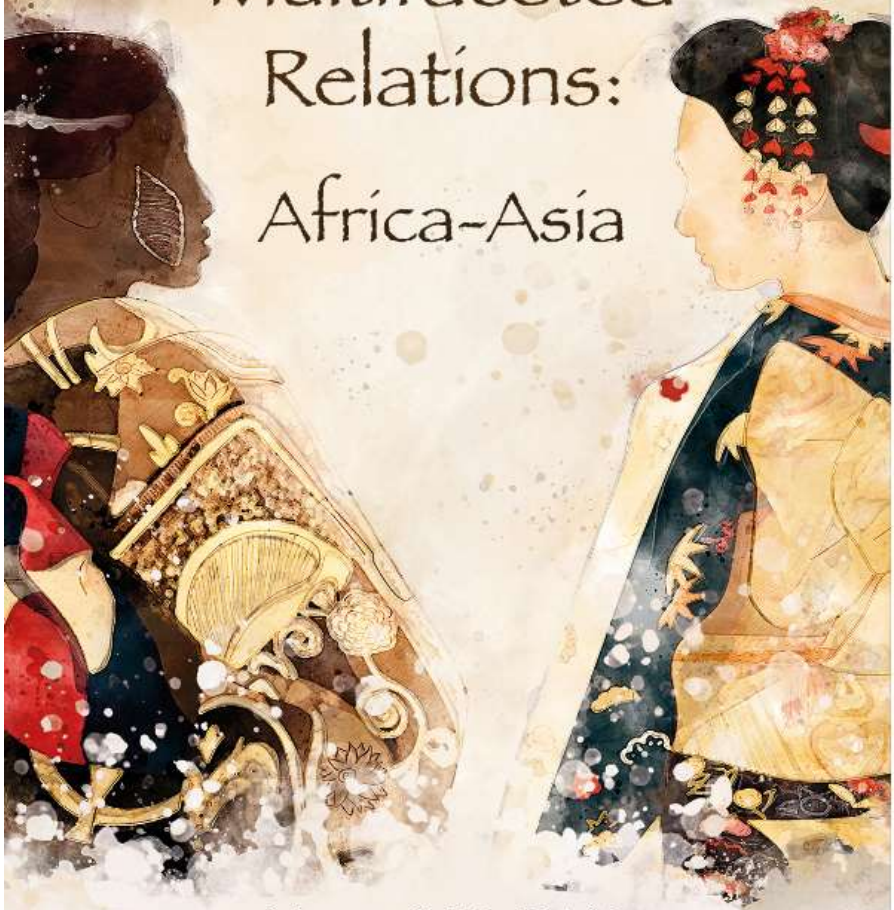


# Multifaceted Relations: Africa-Asia



Venue: S 58, RW I  
02.-03.7.2021



Credit Poster: Ute Fendler and Natalia Medina

The workshop **Multifaceted relations: Africa-Asia** will bring together members of the Cluster who work on the Africa-Asia connections and give a platform to create synergies. It is meant to be a first step towards synergies between various research interests and different approaches.

The increasing influence of China on the African continent is one of the large topics dealt with in numerous publications over the last decade. It mainly deals with economic questions, higher education but also more and more with questions of intercultural encounters. India is one of the strongest competitor in many African countries in the same fields, while Japan and South Korea also set on collaborative research besides strong interests in growing markets. Historical connections as well as cultural exchange has gained less attention but are very often also crucial to longer lasting relations between Africa and Asia.

In the Cluster, some cooperation and exchange has been taken place with the network of institutes of African Studies in Asia (New Delhi, Seoul and Kyoto. This workshop is a first step towards synergies between the various lines of research with the objective to create a working group who will develop research questions together.

Due to the pandemic, this workshop only has a limited number of participants and will mainly take place virtually via zoom.

The link for the zoom will be send to the speakers and participants.

External participants are highly welcome and requested to register with [africamultiple-international@uni-bayreuth.de](mailto:africamultiple-international@uni-bayreuth.de) prior to the conference to receive the zoom link.

FRIDAY, 2 JULY 2021

*Campus Bayreuth, RWI, S58 and online via zoom*

09:00-09:05	Ute Fendler (Chair): Welcome Address
09:05-09:30	Peter Simatei: Africa-Asia: Literary Relationalities
09:30-10:00	Christine Vogt-William: An Intersectional Reading of Race and Gender Politics <b>in Abraham Verghese's Cutting For Stone</b>
10:00-10:30	<i>Break</i>
10:30-11:00	Chair: Pedro Pombo Clarissa Vierke: Broader ties and local connections: Indian (Ocean) <b>references in Mahmoud Mau's Poetry</b>
11:00-11:30	Andrew J. Eisenberg: Hadrami Sounds on the Edge of Swahili-space: Musical Poetics of Ethnicity on the Kenyan Coast
11:30-13:30	<i>Break</i>
13:30-14:00	Chair: Clarissa Vierke Pedro Pombo Afro-Indic Archipelagos: searching for materialities, visual cultures and art practices on African heritages in <b>Indian Ocean islands"</b>
14:00-14:30	Iris Clemens: Global circulating educational concepts and multiplicities of contexts in India and Africa – between hopes and waithood
14:30-15:15	<i>Break</i>

15:15-15:45	Chair: Mingqing Yuan Yongkyu Chang: The role of civil society as the mediator between Korea and African cultural interaction
15:45-16:15	Kristina Wright: Cultural Patterns and Asia-Africa Intersections: Notes from an Artistic-Curatorial Exchange
16:30-18:00	Screening of Documentary, Onejoon Che: My Utopia HD 27'35", 2018. Spanish, Korean, Engl. Subtitles.



Credit Artwork - Lines of flight, (2021) Nuno Silas, Maputo, Mozambique

SATURDAY, 3 JULY 2021

online via zoom

09:00-09:30	Chair: Yongkyu Chang Onejoon Che: Mountain of Fire: the black culture in Korea
09:30-10:00	Ute Fendler: Africa and African/American Artists in popular visual culture in South Korea
10:00-10:15	<i>Break</i>
10:15-10:45	Chair: Kristina Wright Ruth Simbao (ACC Rhodes, Arts): Personal, Spatial and Object Biographies in China-South Africa Migrancy: Visualizing Everyday Life and the Afterlife
10:45-11:15	Mingqing Yuan (BIGSAS, Literature): Drifting in Africa (非漂): An Autobiographical Account of Being "Guest" in Kenya
11:15-11:45	Jana Hönke/ Yifan Mia Yang (UBT, Sociology): Liminality positioned in the Global South? Re-interpreting Chinese relations with Africa
11:45-12:00	<i>Break</i>
12:00-12:30	Final Discussion

To be continued: Monday 5th of July, 18h CEST online

Screening of documentary: **Henian Han: "A letter to my cousin"** (South Africa, 1999) Discussion with Ruth Simbao and Robyn Aronstam

Please register under [africamultiple-international@uni-bayreuth.de](mailto:africamultiple-international@uni-bayreuth.de) to get the zoom link

**RAHARIMANANA**



Image credit  
Antoine Maillier, Bibracte



## **Les mémoires tissées et les îles témoins**

Witness-Islands and (en)Tangled Memories

Credit Artwork Jean-Luc Raharimanana

## Abstracts

***Yongkyu Chang • HUFS, Seoul***

### The role of civil society as the mediator between Korea and African cultural interaction

After Nye branded culture a soft power, an alternative power mechanism to a traditional 'hard' power international societies began to realise the value of culture as a crucial resource for maximizing their influence in an international order. As "the ability to get what you want through attraction rather than coercion," (Nye 2004: x) the soft power became an important concept to implement a national cultural policy in many countries. South Korea is one representing country to utilize culture as a soft power. Branded as Segehwa in the 1990, Hallyu in the 2000, and K-Culture in the 2010, South Korean government has actively brandised and utilised Korean culture internationally. The aim was clear: to enhance the image of South Korea in the international society and produce an economic output by exporting K-Culture. For this, Cultural ODA had been adopted as a new Korean cultural policy in cooperation with international development programme. Obviously, Africa was one of targets for Cultural ODA. As a general public opinion was indifferent or advocating the governmental initiation of cultural policy, some criticised it as 'cultural chauvinism' or even 'cultural imperialism'.

In this paper, I am going to apply a deep analysis of Korean government's cultural policy, but it is clear that government's initiation of cultural policy has a critical weakness: it flows one side, from Korea to Africa. Culture flows freely. It is not advisable for the government to regulate that cultural flows. Instead, I propose the government ought to minimise its one side engagement and support civil and cultural societies that undertake a role of mediator between Korea and African cultural interaction. There are already number of social and cultural societies that are engaged in exchange activities with African cultural societies. In this

paper, I am going to introduce some cases of Korean civil and cultural **societies' cultural engagement with Africa which has already produced** meaningful cultural activities. That would prove that civil and cultural societies would actively create the cultural spaces for intercultural activities between Korea and Africa.

*Onejoon Che • Artist, Seoul*

### Mountain of Fire. The black culture in Korea

East Asia, represented by Japan, Korea, China and Taiwan has traditionally been a single-ethnic nation with high pride in racial, linguistic, and cultural homogeneity. However, in the midst of new social changes such as globalization, low birth-rate, and aging population, the transition to a multicultural society is inevitable for many Asian countries, and the speed of transition is expected to accelerate. However, East Asian countries' attitude toward multiculturalism is not multiculturalism that recognizes cultural diversity due to the tendency of East Asians to prefer white skin. Foreigners, especially blacks have been subjected to a lot of contempt and discrimination in East Asian society. This project documents the intimate lives of Africans which shows their reality of being different, and the reality of racial discrimination along with the identity problem of the second generation of African immigrants. On the other hand, black music and fashion had been popular especially in Taiwan, Japan and Korea since 90s, and now it has been applied as Asian hip-hop culture. However, those who consume black culture are indifferent to black **people's lives. I'm going to have an interview the first-generation hip-hop musicians (L.A. Boyz, Jerry Lo. etc.)** who have been active since the 1990s and offer them compose new rap song on Asian black culture.



## Global circulating educational concepts and multiplicities of contexts in India and Africa – between hopes and waithood

Due to a deep transnationalisation of the educational sector and affiliated reforms in the last decades, national states lost a lot of impact and scope of action with regard to their education systems, the concepts that are implemented and practices followed in their educational institutions (Münch 2012). International actors like the OECD and private ones as well heavily influence through circulating concepts, monitoring and benchmarking what happens in national educational systems. National education systems are under permanent observation, and as a result e.g. it is very difficult for them not to participate in global large-scale assessment such as PISA (OECD 2016). There are indirect spillover effects through the participation in these global tests, and direct ones through external consultancy (Lockheed 2013). All this leads to a vital circulation of certain concepts of education and their implementation, and corresponding to reconfigurations of national education systems. This pressure to participate in these expensive and debatable tests force countries to do so despite a questionable advantage. E.g. India participated in PISA 2009 with two federal states only to withdraw afterwards due to the bad results, and any further advantage from this costly adventure are questionable (Vollmer forthcoming).

But why is there so much effort with regard to education? This bases on the assumption that education is causally connected with what is called **'economic growth'** (**education-economic-black-box**, Resnick 2006). Education should lead to more human capital and therefore to an increase of the gross national product in this causal thinking. The assumption is that education should be globally comparable and therefore globally applicable, and a high output of graduates will increase the gross national product. But this concept of education is tightly connected to specific

worlds of work and economies like the ones in Europe, Australia or North-America. These assumptions do not fit with multiple realities in multiple contexts such as in the majority world (Akkari & Dasen). The high unemployment rates of academics for example in India (Gilbertson 2017), but also in parts of Africa such as e.g. Ethiopia (Mains 2012), Nigeria (Masquelier 2013) etc. speak of a different reality and deliver no support for a causal relationship between growth in education and economy. Also, the causal relation on the individual level between education and employment or economic security is quite often not given. In the contrary, **phenomena such as 'waithood' or 'cruel optimism' through education** (Berlant 2011) are described in majority world contexts more and more. In my talk, I will describe these phenomena more detailed drawing on India and selected African states and associated worlds of work, and explore some of the global relations that connects the biographical trajectories of young men and women in India and Africa with these global forces.

*Andrew J. Eisenberg - NYU Abu Dhabi*

### Hadrami Sounds on the Edge of Swahili-space: Musical Poetics of Ethnicity on the Kenyan Coast

This presentation takes an ethnographic ear to the interplay of Swahili and Hadrami identities on the Kenyan coast. The migration of Hadrami peasants and laborers from southern Yemen to East Africa during the nineteenth and twentieth centuries significantly shaped the dynamics of ethnic identification and belonging in the Swahili-speaking Muslim society of the Kenyan coast. Until well into the latter half of the twentieth century, Hadrami immigrants on the Kenyan coast held a low social status within this society, being stereotyped as outsiders who had not (yet) adopted the norms of civilized urban life. But this status was not taken to be permanent; rather, Hadrami individuals, families, and ultimately the **community as a whole were expected to become "Swahili" over time, a**

process of social conversion traditionally conceptualized as a matter of **moving deeper into “Swahili-space” (uswahili)**. This understanding of the relationship between Hadrami and Swahili identities, grounded in what we might term a processual paradigm of ethnicity, stands in tension with the notion of **“mutually exclusive ethnicities” that was inculcated by the British colonial regime** and later adopted as a key element of postcolonial nation-building in Kenya (Glassman 2000, 397; Prestholdt 2014). In this presentation, I offer a musical perspective on how Swahili and Hadrami subjects on the Kenyan coast navigated the disjuncture between the processual and exclusionist paradigms of ethnicity during the twentieth century, which is to say, how they worked to make sense of their places in a social world that was being slowly transformed from a mercantile zone of the Indian Ocean world to a marginalized Muslim periphery of a predominantly Christian, African nation-state. Drawing on material from a book manuscript in progress, I present three cases in which Swahili-speaking Muslim popular musicians on the Kenyan coast during the twentieth century used musical performance as a medium in which to critically examine the relationship between Hadrami and Swahili identities. By engaging with the commentaries and questions that these musicians elicited through their performances in their historical moments, I work to make audible something of the texture of ethnic subjectivity on the Kenyan coast.

*Ute Fendler • AMC, Bayreuth*

### **Africa and African Artists in popular visual culture in South Korea**

Over the last decade, hip hop and rap have constantly gained importance in the South Korean music industry and music videos which are highly influenced by African American trends and genres in music, performance as well as in **fashion styles**. **While the casting show “Show me the Money” (SMTM since 2012) for – initially underground – rappers and**

hip hop artists contributed to a growing visibility and popularity of hip hop in Korean popular music and culture, there are very few examples for collaboration with African American or African artists. One of the important moments was the collaboration of megastar Psy and Snoop Dogg in 2014 which is linked to the aforementioned SMTM. Besides some isolated appearances of African/American artists in K-pop productions, the film *Black Panther* (2018) was a big success in South Korea and boosted the interest in African/American music, fashion, and dance. This paper will focus in a first step on some of the collaborations that followed this turning point since 2018. In a second one, it will present some examples that illustrate indie groups that bring reggae music to South Korea, namely the music videos by Skull, Koonta and M. Tyson.

*Jana Hönke • AMC, Bayreuth*

***Mia Yifan Yang • Bayreuth, Sociology***

Liminally positioned in the Global South?:  
Re-interpreting Chinese relations with Africa

It is now a familiar story: the post-2000s period saw a boom in South–South relations, in terms of financial lending, trade and investment, technology transfer and training, and development cooperation, emblematically captured through China as largest donor and investor in **Africa today. Yet often, existing research assumes China’s identification with, and positionality within, the ‘Global South’ in this context.** However, this presentation will **argue that China’s engagement in Africa can be more adequately understood by recognizing the country’s liminal – rather than clear-cut – association with the idea of ‘Global South’ to frame the relationship.** Building on Bahar Rumelili’s (2012) concept of “liminality”, the talk will describe the ambiguity, indeterminacy, and in-betweenness attached to Chinese relations to Africa. In this vein, it brings to fore long-standing intricacies in Chinese diplomatic and corporate narratives and

reveals the complex discursive and justification repertoires shaping the **country's sense of Self in relation to Africa**. **China's liminal position, it will** be argued, stems from the coexistence of different temporal identities and, as a result, a grappling with the contradictions between developmentalism, South-South cooperation and nationalism. The presentation will then illustrate how liminality straddles multiple dimensions of Chinese engagement with Africa, focusing on official diplomatic discourse and corporate interactions with African host societies.

***Pedro Pombo • Goa University, India***

***Afro-Indic Archipelagos: searching for materialities, visual cultures and art practices on African heritages in Indian Ocean islands***

This presentation shares my research developed as an Africa Multiple Fellow over the month of June 2021, on art practices and African heritages in the Indian Ocean islands. My project aims at searching and connecting scattered archives and artistic productions on African inheritances and their contemporary materialities and visual cultures in the Western Indian Ocean islands. This proposal focus on the diversity of heritages of African presences in the Western Indian Ocean islands, assumed as sedimentations of Afro-Asian circulations and historicities. Here, I use the **term "Afro-Indic" to designate African origin communities that populate the oceanic space, responding to the term "Afro-Asian" which commonly** embodies a mainland based approach. The main question this proposal addresses is what are the possible repositories, museums or archives of African inheritances in Indian Ocean island societies and how they are, or can be, theme of art works that engage communities or discuss historical transformations that inform the contemporary. This intention recognizes that home spaces, words, intangible and material culture, visualities or processes of social self-identification can be part of heritage discourses,

amplifying ideas of museographies and archives into daily life materialities and aesthetics. Assuming a critical stance of ideas of museums, this project also closely follows, and aims to contribute, to the new Intercontinental Slavery Museum in Mauritius, in its installation phase. This intends at proposing museographic methods that represent contemporary realities and their historical processes. This presentation, thus, presents the work in progress and points directions of future research and initiatives.

***Peter Simatei • ACC Moi University, Eldoret/BISS***

### *Africa-Asia: Literary Relationalities*

This paper argues that in its reconstruction of the historical experiences and reconstitution of the region's cultural identities, recent East African Asian writing, unlike pioneer writings such as those of **Ngũgĩ wa Thiong'o**, configure postcolonial identities and spaces as plural, relational, heterogeneous and even hybrid. The article proceeds to read into the intertextualities that inform the dialogue between East African Asian writings and those of pioneer Kenyan writers. In these later fictions, which include the writing of East African Asian writers like M.G Vassanji and Jameela Siddiqi, the reconstruction of cultural identity is no longer a task of tracing stable roots and histories of origin but of tracking the non-linear routes that map instead what Paul Gilroy, with regard to the Black Atlantic diaspora, calls "fragile communicative relationships across time and space" (Gilroy 276). **The paper dwells on these relationships, especially** related to the in-between spaces that link the two types of writing together.

*Ruth Simbao • Rhodes University, Makhanda*

Personal, Spatial and Object Biographies in China-South Africa  
Migrancy: Visualizing Everyday Life and the Afterlife

Despite the long history of Chinese presence in South Africa, there is little understanding of the different waves of Chinese migration and the resulting complexities of various Chinese communities in South Africa. Anti-Chinese sentiment relies on a conflation of migration histories and a lack of knowledge about the experiences of Chinese South Africans during and after Apartheid. In this presentation I examine the entanglement of personal, spatial and object biographies in the visual arts, by focusing on socio-spatial experiences in life (daily work spaces) and in relation to the afterlife (burial spaces). I position these multi-modal biographies in the context of migrancy, which considers migration as an ongoing, post-arrival process. My first case study is the exhibition "Behind that Window: The Caroline Supply Store" (2020) that was curated by Tamzyn Botha and Sally Gaule. This exhibition took place in an old shop in Brixton, Gauteng, where Ho Kway Ping ran the Caroline Supply Store for 56 years. The exhibition portrays an intimate relationship between architectural space, everyday objects and personal experience. My second case study is a photograph created by the photographer Peter Glendinning in **collaboration with Binjun Hu. As part of Glendinning's series, "Attachment to the Soil"**, Hu worked with the photographer to create a visual narrative of her personal encounter with Chinese burial sites in Gqeberha, Eastern Cape. In this work, Hu grapples with her own move to South Africa from mainland China, and her spiritual connection to previous generations of Chinese South Africans. In my analysis, I argue that these artistic portrayals of intimacy hold powerful potential to challenge a-historical and sensationalist perceptions of Chinese presence in Africa.

Broader ties and local connections: Indian (Ocean) references in  
**Mahmoud Mau's Poetry**

In my contribution, I will reflect on the Indian and Indian Ocean connections of Ustadh Mahmoud Ahmoud Ahmed Abdulkadir, commonly known as Mahmoud Mau, a prominent Swahili poet, local intellectual and imam from the island of Lamu in northern Kenya. As I will show, his family history, his intellectual biography and his own poetry have been shaped by far-reaching Indian Ocean connections of Sufi networks, foremost the Alawiyya, which originated in the Hadhramawt (southern Yemen). Even before the Portuguese incursions, Sunni Merchants from the southern parts of the Arabian Peninsula (Yemen, Hadhramawt, and Oman) had settled all over the Indian Ocean area—in East India, parts of Kerala, Indonesia, Malaysia, and East Africa. They preserved their economic and social and religious ties with relatives, business partners, and scholars in various parts of the Indian Ocean, from Hadhramawt to India and East Africa. **Both Mahmoud Mau's grandfather, born in Gujerat but sent to East Africa in the late 19<sup>th</sup> century, and his father, an engineer who also taught in the madrassa, followed and contributed to networks of the *tariqa*. Also Mahmoud Mau (born in 1952) was appointed imam of Lamu's oldest mosque already at the young age of 33, but soon took a more critical position towards the established tariqa: His preaching in Swahili (rather than Arabic) and fighting for progress and modern education have earned him a name as *Mwalimu wa jamii*, “teacher of and for society”. He has been combining a variety of earlier concepts of reform Islam with activist engagement for his own local community: also in his poems, he fights against HIV Aids, corruption, children's rights and premature teenage pregnancies.** I will refer to his poetry to examine how he has been forging his intellectual agenda and position, drawing on a variety of concepts, which he roots locally but also in reference to a larger Indian Ocean Muslim world.



An Intersectional Reading of Race and Gender Politics in Abraham  
**Verghe's Cutting For Stone**

This paper considers literary representations of love and intimacy in Africa-Asian contexts in South Asian American writer Abraham Verghe's 2009 novel *Cutting for Stone*. The novel deals with the fortunes of a pair of mixed race twins Shiva and Marion Stone as they grow up in a hospital community in Addis Ababa during the period of British colonial trusteeship of Ethiopia from 1942 to 1952. The twins' adoptive family setting is of immediate interest as regards Ethiopian and Indian relations during this period, which is informed by the British colonial influences. The twins' adoptive parents are of South Indian origins, hailing from Madras. Hema and Ghosh are doctors, who had migrated to Addis Ababa to work in the British-run mission hospital known locally as Missing.

The focus of this paper is Ghosh's and his adopted sons' Indian diasporic masculinities in light of their relations with local Ethiopian women in the vicinity of the hospital. While Ghosh desires Hema, who embodies a more familiar Indian cultural ideal that serves to underscore his raced, classed and colonized masculinity situated in Ethiopian contexts, Ghosh's diasporic Indianness in an African space is negotiated through his own privileged position as a medical professional in relation to the hospital's Ethiopian personnel who occupy more subordinate positions in this community. This community is represented as being structured according to colonial racial, classed and gender hierarchies, dictated by white British hegemonic power relationalities. Ghosh's model of Indian diasporic masculinity illustrates a Bhabhaian mimicry based on 'the success of colonial interpretation of East African Asians as subjects of Empire' (Simatei, 2011: 60). Hence Indian diasporic writers' navigations of African spaces in exemplary texts like MG Vassanji's *The Gunny Sack* (1989), Peter Nazareth's *In a Brown Mantle* (1972) and Bahadur Tejani's *Day After Tomorrow* (1971) perforce raise questions about the race and gender dynamics internalized by colonized groups from different geographical

locations and how these travel (see Simatei, 2011, Nazareth, 1990, Jones, 2011). While there has been much engagement with the South Asian diasporic presence in East African countries like Kenya, Tanzania and **Uganda in literary texts, Abraham Verghese's text focuses on the less known Indian diasporic presence in Ethiopia.**

Considering African presences in India, John Hawley notes in his 2008 edited volume *India in Africa, Africa in India*, that Indians of African heritage living on the subcontinent are named Siddhis (derived from a North African term of respect), and Habshis whereby the term habashi was the Persian and Arabic designation for people of Abyssinian - Abyssinia being the former name for Ethiopia (4). The ancestors of these African Indians had migrated to the subcontinent as free and enslaved Africans through the Indian Ocean trade routes from as early as 1300 AD, settling mainly on the west coast of India. The advancement of many Africans in the local polities in the ensuing centuries, was attributed to their naval, martial and administrative prowess (See Oka and Kusimba, 2008: 203-229 in the same volume.) K. Mathews observes that historical relations between India and Ethiopia have long been cited as a feasible model of South-South cooperation. Remarking on the presence of a strong Indian community in Addis Ababa, Mathews notes that India and Ethiopia share commonalities in their modernization trajectories and in their struggles for independence from England and Italy respectively. (Mathews, 2007, 2010; see also Thubauville, 2014). While it is not clear if there was much professional exchange amongst medical professionals in Ethiopia and India during the British colonial period, Sophia Thubauville has noted that besides Addis Ababa University, the other oldest higher education institution is the Gondar College of Medical Sciences (2014: 77).

This contribution mobilises an intersectional framework to examine and interrogate how the Ethiopian women who are racialised as Black (Almaz) and **"half-caste" or "killis" (Helen and Turunesh) are objectified by Ghosh** as a means to home himself in a country where Indians are seen as temporary sojourners. **Ghosh's model of Indian diasporic masculinity** is taken up by his adopted sons Marion and Shiva, who later share romantic

and sexual intimacies with their Eritrean childhood playmate Genet, who had been raised in their family home as a foster sister. These younger mixed race relationships in adulthood reinscribe racial and gender hierarchies both in Ethiopia and in a further diasporic setting in the US, **which raises the troubling question of the Black woman's position and role** in these romantic constellations. Here the African woman is instrumentalised to reify the position of Indian masculine privilege in an African space as guaranteed by colonialism – which curiously serves to unhome her in the text. This necessitates the locating of the African **woman's** absent presence in the interracial gendered and class dynamics between African and Indian communities

These imaginative representations of African women by a South Asian diasporic male writer with affiliations to Ethiopia thus allows for intersectional engagements with Indian-African relations still fraught by the colonialities of race and gender, whereby the novel demonstrates how **'the aesthetic becomes a site from which critical thinking can take place'** (Mishra, 2007: 149).

***Kristina Wright • Oslo, Fine Arts***

### Cultural Patterns and Asia-Africa Intersections: Notes from an Artistic-Curatorial Exchange

This presentation is about a collaborative workshop and exhibition at Nafasi Art Space in Dar es Salaam with the Korean artist collective Bang & Lee. Bang & Lee create interactive installations with computer-generated montages and assemblages of various objects both mundane and artistic. Their research-based work incorporates various sources from history, literature and social anthropology to examine uses and limitations of technology as well as contemplate themes of absurdity, collaboration and friendship.

Funded by the Korea Foundation, the project at Nafasi was initially conceived of as an artistic and curatorial residency to explore the

multifaceted interactions between Asia and Africa from a historical vantage point into the present day. The artists and I were to spend the **month of March 2020 at Nafasi to familiarise ourselves with Dar's cultural milieu**, conduct workshops and open studio visits with Nafasi artists, and ultimately construct a site-specific installation to reflect on our findings and experiences from the time in Dar. The COVID-19 pandemic forced us to reconceptualise the project, and this presentation will discuss our revised format for **collaboration and exchange that used Bang & Lee's Artist Stone ceramic 3D printing initiative as a point of departure**. The exchange explored connections, parallels, and contrasts in Tanzanian and Korean design, patterns, and visual cultures in order to identify historical and contemporary symbols, concepts and systems that have informed both African and Asian societies. The collaborative workshops and culminating exhibition at Nafasi simultaneously reflected on modes of intercultural engagement when international travel is not possible.

**Mingqing Yuan • BIGSAS, Bayreuth**

Drifting in Africa (非漂): An Autobiographical Account of Being  
**"Guest" in Kenya**

With the rising intimacies between Africa and China in economics, politics and many other areas, the number of Chinese in the whole African continent has been estimated to be between 1 and 2 million in 2020. The most recent and ongoing wave of immigration from the PRC to Africa started around the beginning of the millennium, but only until 2019, a book-length autobiographical account is published in Chinese by Sino-Culture Press, after its brief appearance in a column in 2017 in the mandarin newspaper *West Africa United Business Newspaper* (西非统一商报) based in Lagos. Its name *Drifting in Africa* is a variation of the term **"Bei Piao" or Beijing Drifters** to refer to migrant workers who left their hometowns to pursue their dreams in a cosmopolitan city without a rooted cultural or material base amid all kinds of difficulties. This shared

state of drifting draws a parallel between recent Chinese migrants in Africa and internal labor movement within China. Through a close reading **of the autobiography, this paper proposes to take “guest living” or “ke ju”** as both an analytical category that helps to denote the strategy and mixed **sentiments of “drifting” in the South-South** migration, to unpack the complex relationship between individuals and nation in daily-life interactions and to capture how autobiographical writing functions as a genre to narrate both personal and national history in the globalized time.

## *List of Participants*

Robyn Aronstam **has worked as a filmmaker since the 1980's, coming of age during the final throes of Apartheid and pioneering towards the reformation of our visual arts identity.** Robyn production managed the official ANC history *ULIBAMBE LINGASHONI*, (1992) as well as produced and directed films for the National Union of Mineworkers. She has produced, written and directed documentary as well as drama for local broadcasters, SABC and etv. Her international resume as a script supervisor is considerable, with many films that defy the dominant narrative and create alternative landscapes for storytelling. She collaborates with Mira Nair on all her films and was awarded Associate Producer on *Monsoon Wedding*, which won the Golden Lion at Venice in 2000. Robyn has participated in writing programs through the National Film and Video Foundation and was awarded her MA in Creative Writing from University of Witwatersrand in 2020, writing on filmmaking as a liminal process from script to screen. She has taught film skills in India, NYC, and most of southern Africa and presently teaches film to Honours post graduate students at AFDA Johannesburg. Robyn is the custodian **of her late partner Henion Han's work, and is engaged in sharing his legacy far and wide.**

Yongkyu Chang from Hankuk University of Foreign Studies, Division of African Studies, Seoul, is participant of the BISS 2021. He is a Professor and anthropologist working on African belief systems and cultural change. He got his Ph.D. at University of KwaZulu-Natal in 2002 and conducted fieldwork in some parts of Africa on the related topics. His recent academic interest is focused on the issue of diasporic and migratory movements in and out of Africa and its cultural encounters with host communities. For an academic service, he is enacting as the president of Korean Association of African Studies and tries to bridge with African associations in other countries, especially in Asian countries, for academic collaboration. He has published and translated on African

and anthropological studies in Korea, including: Yongkyu Chang (ed.) **2020. South Korea's Engagement with Africa.** Singapore: Palgrave Macmillan; Yongkyu Chang. **2020 "Asia-Africa Relations-the way Korean and African encounter,"** Iwata, T. (ed.) Delaware: Vernon Press. pp. 111~134.

Onejoon Che is a visual artist and a filmmaker in Seoul. One of his first artistic projects involved photographing **Seoul's red-light** district, which began to decline after the anti-prostitution law took effect in 2004. He also made short films and archives that capture the trauma of the modern Korean history by documenting the ruins of the global Cold War: the bunkers constructed in Seoul during the immediate aftermath of the Korean War and are now abandoned, and the U.S. Army camps in South Korea vacated after the Iraq War. In recent years, Che worked on a documentary project about the monuments and statues made by North Korea for many sub-Saharan African nations. The resultant film is *Mansudae Master Class*. His on-going project seeks to create a documentary theatre, a film, an installation about Afro-Asian culture and identity. Che has exhibited internationally at the Taipei Biennial (2008), Palais de Tokyo modules (2012), the Venice Architecture Biennale (2014), the New Museum Triennial (2015), the Louisiana Museum of Modern Art Africa (2015), Busan Biennale (2018), Latvian Centre for Contemporary Art Survival Kit 10.1 (2019), and others. Che is a former fellow of Bayreuth Academy

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perspective. In: Emnet Tadesse Woldegiorgis, Irina Turner, Abraham Brahima (ed.): Decolonisation of Higher Education in Africa: Perspectives from Hybrid Knowledge Production. - London: Routledge, 2021, or Decolonizing Knowledge: Starting Points, Consequences and Challenges. In: Foro de educación, 18 (2020). Since over 20 years she works on education and related social processes in India.

Andrew J. Eisenberg is Assistant Professor of Music at NYU Abu Dhabi. His research focuses on music and sound culture in urban East Africa and the Indian Ocean world. He has carried out extensive field research in the Kenyan cities of Mombasa and Nairobi, and is currently writing a monograph on the musical poetics of Swahili identity in Mombasa from the 1930s to the turn of the millennium.

Ute Fendler is a Professor of Romance Comparative Literary and Cultural Studies at the University of Bayreuth since 2006. Her research interests cover literatures and film cultures of the Caribbean, West Africa, the Indian Ocean, and South America. Her research often leans on comparative approaches. More recent research deals with questions of inter- and transmediality, popular cultures, iconographies, with a regional focus on the Indian Ocean and East Asia as well as on transoceanic approaches. **Some recent publications:** “Lusophone filmmaking in the realm of transnational African cinemas: from ‘global ethnic’ to ‘global aesthetics’.” In: Livia Apa / Paulo de Sousa Aguiar de Medeiros: Contemporary Lusophone African Film: Transnational Communities And Alternative Modernities. Routledge, 2020, 33-51; **“SM Entertainment: From Stage Art to Neo Culture Technology (NCT).”** In: **Culture and Empathy** 2(3) 2019, 206-219. DOI: 10.32860/26356619/2019/2.3.0005; with Katharina Fink/Nadine Siegert/Ulf Vierke: Revolution 3.0: Iconographies of social utopia in Africa and its diasporas. München: AVM, 2019.

Jana Hönke is a Professor of Sociology of Africa at the University of Bayreuth. She currently directs the ERC INFRAGLOB project Africa’s Infrastructure Globalities, and is co-editor of Security Dialogue and the Spaces of Peace, Security and Development book series. Her research is



concerned with how governance practices are co-produced and contested, how they travel, and to what effect. Her current work examines in particular how political geographies transform through South-South relations by studying the contested social and security arrangements around large-scale economic projects in Africa. She is the author of **'Transnational Business and Security Governance. Hybrid Practices in a Postcolonial World'** (2013) and **'The Global Making of Policing. Postcolonial Perspectives'** (with Mueller, 2016). Prior to coming to the University of Bayreuth, she held positions at the University of Groningen, University of Edinburgh, Marburg University and Freie Universität Berlin. She studied African Studies, Political Science and Economics at the University of Leipzig and University of Bordeaux, and holds a PhD in Political Science from Freie Universität Berlin.

Pedro Pombo is a Portuguese anthropologist and art historian settled in India. In 2015 he received his PhD in Anthropology from ISCTE-IUL, Lisbon, with an ethnography on cartography, landscape, senses of belonging and local history in the South of Mozambique. Pedro researches traces of Afro-Asian circulations crossing aesthetic and anthropological approaches, focusing on archival and material traces, heritages, visual landscapes and memories in the Indian Ocean. This has sustained ethnographic research in Mozambique, India and several Indian Ocean islands. He is the co-author of a documentary on Goans in Tanzania, with the filmmaker Nalini Elvino de Sousa. His most recent research focuses on African heritages and contemporary art and the relation between culture and environment. He is an associated researcher with the Southern Atlantic/Indian Oceanic Africa cluster of the Project Regions2050, WISER, Wits University, South Africa. He was awarded a short term fellowship with the African Multiple Cluster of Excellence, Bayreuth University (June 2021).

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Ruth Simbao is the National Research Foundation Chair in Geopolitics and the Arts of Africa at Rhodes University, South Africa. She is the founder of the Arts of Africa and Global Souths postgraduate research programme, and a Professor in Art History and Visual Culture in the Fine Art Department. For the past five years, Simbao has led the Rhodes University editorial board of the African Arts journal (UCLA/MIT Press), and established a pan-African publishing workshop programme for Africa-based scholars in the visual arts. Her research on African responses to Chinese presence on the African continent focuses on the way artists and creatives grapple with the relationships between resistance and solidarity, and with the tensions between intimacy and global geopolitics. Simbao is also the PI for the Africa Multiple Cluster of Excellence research project on activism and social justice.

Clarissa Vierke is Professor of Literatures in African Languages at the University of Bayreuth. She is an expert of Swahili poetry, manuscript cultures and has been working on travelling texts in East Africa – both in Anglophone Kenya and Tanzania and Lusophone Mozambique. She is currently co-running a research project on literary entanglements in the Indian Ocean across boundaries of nations, languages and media. She is **principal investigator of the Cluster of excellence “Africa Multiple. Reconfiguring African Studies”** and the **spokesperson of the research section Arts and Aesthetics**. Together with colleagues from Leipzig and **Cologne, she set up the project “Recalibrating Afrikanistik” funded by the Volkswagen foundation** with the aim to critically consider the future of the study of African languages and literatures.

Christine Vogt-William is originally from Singapore and studied English, German and Psychology at the University of Essen, Germany. She **completed her doctoral thesis at the Centre for Women’s Studies at the University of York, England** as a Marie Curie Gender Graduate Fellow. She

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Kristina Wright Dziedzic has master's degrees in rhetoric and art history from the University of Illinois, Chicago and is a PhD candidate in Museum, Gallery and Heritage Studies at the University of Leicester in the UK. Through comparative case studies of contemporary art exhibitions in Nairobi and Seoul, her doctoral research investigates tensions between art as a facilitator of cultural understanding, driver of economic development and tourism, and conduit for communicating national narratives. She **taught art history and English at Ewha Women's University and Seoul National University** in South Korea from 2011-2019 and consulted on a project at the National Museums of Kenya to develop a comprehensive cultural heritage management system, digitise the collections and curate an online exhibition. She works as an independent curator and is currently a visiting researcher at the Centre for Museum Studies at the University of Oslo. She is co-curator of *Sanaa ya Makaratasi ~ African Paper Art: Process,*

Environment & Substance (Nairobi National Museum, 2012) and author of 'Global Korea, Multiculturalism and Discourses of Otherness: Cosmopolitanism and Contemporary Art Exhibits' in *What Do Museums Collect?*, ed. Sunhee Jang (Korean National Museum of Modern and Contemporary Art, 2019), *Art, Culture, and Tourism on an Indian Ocean Island: An Ethnographic Study of Jua Kali Artists in Lamu, Kenya* (Edwin Mellen Press, 2009) and 'Cleverest of the Clever: Coconut Craftsmen in Lamu, Kenya', *Journal of Modern Craft, Vol I, Issue 3, 323-343* (2008).

Yifan Mia Yang is a Ph.D candidate at Bayreuth University (BIGSAS) and a research associate within the INFRAGLOB project, where she is responsible for the China-Africa component. **She holds a dual bachelor's degree from Peking University in China and Waseda University in Japan, an MA degree (Research) in African studies from Leiden University in the Netherlands.** Prior to coming to University of Bayreuth, she worked as a research assistant in Kenya (2013, 2014), Tanzania (2014), and conducted ethnographic research in Senegal (2018). Her current research interest is international political sociology and critical security with a focus on West Africa.

Mingqing Yuan is a Junior Fellow at BIGSAS, University of Bayreuth and fellow of Recalibrating Afrikanistik. She is working on Literary Narratives on Kenya and China contacts (1963-2019) and is interested in postcolonial studies, Global South, Afro-Asian connections and world literature.

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Prof. Dr. Ute Fendler & Dr. Doris Löhr  
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