

08 July 21  
11 July 21

Workshop  
„Undisciplining and  
Methodologies of Care“

BOOK OF ABSTRACTS

## **Workshop „Undisciplining and Methodologies of Care”**

**08 – 11 July 2021**

### Organizers:

Prof. Dr. Katharina Schramm (Bayreuth)

Dr. Memory Biwa (Windhoek)

Eleanor Schaumann, M.A. (Bayreuth)

## PROGRAMME

**TUESDAY, 08 JULY 2021**

*Botanical Garden, OPENING*

**18:00-19:30**

**Nathalie Anguezomo Mba Bikoro:**

Performance Lecture: WHERE IS YOUR FIRE

**FRIDAY, 09 JULY 2021**

*S58, SCENES*

<b>09:00-09:30</b>	<i>Framing of the Workshop</i>
<b>09:30-11:00</b>	<b>First Session: Archival Practice</b> Renate Schafberg: KARAKUL – A Sheep as Collection and Research Object  Hanin Hannouch: The Archive's Various Colors
<b>11:00-11:30</b>	<i>Coffee Break</i>
<b>11:30-13:00</b>	<b>Second Session: Multispecies Encounters:</b> Bernard Moore: 'Their Days Are Numbered': Jackals, Shepherds, and Apartheid Capitalism in Southern Namibia  Eleanor Schaumann: Relational Knowledges of Sheep Shearing/Shearing Is Caring
<b>13:00-14:00</b>	<i>Lunch Break</i>
<b>14:00-15:30</b>	<b>Third Session: Post_Colonial Landscapes</b> Anselmo Matusse, Lesley Green & Frank Matose: Neo-Extractive Landscapes in 'Post-Colonial' and 'Post-Socialist' Mozambique  Christian Nekare: Karakul Development in Post-Colonial Namibia
<b>15:30-16:00</b>	<i>Coffee Break</i>
<b>16:00-17:30</b>	<b>Fourth Session: Layered Knowledges</b> Banu Subramaniam: Rememoring a Queer Planet: Tending Genealogies of Care  Katharina Schramm: Un_Doing Disciplines – Un_Doing Race

## SATURDAY, 10 JULY 2021

### S58, APPROACHES

09:30-11:00	<b>Fifth Session: Decolonial Strategies</b> Sabelo Ndlovu-Gatsheni: Decolonization: From Theory to Practice  Chakanetsa Mavhunga: Dare to Invent the Future: Knowledge in the Service of and through Problem-Solving
11:00-11:30	<i>Coffee Break</i>
11:30-13:00	<b>Sixth Session: Silence and Absent-Presences</b> Thando Njovane: Silent Presences: Fiction, Colonialism and the Shadow of History in Kenya  Memory Biwa: Shadow Archives: Reading Across Swakara's Visual-Tactile Space
13:00-14:00	<i>Lunch Break</i>
14:00-15:30	<b>Seventh Session: Knowing Otherwise</b> Zayaan Khan: Can It Be that My Own Organs, Thoughts and Dreams Have Been Entangled in the Network of Capital?  Lynette Diergaardt: Thinking with One's Hands
15:30-16:00	<i>Coffee Break</i>
16:00-17:30	<b>Eighth Session: Practices of Care</b> Melody Howse: Remembering Violence  Temi Odumosu: Thick Description: Travelling, Tracing, Tethering

## SUNDAY, 11 JULY 2021

### S58, TENTATIVE

10:00-12:00	publication plans/way forward
-------------	-------------------------------

## **ABSTRACTS**

***Renate Schafberg***

### **“KARAKUL – a sheep as collection and research object”**

Biologically, the Karakul sheep belongs to the group of fat-tailed sheep. These sheep can store fat in their tails, which makes them ideal for extensive grazing in sparse, open grasslands. And they have been doing so for over 4,000 years. With its genetic make-up, the Karakul represents a very old livestock. Uzbekistan is given as the original breeding area, but with a stopover at the University of Halle, a further main breeding area was established in today's Namibia during the colonial period.

The sheep as a farm animal provides wool, milk and meat. Since the Middle Ages, fat tails have been documented in Arabic and Persian recipes and up to now they are appreciated as a delicacy by many people. Their coarse wool is hardly in demand commercially. Although the lambs from the Karakul have a noble characteristic: at birth, they wear a silky, shiny splendour of curls. These curls are processed into furs and preserved as fine garments such as coats. The German term "Persianer" does not describe the origin of the sheep, but the trade route of the furs via Persia.

The pelts of the Karakul lamb can only be obtained in the first days of their life, as the curls grow out into the normal coat after a short time. Until the end of the 19th century, Karakul breeding was spatially limited to the area of Uzbekistan. At that time, the opinion prevailed that the fat tail and the special curls were formed exclusively regionally. But the Karakul fur trade in Europe began in the Thorer fur house in Leipzig and with the breeding of these sheep outside Uzbekistan. For after the sheep were successfully bred in Halle with curl variations, the animals were also exported. The establishment of a new, now globally important, breeding area in Namibia is linked to the University of Halle and several personalities (Julius Kühn (1825-1910), Ferdinand Wohltmann (1857-1919), Paul Albrecht Thorer (1858-1920), Gustav Frölich (1879-1940) or Friedrich von Lindequist (1862-1945)). The collection of domesticated animals keeps sheep skeletons (more than 250 karakul pure breeds), furs, photographs and archival material in order to make these available for research.

***“The Archive’s Various Colors”***

This presentation focuses on the presence of color in the archives and its fraught relationship to colonialism and history. It focuses on three key issues facing both archivists and scholars: 1) Historical Colorization aka tinting (the addition of pigments to the surface of a photograph) dates back to 1840 and was applied to both paper prints and to glass slides to imbue them with liveliness and enhance their aesthetic qualities. In photographic collections, as such as the one at the Ethnologisches Museum (Berlin), it was also employed to exoticize people and landscapes in the colonies of the German Empire which complicates not only their care and need to restore them (artificial pigments are tricky!), but also their epistemological meanings. 2) Pigment history: In technical or scientific collections, dyestuff with names like "Congo red" and "Prussian Blue" were used in medicine for staining or by the textile industry. Their names and packaging often reflects the commercialization of colonialism as it penetrated the most obvious aspects of people's lives; colour, and the need for custodians today to contextualize these terminologies and the knowledge they reproduce. 3) Digital colorization applied to archival black and white images has been irking historians and museum practitioners on social media for a while. Yet, beyond claims of falsification, determining the nature of their discontent is as tricky as the relationship of color to historical truth and historical truth to photographic objectivity. Here I will provide some initial guidelines to tackle this question.

**“‘Their Days Are Numbered’: Jackals, Shepherds, and Apartheid Capitalism in Southern Namibia”**

Namibian sheep farmers have always struggled with jackals, especially in the arid southern districts bordering the Orange River. In precolonial times, Nama shepherds ensured that several trained hounds accompanied the flock as it moved from one grazing site to another. During the early years of colonial white settlement in the region, this practice was continued on white-owned land, except the African shepherds were now tenants or wage-labourers. With economic boom and the institutionalisation of apartheid from the late 1940s, formal strategies were pursued to combat ‘vermin’: a socio-legal category encompassing carnivores deemed to threaten the economic stability of white settler agriculture.

This paper explores the political economy of the term ‘vermin’ in Namibian agricultural and conservation history. From the early 1950s, increased investment into farm infrastructure in Southern Namibia – particularly into jackal-proof fencing and poison – witnessed the decimation of carnivorous vermin, to the detriment of the shepherding workforce. After all, once these massive sheep farms are cleaned of carnivores, jackal-proofed, and divided into grazing camps, shepherds are no longer needed; during the late 1960s and early 1970s (when fencing was completed) in Southern Namibia, 30-70% of shepherds were released. While one magistrate referenced the perceived success of the 1960s jackal eradication campaigns by claiming that ‘their days are numbered’, it was in actuality the shepherds who had run out time.

However, as agricultural systems and technologies change, so does the very definition of ‘vermin’. The aardwolf, an insectivorous relative of the hyena, and the aardvark were the main victims of this change. Because of insectivores’ tendencies to burrow under fences in search of termite locations, jackals could then use their tunnels to re-enter cleaned camps. Insectivores, therefore, had to be eliminated. As late as 1989, the eve of Namibian independence, aardvarks and honey badgers remained on the ‘vermin’ list in jackal-proofed districts.

Aardwolves and other non-carnivores became ‘vermin’ not because of active predation, but because of their interference with newly created agricultural technologies and the possibility of a shepherd-less farm, and by extension, the profitability of apartheid white settler agriculture. The categories ‘Vermin/Ongedierte’, ‘Pest’, or ‘Problem Animal’ don’t

just reflect anthropocentric concepts of nature, space, and environment; they are categories of political economy reflecting specific historical developments of particular agricultural landscapes.

*Eleanor Schaumann*

***“Relational knowledges of sheep shearing/Shearing is caring”***

In this paper I explore the knowledge configurations of sheep shearing. Experimenting with methodologies of patchwork anthropology, I trace the configurations of shearing knowledge, sheep bodies and sheep-human socialities in the Swakara/Karakul industry in Namibia. I pay particular attention to the ways that different spheres of knowledges and skills are narratively and materially constructed. I argue that farm workers’ and farmers’ knowledges are separated and hierarchised while simultaneously deeply entangled through ideals of hands-on farming and authenticity. These knowledge practices are enacted through and upon the bodies of sheep and shearers. Considering the current crisis of the Swakara/Karakul industry, I investigate how sheep shearing relationalities are maintained and reconfigured.



**“Neo-extractive landscapes in “post-colonial” and “post-socialist” Mozambique”**

Focusing on Mozambique’s state’s agenda and policies, this study of one specific post-colonial landscape analyses the emergence and operations of neo-extractivism in Mozambique promoted to transform rural areas. Neo-extractivism refers to ways in which the state not only creates conditions for the private sector to operate and thrive, but it is also actively involved in extractive activities through its authority to grant land use rights for exploration and making contracts, because land is state property. Both corporations and the state reframe landscapes and residents who occupy and relate to such landscapes as ‘resources’. Residents’ participation in the neo-extractive form of accumulation, prior to project implementation, is premised on the top-down, administrative, and technical process called *consultas comunitárias* (community participations), and after project implementation as cheap labour and resources. Using ethnographic material gathered from June 2016 to April 2018, in Lugela district, and local residents’ notion of *passear* (have a walk/talk), this presentation focus on seeds and soils as both empirical and theoretical steppingstones to bringing forth residents’ eco-political struggles, and their relational ecologies and moral economies of care that remain invisible or unaccounted for in mainstream developmental narratives in the country.

**“Karakul development in post-colonial Namibia”**

2021 marked Namibia's 31st independence anniversary, karakul representation in different sectors of the society, particularly in economy, has in 3 decades transitioned and restructured transboundary relations within the region, and abroad. Looking more specifically at the economic sphere, Karakul-Centered developments have created many arenas of development which has benefited the human race in many other aspects not accounted for, on the one hand, it has been established in several studies that Karakul was used silently to dispossess lands, native animals, people and superimposes foreign legal norms and practices of human-animal relations upon the indigenous communities and their environments. This paper, from a Namibian perspective will try to ascertain existing policy on karakul development in the country and effects at both political and economic level. The aim of the paper is to interrogate the extent to which the size of land available for agricultural and non-agricultural activities is compromised, ultimately tackling the uneven nature of the Karakul industry and its ever-changing landscape. At the same time, this paper acknowledges that at present many communal farmers have developed their farming and livelihoods through Karakul, and some local farmers are successful farmers, breeders and have positions on agricultural boards in Namibia which form the basis to argue that despite historical gaps there is progressive intergenerational development in the industry and thus an inheritance for descendants.

*Banu Subramaniam*

***“Rememoring a Queer Planet: Tending Genealogies of Care”***

I depart from the usual story of the “two cultures,” where the humanities and sciences were once separated, and can now be brought together in conversation through feminist Science and Technology Studies (STS). What gets lost in this genealogy in feminist studies is the erasure of women of color feminists, indigenous feminisms, and postcolonial, diasporic and queer feminists, who have always written more syncretic symbiotic stories about care and caring that do not privilege the “human.” I draw on theoretical tools from feminist and queer theory, indigenous, diasporic and postcolonial theory to tend long ignored genealogies within STS that pay attention to caring relationalities of planetary life. These genealogies allow us to retheorize the botanical in this era of the Anthropocene.

*Katharina Schramm*

***“Un\_Doing Disciplines, Un\_Doing Race”***

Some time ago, Amade M'charek has provocatively suggested that we ought to care for race in order to be able to undo it. In joint conversations we have discussed how such “care” would require open-ended methodologies that would allow us to see how race is articulated in different practices, how it travels, shifts and changes across different spheres and genres, how it appears and disappears in scientific and governmental practices and how we can analytically account for (and politically respond to) this multiplicity. In my paper, I will sketch some ideas of how to approach this complexity in relation to the colonial archive as it emerged around Karakul sheep as model organisms in genetics and agriculture. I will focus on the ways in which knowledges about race and species intersect(ed) in and across disciplinary formations. On the one hand, this concerns the notion of the phenotype and its hierarchical classification and valuation. On the other hand, it concerns the very boundary between human and non-human/animal that underlies racial thinking. Paying careful attention to these circulations of layered knowledges, I attempt to reframe the decolonial call for undisciplining in methodological terms as a way for undoing race.

**“Decolonization: From Theory to Practice”**

The present conjuncture in the knowledge domain is dominated by calls and demands for decolonization. For the 21st century, this is a resurgent and insurgent phenomenon which seeks to change the world of knowledge. This presentation performs two key tasks: (a) definition of decolonization and (b) explains how decolonization is to be done in practice. In short, the presentation articulates some concrete steps to be taken in decolonizing knowledge as part of the large agenda of Undisciplining.

**“Dare to Invent the Future: Knowledge in the Service of and through Problem-solving”**

In this contribution out of his forthcoming book now completed, Chakanetsa will propose a knowledge in the service of and through problem-solving. The book is part of the Global South Cosmologies and Epistemologies Initiative, which invites us to trans-hemispheric conversations that are not mediated by, or wired through, western-and-white referents, that abolish hierarchies of knowing, and open up a parliament of knowledge where every society is capable of, indeed invents and orders, know-how. Such a knowledge, Chakanetsa argues, fundamentally departs from the western-and-white mode of knowledge production and curriculum based on 'enlightenment' that has failed Africa and black communities in particular. The decolonial critique is not itself enough unless we engage in a knowledge in the service of and through problem-solving, a knowledge that remembers the culpability of the disciplines, especially anthropology and German medical anthropology in particular, in the colonial project and its scientific aspects (the recent 'Letting Anthropology Burn' debate on Twitter refers). A knowledge that takes Global South ways of seeing, knowing, knowinghow, and inventions on their own terms, as starting points for theory and making. A knowledge whose purpose is not simply to know, or critique, but to build. Inspired by Thomas Sankara, Chakanetsa invites us to locate ourselves in our own communities, not simply as researchers doing 'ethnography' and 'participant observation' with our 'informants' (all mired and naive concepts) or diagnosticians of problems for others to solve, but rather, to produce knowledge in the service of and through problem-solving, with (not for) the people. African intellectuals should lead that revolution, provided that they commit suicide to their enlightenment identities as academics qua academics--to lead and stop complaining or just writing about it!

## *Thando Njovane*

### **“Silent Presences: Fiction, Colonialism and the Shadow of History in Kenya”**

The past few years has seen a resurgence of the African historical novel, a genre which looks both backwards into the colonial encounter and forwards towards some kind of tomorrow. Two novels of this kind are by Kenyan authors, Yvonne Adhiambo Owuor (*Dust*, 2013) and Peter Kimani (*Dance of the Jakaranda*, 2017), and while they have different historical orientations, both have at their epicenters a house whose significance shifts as the political circumstances change. In light of this common feature, my paper is concerned with mapping the manner in which material repositories of colonial pasts are reconfigured in the contemporary moment, and yet retain traces of said pasts. This, I argue, involves a recognition of the ways in which the past is never really over, so the more fundamental question becomes how we might live with this recognition.

## *Memory Biwa*

### **“Shadow Archives: Reading Across Swakara’s Visual-Tactile Space”**

This paper explores collections of photographs of Swakara (karakul sheep) farming. Photography, a primary technology employed by breeders to image pelt characteristics of newborn lambs to designers of Swakara products on models; is hinged on the visualizing economies of animals, people and space. These technologies in location construct ideas on aesthetics, texture, value, and similarly spatialises racialised and gendered bodies (McKittrick, 2006). The photographs form part of a knowledge-making apparatus, a colonial photographic archive, which constructs a range of moments, and may be re-asserted using modes and techniques which have the potential to loom large, overshadow present questions of farming and spatial histories (Lalu, 2009). I ‘read across’ collections of images, authorship, genres, circuits; and alongside literature on farming in southern Namibia (Sylvester, 1998, Koessler, 2005, Moore, 2020), to begin to trail overlapping and asymmetrical histories in farming, land, and their visual (and other sensory) techniques, knowledges or to moments of dislocation, which point elsewhere.

*Zayaan Khan*

**"Can it be that my own organs, thoughts and dreams have been entangled in the network of Capital?"**

Navigating this city some twenty years after democracy, some 400 years after the violent intrusion of colonial multi-nationalism and some thirty-something years after my birth; it has been a treacherous journey of identity, connecting missing dots and slowly comprehending a silenced aftermath of genocides. What does transformation look like when the foundations of what we acknowledge of our history are silenced? The more we learn, the more it is clear our City is a city of unmarked gravesites, that although we rank as one of the highest floral kingdoms globally, we separate diversity from our lived experiences and are unable to allow both to flourish together. With such diversity and with this area of the world being an origin of humanity, ancient history holds answers to such simple and profound cultural occurrences and because of our oral traditions and colonial projects of decimating other knowledges, how do we reclaim ourselves through the ashes of our histories? I will unpack indigenous knowledges that speak to unravel our formalised ways of knowing through time scales, the spectrum of life and death and regaining a spiritual politic. To understand that knowledge is embedded in land and through intimate relationships, clues begin to surface. Building methodologies from practice, from dreams and from building into the AncientFutures perhaps transformation can be both healing for ancient traumas as well as contemporary relations.

### **“Thinking with One’s Hands”**

How can art practice be used as a way of creating new knowledge? How can art practice be used to un-discipline standard practices of thinking to create new ways of problem solving? What is the framework within which weaving should be understood and practiced, and how could this contribute to a future for methodologies, and knowing otherwise in textile and weaving systems in Namibia?

To answer some of these questions we need to understand what the textiles industry in Namibia looks like and how the fiber artist’s practice can improve their operations. The field of textile production in Namibia mostly centers around small businesses that produce hand-made interior products and textile accessories that cater to the tourist markets. Karakul sheep are sheered annually and farmers often regarded the wool as waste. Ibenstein weavers, as the oldest weaving company in Namibia, was most likely the first to consider this “waste” as a useful material for weaving. In turn, another weaving company, Kalahari Wild Silk, experiments with silk weaving harvested from wild moth cocoons. Kalahari Wild Silk is a small textiles factory in Leonardville, Namibia. Both companies are currently at risk of closure because of a drop in demand for their product. The anti-fur countries, world economic down-turn and COVID-19 pandemic have had the largest influence on their survival. In order for businesses like this to survive they need to consider new markets and they need to introduce a more conceptual approach to their production process. The artistic practice includes a combination of theory and practice-led research methodologies to best deal with conceptual work from an analytical perspective that is then conveyed through a body of work. So understanding this how can Weaving and Memory as concepts then conceptually be translated into writing? Weaving embodies history through memory, which can be a very powerful tool to convey emotions long buried or forgotten. Constructing a fabric on the loom requires repetitive accumulation of threads. Weaving moves forward in a progressive, logical, sequence. Weaving memories together pick by pick, progressively, can make the memories of the weaver come alive and take on a concrete appearance. Weaving allows memories to move from a transient state into reality. I could argue that weaving is a form of writing. Artists do not always communicate using words, but through their work, they allow a more subliminal conversation to emerge that is intimate and unique. “Thinking with one’s hands” can open



doors to different ways of communicating and learning. In order for the artistic approach to research practice to be effective, we need to test it on other fields that take on a more theoretical research practice.

### *Melody Howse*

#### **“Remembering Violence”**

The concept of care as method sits deep in the approach to my work, how can we remember violence in a way that does not re-traumatize, does not dehumanize? These are the questions I have worked with on my current research project ‘Kontrolle – Racialized encounters and the body.’ This paper explores the ways in which care as practice and as substance needs to be built into methodologies which attend to trauma, I attempt to do this through unpacking a performance based method developed for re-narrating the police ‘stop and search.’ As such it is a meditation on how do we create knowledge ‘together’ in a way that does not reproduce epistemically violent dynamics of power, and in doing so I draw on the Black feminist practices and theory of (Spillers 1987, hooks 1994, Hartman 1997, Sharpe 2016) whilst considering what care looks like in practice and application.

### *Temí Odumosu*

#### **“Thick Description: Travelling, Tracing, Tethering”**

This presentation reflects on the role that descriptive practices can play in the work of historical recovery and care-full stewardship. Taking as a starting point Denzin’s methodological notion of “thick description” as entanglement, as performative writing that inserts “history into experience”, the discussion engages an expanded approach to close reading research encounters with racialised colonial things, presences and absences. The aim here is to think through the usefulness of this method – as testimony, as corrective, as metadata – and place it in dialogue with Black radical feminist practices of embodiment, refusal, and fabulation.

## BIOGRAPHIES

### *Anguezomo, Mba Bikoro Nathalie*

Mba Bikoro's work analyses processes of power & science fictions in historical archives critically engaging in migrational struggles & colonial memory focusing on queer indigenous and feminist biopolitics. The artist creates immersive performative environments for alternative narratives and future speculations of colonial resistance movements led by African women of the German diaspora and indigenous communities. Sedimented in narratives of testimonial Black queer experiences of sonic nature archives, revolt, queering ecologies and postcolonial feminist experiences towards new monuments which reacts to the different tones of societies shared between delusions & ritual. The work offers complex nonbinary readings pushing new investigations about the architectures of racisms in cities, the archeologies of urban spaces & economies of traditional systems by exposing the limitations of technologies as functional memory records. She has developed frameworks of rituals and healing in performance work that often reveal the entangled colonial histories of migration at site-specific spaces to dismantle prejudices and organise accessible levels of consciousness through testimonial archives of local communities to build independant emancipatory tools for liberation, education, consciousness, intimacy and healing. She is lecturer in Curating Black Visual Cultures & Philosophy at TransArt Institute New York & Fine Arts practice at the University of Liverpool, artistic & curatorial supervisor of the Artists in Training Programme at the UdK and the University of Bergen Norway. She is Artistic Director of Nyabinghi\_Lab collective, recently curating the performance programme 'Radical Mutations' at Hebbel Am Ufer Theatre Berlin with Wearebornfree! Empowerment Radio. She moderates the annual Berlinale Film Festival & currently has an Artistic Fellowship from the Goethe Institute In Bahia Salvador and Research Fellowship in the "Somatic Charting" project from the Institute for Endomic Research. Her work was recently featured by Deutsche Welle TV in a series of short films on German Colonialism and Black Resistance. Her work has been featured in several international exhibitions and Biennales including the Havana Biennale (2019), Dak'art Biennale (2012;2018), Venice Biennale (2016) and La Otra Biennale in Bogota (2013) and RAVVY Performance Biennale Yaoundé (2018).

### *Biwa, Memory*

Memory Biwa born in Windhoek, Namibia, now resides in Germany. A recipient of the 2021 DAAD Artists-in-Berlin program, she intends to continue her research with historical and contemporary sonic archives. Biwa curates workshops for the artist residency between Akademie Schloss Solitude and Namibian institutions, 2022. Biwa is on the advisory council of “Dekolonial Berlin – Memory Culture in the City”.

### *Diergaardt, Lynette*

Lynette has a Master’s degree in Fine Arts in Textiles from Kent State University. Prior to that she obtained a Bachelor of Arts degree in Textile Studies and Fashion Studies from the University of Namibia. Lynette Diergaardt is a proud alumni of the Fulbright Scholarship program and has participated in numerous group and solo exhibitions. She is currently a lecturer for Arts Education at Khomasdal Campus, Windhoek.

### *Green, Lesley*

Prof Lesley Green is the founding director of Environmental Humanities South, an accredited research centre attached to the University of Cape Town, where she is Professor of Anthropology. A former Fulbright Scholar at the Science and Justice Research Center at the University of California at Santa Cruz, Mandela Fellow at Harvard, and Rockefeller Humanities Fellow at the Smithsonian Institution in Washington DC, her research focuses on understanding and strengthening justice-based environmental governance in Southern Africa. She is currently a Cheney Visiting Research Fellow at the School of Earth and Environment at Leeds, hosted by the Global Food and Environment Institute, where her task is to build stronger social science engagement with earth and life sciences, so that environmental governance can be improved. She is the editor of *Contested Ecologies: Dialogues in the South on Nature and Knowledge* (HSRC, 2013), co-author of *Knowing the Day, Knowing the World* (Arizona, 2013), and author of *Rock | Water | Life: Ecology and Humanities for a Decolonising South Africa* (Duke University Press / Wits University Press, 2020), and co-author of the website *WaterStories*, [waterstories.co.za](http://waterstories.co.za), which aims to establish an ethics of care in for open water bodies in the city of Cape Town.

### *Hannouch, Hanin*

Hanin Hannouch is a postdoctoral researcher at the Ethnologisches Museum, Berlin State Museums (Prussian Cultural Heritage Foundation) in cooperation with the Max-Planck Kunsthistorisches Institut in Florenz. Her projects on color photography are numerous: besides her monograph on color photography in Imperial Germany, currently in preparation, she is the volume editor of Gabriel Lippmann's Colour Photography: Science, Media, Museums with Amsterdam University Press (late 2021/early 2022) and the guest editor of another special issue dedicated entirely to three-color photography, out in April 2022. She guest edited the journal Cinergie's issue "Destabilizing Histories: (Re-)appropriation in Photography and Cinema" (No.17,2020) and was previously a postdoctoral researcher at the KHI's 4A Lab: Art Histories, Archaeologies, Anthropologies, Aesthetics and at the Berlin State Museums. She was international fellow at the German Maritime Museum: Leibniz Institute for Maritime History (DSM). She received her PhD from IMT Lucca, School for Advanced Studies (2017) with a dissertation titled Art History as Janus: Sergei Eisenstein on the Visual Arts after her International Masters in Art History and Museology (IMKM) at the Ecole du Louvre in Paris and the University of Heidelberg (2014), and another Masters (2012) and BA at Université Saint-Esprit de Kaslik.

### *Howse, Melody*

Melody Howse is a PhD Candidate, Researcher, filmmaker and educator from Belize & UK. She is currently working on her doctoral thesis 'Kontrolle! Racial encounters and the body' with the University of Leipzig that encompasses police violence, racial profiling and the effects and repercussions on the body. Prior to pursuing a PhD in Anthropology she worked as a director and producer on commercial and cinema documentaries. Outside of these roles Melody works with various social justice initiatives in the city of Berlin using her skills to help amplify their work and message.

### *Khan, Zayaan*

tba.

### *Matose, Frank*

Frank Matose is an Associate Professor in the department of Sociology and a Co-Director of the Environmental Humanities South Centre at the University of Cape Town, South Africa. His research interests are in environmental sociology with a particular focus on Southern Africa, placing emphasis on the intersection of local people, the state, capital, forest and resource conservation, and the political economy of protected areas. Interests in these areas are informed by intellectual projects around environmental governance, social justice, and commons in Africa. He is a past board member of the International Association for the Study of Commons (IASC, 2006-2012) and a member of the editorial board of the International Journal of the Commons and Environment and Planning E: Nature and Space. Frank is also a member of International Sociological Association (ISA) in which he is active in the Research Committee on Environment and Society (RC24). He has a forthcoming monograph titled Politics of Chronic Liminality: Forests and the power of the marginalised in Southern Africa and an edited volume titled The violence of conservation in Africa: State, militarisation and alternatives (with Maano Ramutsindela and Tafadzwa Mushonga, Edward Elgar Publishing). For a detailed profile: <http://www.sociology.uct.ac.za/dr-frank-matose>

### *Matusse, Anselmo*

Anselmo Matusse holds a PhD degree in anthropology from the University of Cape Town. His PhD project was based on Mount Mabo, in central Mozambique, and focused on the changing relations between residents and Mount Mabo as NGOs and scientists were attempting to turn the mountain into a protected area. His research interests include nature conservation, community empowerment, traditional knowledge systems, local innovations and innovators, digital humanities, and science communication. Matusse is author of the article "Laws, Parks, Reserves, and Local Peoples: A Brief Historical Analysis of Conservation Legislation in Mozambique" Conservation and Society 17(1) 15-25.

### ***Mavhunga, Chakanetsa***

Chakanetsa is an Associate Professor of Science, Technology, and Society (STS) at MIT currently directing the founding of Research || Design || Build (RDB), a rural community- 2 based research and innovation institute in Zimbabwe dedicated to people-initiated rural development. He is the editor of the initiative's book series. He is the author of three books on African science and technology: *Transient Workspaces: Technologies of Everyday Innovation in Zimbabwe* (2014). *What Do Science, Technology, and Innovation Mean from Africa?* (editor, 2017), and *The Mobile Workshop: The Tsetse Fly and African Knowledge Production* (2018), all with MIT Press. He has just finished his latest book, *Dare to Invent the Future: Knowledge in the Service of and Through Problem-solving*.

Current book: *Dare to Invent the Future: Knowledge in the Service of & through Problemsolving*

### ***Moore, Bernard C.***

Bernard C. Moore is a PhD Candidate in African History at Michigan State University in the USA. His research is concerned with the economic and environmental history of agriculture in Namibia during the apartheid period. He investigates the relationship between vermin eradication schemes, apartheid homeland policies, and the casualisation of labour hire throughout the second half of the 20th century in arid southern Namibia. In addition to his work at MSU, he is employed as a history lecturer at the University of Namibia, as an economic history researcher on the ERC-funded project 'The Political Economy of African Development', and as a Fulbright-Hays DDRA Research Fellow through the U.S. Department of Education.

### ***Ndlovu-Gatsheni, Sabelo***

Sabelo J. Ndlovu-Gatsheni is Professor and Chair of Epistemologies of the Global South with Emphasis on Africa at the University of Bayreuth in Germany.

### ***Nekare, Christian***

Christian Nekare is a Human Geographer at UNAM, where he lectures on various multidisciplinary courses in Geography, Heritage and History. Completed his degree in Geography and History at UNAM, went on to pursue MA in Heritage and Development at the University of Turin/Italy (2013). Currently, reading for his 2nd MA in Geography at UNAM. Previous work experience includes working as a researcher for Namibia's road to independence projected under UNESCO.

### ***Njovane, Thando***

Thando Njovane is an early-career and Andrew Mellon scholar at Rhodes University.

### ***Odumosu, Temi***

Temi Odumosu is an art historian, curator, and Senior Lecturer in Cultural Studies at Malmö University in Sweden. She is author of *Africans in English Caricature 1769-1819: Black Jokes White Humour* (2017). Her research interests include colonial visual cultures and archives, postmemorial art and performance, ethics-of-care in representation, and critical data/digitisation practices. Overall, she is focused on the multitude ways art can mediate social transformation and healing. She is currently a member of the research network *The Art of Nordic Colonialism: Writing Transcultural Art Histories*.

### ***Schafberg, Renate***

After my doctorate in biology in Braunschweig, I led the anthropology department at the Saxony-Anhalt State Office for Archaeology in Halle for 5 years. Since 2003, I am a senior researcher at the animal breeding group of the MLU. In 2007, I took over the management of the collection and the exhibition. Today I would describe myself as an osteologist with a focus on companion animal science and a connection to applied animal breeding.

### ***Schaumann, Eleanor***

Eleanor is an anthropologist and PhD-researcher in the “Karakul Circulations” research project. She received her Master’s degree at the Free University Berlin with a thesis on “Multispecies relations of sheep in North Frisia: On politics of fences and faeces”.

### ***Schramm, Katharina***

Katharina holds the Chair for Social and Cultural Anthropology at the University of Bayreuth, where she is a PI at the “Africa Multiple” Cluster of Excellence. She also heads the working group “Anthropology of Global Inequalities”. Her research is situated at the interface of critical race studies, heritage studies and postcolonial STS. She is the author of “African Homecoming: Pan-African Ideology and Contested Heritage” (Left Coast Press, 2010). Among her recent publications are a co-edited special section on “Race and Face” in *American Anthropologist* (vol. 122, issue 2, 2020) as well as a special issue on “Claiming Citizenship Rights Through the Body Multiple” in *Citizenship Studies* (vol. 23, issue 7, 2019). She is a member of the “Karakul Circulations” research team.

### ***Subramaniam, Banumathi***

Banu Subramaniam is Professor of Women, Gender, Sexuality Studies at the University of Massachusetts, Amherst. Trained as a plant evolutionary biologist, Banu’s work engages the feminist studies of science in the practices of experimental biology. Author of *Holy Science: The Biopolitics of Hindu Nationalism* (University of Washington Press, 2019) *Ghost Stories for Darwin: The Science of Variation and the Politics of Diversity* (University of Illinois Press, 2014), and coeditor of *MEAT! A Transnational Analysis* (Duke University Press 2021), *Making Threats: Biofears and Environmental Anxieties* (Rowman & Littlefield, 2005), and *Feminist Science Studies: A New Generation* (Routledge, 2001). Banu’s current work focuses on decolonizing botany and the relationship of science and religious nationalism in India.



## Venues

### **RW I, SS8**

Universität Bayreuth  
Universitätsstraße 30  
95447 Bayreuth

### **Botanical Garden**

Universität Bayreuth  
Universitätsstraße 30  
95447 Bayreuth

obg@uni-bayreuth.de  
<https://www.obg.uni-bayreuth.de>



**UNIVERSITÄT  
BAYREUTH**



Please note:  
Photographs and footage will be taken throughout the conference. These will be used by the Africa Multiple Cluster of Excellence for marketing and publicity purposes in our publications, on our website and in social media or in any third party publication.