



HOW DOES CHANGE HAPPEN?

CORNELIA GOETHE COLLOQUIUM
IN CO-OPERATION WITH FRCPS

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Hessische Landeszentrale
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Referat IV



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How Does Change Happen?

Leader of the Communist Party USA, civil rights and prison rights activist, Angela Davis, who studied Philosophy at the University of Frankfurt from 1965-1967, poses the challenging question “How Does Change Happen?”.

She proposes that a “critical posture” towards the tools, concepts, vocabularies, and organizing practices that characterize landscapes of struggle involves transforming our habits of thinking and imagination. Such an indispensable scrutiny would contribute towards rethinking the interrelationship between activism, advocacy work, and knowledge production.

On occasion of Angela Davis’ stay at the Cornelia Goethe Center for Women’s and Gender Studies (CGC) from 3rd to 11th December as Guest Professor, a lecture series will be held in Winter Semester 2013/2014 in co-operation with the Frankfurt Research Center for Postcolonial Studies (FRCPS).

Internationally reputed scholars are invited to address issues of power, domination, resistance, and radical change from a feminist-postcolonial perspective and critically engage with the question of how to produce and employ knowledge in a transformative way. Addressing issues like the formation of new political spaces and subjectivities during the Occupy Gezi protests in Turkey; the role of gender and violence in the Algerian anticolonial struggle; the situation of Latin American indigenous women within the modern colonial gender system; the visual history of black lesbians in South Africa; the reworking of democracy through interventionist politics in India; and the politics of representation of colonial prisons in Uganda as a strategy of colonial governmentality, this lecture series will explore different sites, scales, and temporalities of social change.

Ayşe Saktanber & Binnaz Saktanber

Occupy Gezi: From an Uprising to a Social Movement?

Occupy Gezi started as a small protest to oppose the demolition of a park in İstanbul and quickly transformed into a national grassroots initiative against the government's authoritarianism and the hybrid democracy, which locks political action into the ballot box. After a month of intense street protests leaving five dead, dozens wounded and under arrest, it has shifted to "park forums" as thousands gather in their neighborhood parks to discuss the future and come up with a game plan.

This lecture will look into how the #OccupyGezi experience opened new social and political possibilities, spaces of political action (online and off) and a new kind of political language; what shook the so-called "apolitical" generation out of their comfort zones to the streets; and brought people from all walks of life and political spectrums together. It will also look into the chances of Occupy Gezi becoming a full-fledged social movement and the limitations it faces in the process.

Ayşe Saktanber is Professor of Sociology at the Middle East Technical University, Ankara, where she currently chairs the Department of Sociology. She is the author of *Living Islam: Women, Religion and the Politicization of Culture in Turkey*, and the co-editor of *Fragments of Culture: The Everyday of Modern Turkey*. She has published numerous articles and contributed to many collections on the subjects of Muslim women and youth.



Binnaz Saktanber is a Fulbright scholar and a PhD candidate in the City University of New York, Graduate Center Political Science department. Her research revolves around the interaction between social media, politics, and social movements. She is particularly interested in internet and press freedom; collective action and networked politics. Saktanber is also a blogger and writer who is published in many Turkish and international publications.



Marwa Arsanios

Have You Ever Killed a Bear or Becoming Jamila

This lecture performance uses the history of a magazine (Cairo's Al-Hilal 50s and 60s collection) as the starting point for an inquiry into Jamila Bouhired, the Algerian freedom fighter. From the different representations of Jamila in Cinema to her assimilation and promotion through the magazine, the lecture performance attempts to look at the history of socialist projects (Egypt), anti-colonial wars (Algeria), and the way they have promoted and marginalized feminist projects.

The clear gender division used to marginalize women from the public sphere was overcome for a short moment during the Algerian war of independence (Jamila becoming its icon). Different voices and material (film and print) are used to explore this history.

What does it mean to play the role of the freedom fighter? What does it mean to become an icon? Between role playing and political projects, how does constitution of the subject serve certain political purposes?

Marwa Arsanios lives and works in Beirut. She was researcher at the fine art department at the Jan Van Eyck Academie (2011). Her work was shown at the Future generation art prize, Vennice biennial (2013), at the Homeworks VI forum (2013) and Homeworks V (2010), Palais des Beaux Arts in Paris (2013), NGBK in Berlin (2012), the 12th Istanbul Biennial (2011), Tokyo Wonder Site (2011), and the Forum expanded of the Berlinale (2010) among others. Her videos were screened in several festivals and events such as the Rio de Janeiro film festival in 2010, and most recently at the Centre Pompidou in Paris. Marwa was a special prize winner of the Future Generation Art Prize 2012. She is a co-founder of 98weeks research project/space.



María Lugones

Indigenous Movement and Decolonial Feminism

The paper considers the situation of indigenous women of Latin America—Abya Yala—as the powerful indigenous movement in South America has grown and has influenced the new constitutions of both Bolivia and Ecuador. With the movement, there has been a flourishing of indigenous philosophy that recovers or rethinks ancestral cosmologies in relation to ways of living, human relations, and relations with the world of nature.

My contribution is to introduce an account of the oppression and dehumanization of the peoples of Abya Yala that I call the “coloniality of gender.” I rethink the relation between race and gender as I offer an account of the modern colonial gender system. I rethink but do not dwell on oppression as I accompany the indigenous movement in its emphasis on decolonization. I offer what I call a “decolonial feminism.”

The divide between depatriarchalization and decolonization that is central to the framework of the Bolivian constitution can be clearly seen as misguided given the coloniality of gender which shows colonization and the creation of races as inseparable from the coloniality of gender. In thinking of a decolonial feminism I appeal to cosmology and resistance to colonization from a sense of self in community constituted by cosmological beliefs.

María Lugones is a philosopher and popular educator. She teaches at Binghamton University in the Philosophy, Interpretation, and Culture Program, and at The Escuela Popular Norteña. She is the author of *Pilgrimages/Peregrinajes: Theorizing Coalition Against Multiple Oppressions*. She translated, with J. Price, Rodolfo Kusch's *Indigenous and Popular Thinking in America*. She is formulating a decolonial feminism.



Zanele Muholi

Sizwile (We've Heard)

"I always say to people that I'm an activist before I'm an artist. To me, you take a particular photo in order for other people to take action. So you become an agent for change in a way. I say that I am a visual activist because it's important to me to go beyond just being a photographer. Because you know, that sounds so sexy and it's a "profession." I think to myself what's the point of just taking a picture? What happens after that? I'm doing what I'm doing to make a statement and also to say to people: This is possible."

(Pearson Clarke, Michèle: Captured and Seen. A Conversation with Zanele Muholi)

Muholi's presentation will explore a visual history of black lesbians in South Africa at the height of "curative rapes" and brutal murders of the same-gender-loving women. She also shares how visual arts/media could be used by activists for advocacy work. Collectivism is much needed to document and preserve community-based archives.

Muholi will also read the works produced by Inkanyiso, which is a collective she founded in 2009 in response to the lack of visual histories and skills training produced by and for LGBTI persons, especially artists (in the form of photography, film, visual arts, and multi-media).

Zanele Muholi is a visual activist from Durban, who currently lives in Johannesburg. Muholi's work is on visual sexualities, focusing mainly on the visual history of black lesbians in South Africa.

In 2009, she obtained a MFA in Documentary Media from Ryerson University, Toronto. Prior to that, she completed in Advanced Photography at the Market Photo Workshop in Johannesburg. In 2013, Muholi received the Prince Claus award, Amsterdam, as well as the Freedom of Expression Art Award from Index on Censorship, London. She furthermore was named Glamour Campaigner of the Year, Johannesburg.



Nivedita Menon

Transforming Commonsense, Reworking Democracy

The massive protests in India over the last decade around corruption, sexual violence, and land acquisition reflect a tectonic shift in commonsense around political accountability, women's autonomy, and development, respectively. They also throw into crisis the very idea of representative democracy and of the political party as its key operative feature, by refusing to unquestioningly accept every decision taken by elected representatives. While this refusal has been seen as indicative of "anti-politics," and even as anti-democratic, it is possibly the beginning of a reworking of the model of democracy that has naturalized itself over three centuries.

Another kind of intervention in the public arena has taken the opposite form - that of sections of the Dalit intelligentsia and Dalit political parties reasserting the legitimacy of the state, of Parliament and of political parties over the violence of India's caste society, in which all non-Dalits are seen as complicit.

What are the fault-lines among these different formations? What solidarities can emerge? Addressing these questions would have resonances for similar questions arising more generally in the global South.

Nivedita Menon teaches at Jawaharlal Nehru University, Delhi. Among her books are *Recovering Subversion: Feminist Politics Beyond the Law* (2004), *Power and Contestation: India after 1989*, co-written with Aditya Nigam (2007) and most recently, *Seeing Like a Feminist* (2013).

An active commentator on the blog *kafila.org*, she has also translated fiction and non-fiction from Hindi and Malayalam into English.

She has been active with citizens' forums in Delhi around secularism, workers' and women's rights, sexuality, and in opposition to the nuclear bomb.



Emma Wolukau-Wanambwa

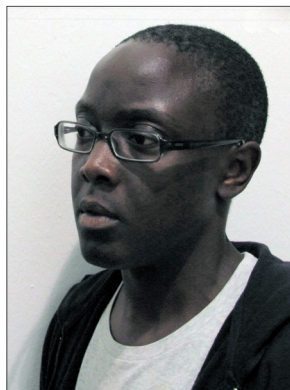
Representation and the Colonial Prison

The United Kingdom National Archive contains more official photographs of prisons in the Uganda Protectorate in the 1950s than of anything else from the entire period of British Rule.

Why were these photographs commissioned? Who was their intended audience? What do they seek to represent? What do they seek to conceal? What is at stake in the visibility of these colonial prisons?

Emma Wolukau-Wanambwa is an artist and researcher. She studied English Literature at the University of Cambridge and Fine Arts at the Slade School of Fine Art, University College London, where she is a part-time Research Associate. She was formerly a Fine Art Researcher at the Jan van Eyck Academy. Currently, she is based in Berlin, where she is a Fellow of the Graduate School of Arts & Sciences at the University of the Arts working on representations of late colonialism in East Africa.

She works in a wide range of media, which include installation, sound, video, photography, printmaking and drawing. She has also recently started to write. Recent exhibitions/screenings include: *KLA ART 012* (Kampala Contemporary Art Festival), *km.500.5* (Kunsthalle Mainz), *Chewing the Scenery* (Swiss Off-Site Pavilion, 54th International Exhibition of Art la Biennale di Venezia), and *the Serpentine Gallery Map Marathon* (Serpentine Gallery).



As a member of the Uganda working group for "Another Roadmap" she is also researching the early development of fine art education and fine art discourse in colonial East Africa (www.wolukau-wanambwa.net).

About the Cornelia Goethe Center for Women's and Gender Studies (CGC)

The Cornelia Goethe Center for Women's and Gender Studies is an interdisciplinary research institute at Goethe University Frankfurt, which promotes cooperation among researchers from a variety of disciplines. The CGC bases its analytical work on an epistemological and theoretical critique of gender, maintaining its relevance as a historical, social, and cultural construction.

<http://www.cgc.uni-frankfurt.de/>

About the Frankfurt Research Center for Postcolonial Studies (FRCPS)

The Frankfurt Research Center for Postcolonial Studies (FRCPS), which is headed by Prof. Dr. Nikita Dhawan, is one of the first research settings in the German-speaking academic landscape to decidedly approach theoretical inquiry within the Social Sciences from a postcolonial perspective. Research at FRCPS engages with postcolonial constellations and conflicts in all their complexities by not only exploring issues of cultural politics, but also placing a strong emphasis on questions of decolonization and democratization within evolving socio-economic and political orders.

www.frcps.uni-frankfurt.de

About the Cluster of Excellence "Normative Orders"

The Frankfurt Cluster of Excellence "The Formation of Normative Orders" explores the development of normative orders with a focus on contemporary conflicts concerning the establishment of a "new world order." It examines past and current processes of the formation of normative orders, to be understood as "orders of justification."

www.normativeorders.net

About the Hessische Landeszentrale für Politische Bildung (HLZ)

The Hessische Landeszentrale für Politische Bildung is an institution of the Federal State of Hesse carrying out civic educational activities by public order. It organizes seminars, special conferences and lecture series on politics and contemporary political issues, supports pedagogic activities and projects of other Hessian educational centers and cooperates with all democratic groups within society. Unit IV "Women's Issues/Gender Mainstreaming/Gender-based Pedagogy/Migration" is headed by Jamila Adamou.

www.hlz.hessen.de

Map of Campus Westend

Goethe-University Frankfurt

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Directions to Campus Westend

Via Train

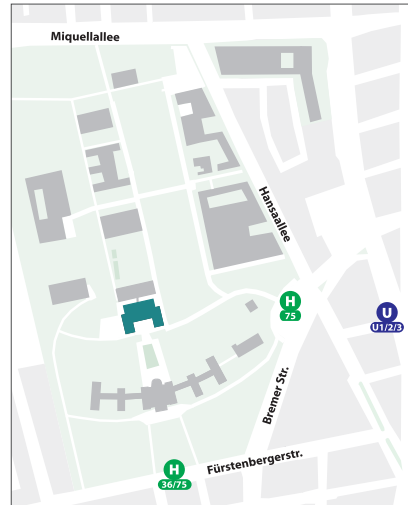
Arriving at *Frankfurt Hauptbahnhof* (Central Station), take bus number 64 to *Bremer Platz*.

Via Airport

Arriving at Frankfurt Airport, take the S-Bahn lines 8 or 9 and get off at *Frankfurt Hauptbahnhof* (Central Station), take bus number 64 to *Bremer Platz*.

From the City Center

Campus Westend can be reached from Frankfurt city center with U-Bahn (Metro) lines 1, 2, 3, or 8, getting off at *Holzhausenstraße* or, coming from *Bockenheimer Warte*, with the bus-lines 36 and 75, getting off at *Uni Campus Westend*.





Hessische Landeszentrale
für politische Bildung

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