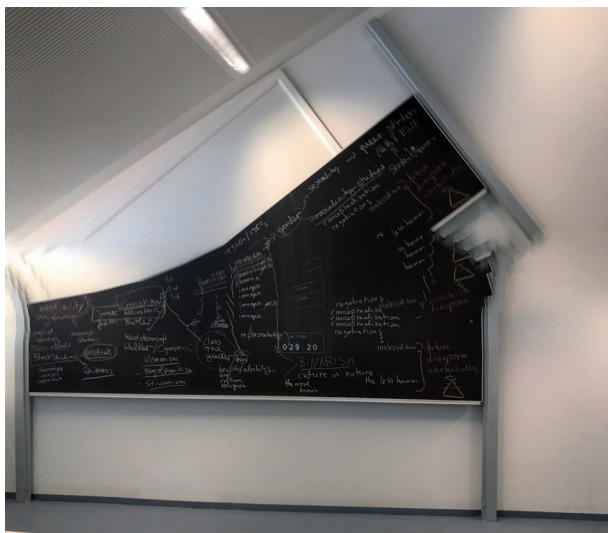
Academic Extras

Academic Extras at University of Bayreuth

- Workshop Intersectional Feminism (GeQuInDi), Sat 10:00 – 14:00, Iwalewahaus, Oval Office

Accompanying Seminars at University of Bayreuth

- African and African-diasporic Feminist Literature (Prof. Dr. Susan Arndt), Fri 17:00-20:00, GWI S 93
- Cultural Theories and Research Methods (Prof. Dr. Susan Arndt), Fri 14:00-17:00, GWI S 93
- Postcolonial Language Competition: Anglophone/Francophone Africa in a Globalized Context (Prof. Dr. Martina Drescher & Prof. Dr. Susanne Mühleisen), Tue, 10:00-12:00; GWI S124, GW I
- Rassismuskritische Pädagogik und Didaktik (Nina Simon), Mo, 16-18 Uhr, NW III, S 133
- Theorising Literature 'n Transcultural English Studies (Prof. Dr. Susan Arndt), Wed, 17:00 – 20:00, GW I S 93



Team:

Ifeoluwa Aboluwade, MA, is a Ph.D student at the University of Bayreuth, with expertise in Nigerian theatre, Semiotics, Literary Theory, World Literatures.

Muhammed Alkhatib, BA, is a Master student of the MAIAS programme at University of Bayreuth and a professional tourist guide in Syria.

Joyce Anchimbe, is a Ph.D student at University of Bayreuth, working on feminism in Nigerian and Cameroonian literatures.

Sifa Alfakir, BA, is a Master student of Francophone Studies at the University of Bayreuth.

Susan Arndt is Professor of Transcultural English Studies at the University of Bayreuth and spokesperson of the research association *Future Migration. Network for Cultural Diversity*.

Maximilian Arndt is a photographer and web designer based in Berlin.

Joshua Arndt is a high school student in Berlin and member of LUZ.

Camillo Arndt is a high school student in Berlin.

Amélie Arndt is a pupil in Berlin.

Shirin Assa is a BIGSAS Junior Fellow researching on intersectional resistance. She is a board member of the research association *Future Migration. Network for Cultural Diversity*.

Ania van den Berg is a high school student in Berlin and member of LUZ.

Taghrid Elhanafy, MA, is a Ph.D student at University of Bayreuth, working on the Arabic migration literature Mahjar literature, also working on the Arab and Iranian philosophers' and scientists' contribution to the European philosophy and science. Currently, she is doing a research on the intertextuality of the literary Arabic texts that have found their way into the European literary texts.

Katharina Fink, Dr. Phil, BIGSAS Alumna, is a research associate at the Bayreuth Academy of Advanced African Studies and curator and member of staff at Iwalewahaus.

Helena Grosser studies as a High School Student at Heinrich-Schliemann Gymnasium, Berlin, and is member of LUZ.

Lukas Heger is a Master student of African Studies and Curation at the University of Bayreuth and works on on postcolonial, posthuman

and queer studies.

Muhammed Khabour is an MA Student of Intercultural Anglophone Studies.

Birte Kahn is a freelance artist living in Berlin.

Xin Li, MA, PhD candidate at IPP, University of Bayreuth, is doing research on silence and marginalized literatures in North America.

Tomupeishe Maphosa, MSc, is an MA student student of Intercultural Anglophone Studies, University of Bayreuth works in communication, gender and development consultancy.

Karl Gustav Müller lives in Berlin and is member of LUZ.

Albert Legrand Kamga is a PhD student of literature and media at the University of Bayreuth.

Onokome Okome is Professor for Literature and Film in Africa at the University of Alberta, Canada, and currently working as an Alexander-von-Humboldt-Fellow at the University of Bayreuth.

Samira Paraschiv, BA, is a Master student of Intercultural Anglophone Studies at the University of Bayreuth and member of staff at the Bayreuth Academy of Advanced African Studies.

Steffen Riess works and studies at Iwalewahaus, Bayreuth.

Ives Loukson Sangouing, is a PhD student at the International graduate school, Kulturbegegnungen – Cultural Encounters. Recontres Culturelles (IPP), researching on South African Literatures.

Maximilian Schulz is an BA-Student of Arabic language and literature, University of Halle.

Nina Simon, MA, is a member of staff in German teaching-methodology and researching on teaching and racism with a focus on theatre and didactics.

Dilan Zoe Smida, BA, is a Master student in Literature and Media at the University of Bayreuth and board member of the research association *Future Migration. Network for Cultural Diversity*.

James Wachira, MA, is a BIGSAS Junior Fellow researching on literary negotiations of knowledge on environment in Kenyan oral literature

Jimin Yoo is a student from South Korea, based in Berlin and member of LUZ.

Alice Mingqing Yuan, MA, is a BIGSAS Junior Fellow researching on African(-diasporic) conceptualisations of China.

Contact

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In Cooperation with Breuer & Sohn bookstore, Bayreuth

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Birte Kahn, Joyce Anchimbe

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Ania van den Berk; Taghrid Elhanafy; Dr. Katharina Fink;
Helena Grosser; Lukas Heger; Albert Legrand Kamga;
Karl Gustav Müller; Prof. Dr. Onookome Okome; James Wachira;
Mingqing Yuan; Jimin Yoo; Xin Li

Venue:

Iwalewahaus

Wölfelstr. 2

95440 Bayreuth

As well as: Opernstr. (Street Art) & Maximilianstr. (Open Air Concert)



Notes:

The **BIGSAS Festival of African and African-Diasporic Literatures** is an event of the Bayreuth International Graduate School of African Studies (BIGSAS), University of Bayreuth, in cooperation with:

IWALEWAIUS

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Wissenschaft und Kunst

