

Die Vibration der Dinge

Dinge, auch künstlerische Objekte sind in soziale und gesellschaftliche Kontexte eingebunden. Objekte sind lebendig, sie vibrieren und erzeugen Resonanz. Verändert sich ihr Kontext, verschieben sich ihre Bedeutungen und Werte. Sie besitzen eine Aufladung, die sich verändern und gar verschwinden kann.

Der Katalog der 15. Triennale Kleinplastik Fellbach versammelt unter dem Titel *Die Vibration der Dinge* künstlerische, literarische und theoretische Beiträge, die fundamentale Fragen der Gegenwart aufgreifen – Fragen, die zentral sind für unser Zusammenleben auf diesem Planeten. Ausgehend von einer Lebendigkeit der Materie und somit auch einer Wirkmacht von Objekten, widmet sich dieser Katalog gesellschaftlich hochaktuellen Fragen nach Eigentum, Verflechtung, Restitution und Verantwortung.

The Vibration of Things

Things, including artistic objects, are integrated into social and societal contexts. Objects are alive, they vibrate and generate resonance. When they travel, their meanings and values shift. They possess a charge that can change and even disappear.

Under the title *The Vibration of Things*, the catalog of the 15th Triennial for Small Sculpture Fellbach brings together artistic, literary, and theoretical contributions addressing fundamental questions of the present—questions that are central to our coexistence on this planet. Starting from the assumption that objects are vital, living, and bearing power, this catalog is dedicated to socially highly topical questions of ownership, restitution, interconnectedness, and responsibility.



Die Vibration der Dinge The Vibration of Things

Archive Books

DIE VIBRATION DER DINGE

15. Triennale
Kleinplastik Fellbach

Archive Books

THE VIBRATION OF THINGS

Herausgegeben von Edited by
Elke aus dem Moore und and Jandra Böttger

15. Triennial
for Small Sculpture Fellbach

Teilnehmende Künstler*innen

Participating artists

Nora Al-Badri

Rheim Alkadhi

Monira Al Qadiri

Paweł Althamer

Apparatus 22

Sabian Baumann

Zora Berweger

Lisa Biedlingmaier

Dineo Seshee Bopape

Agnieszka Brzeżańska

Chiara Bugatti

Alice Cantaluppi

Bodhisattva Chattopadhyay

Stephané Edith Conradie

Lizza May David

George Demir

Alioune Diouf

Cecilia Edefalk

Lamin Fofana

Paweł Freisler

Goutam Ghosh

Simone Gilges

Anawana Haloba

Mohsen Hazrati

Myriam Holme

Irma Hünerfauth

Alan Hunt

Charmy Sadhana Jayesh

Keiko Kimoto

Paulina Kondraskov

Mary Maggic

Antje Majewski

Manuel Mathieu

Karen Michelsen Castañón

Nkhensani Mkhari

Nadia Myre

Vitjitua Ndjiharine

Jan Nikolai Nelles

Elisia Nghidishange

Lucas Odahara

Luis Ortiz

Antonio Paucar

Thania Petersen

Gregor Prugger

Tiare Ribeaux

Gabriel Rossell Santillán

Nijolé Šivickas

Erik Sturm

Vivan Sundaram

Antonio Tarsis

Jol Thoms

Viron Erol Vert

Athena Vida

Mitra Wakil & Fabian Hesse

Annette Wehrmann

Hervé Yamguen

Philisa Zibi

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Mayor of Fellbach

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Klingende Körper, Teil drei *Sonorous Bodies,* Part Three

Klingende Körper, Teil Drei folgt einer lexativen Bewegung der Zusammenarbeit mit Künstlern, Schriftstellern und Performern, die in Zukunft weitergeführt wird. Die nächste Ausstellung, „Teil Zwei“, die gemeinsam mit Robert Machiri (Pungwe) kuratiert wird, ist für September 2022 in der Ulla Gallery in Stuttgart geplant.

Sonorous Bodies, Part Three is an iterative movement towards collaboration with artists, writers, and performers that will now continue to be furthered. The next exhibition, „Part Two“, co-curated with Robert Machiri (Pungwe) is scheduled at Ulla Gallery, Stuttgart in September 2022.

Memory
Biwa

Sonorous Bodies (Klingende Körper) beschäftigt sich mit diesem dichten, klangvollen Beziehungsgeflecht zwischen Objekten, Personen und Ökologie, das sich über verschiedene Kunstformen und Praktiken erstreckt und unterschiedliche Wissensformen verkörpert.¹ Den Referenzrahmen für das kuratorische Projekt bilden die vielfältigen akustischen Register innerhalb dieser Beziehungen und ihren Aushandlungsprozessen, die durch Reziprozität, Bewegung und Verlagerung verstärkt oder gedämpft werden. Das Projekt erforscht solche Klangregime, die die transformative Beziehung zwischen Objekten, Personen und Ihrer zeremoniellen Welt neu ausrichten.²

Geschichten zwischen Personen und Objekten kommen in einem Netz aus klanglichen Inszenierungen zum Ausdruck, die von der Herstellung eines Objekts, seiner Verwendung im Alltag und in sakralen Räumen ausgehen und das Potenzial besitzen, unsere Zeitlichkeiten und unsere Topografie zu verschieben. Diese Prozesse sind: Anrufungen zwischen dem Objekt, seinen Hersteller*innen, Verwahrer*innen, seine kontinuierliche Evokation im Alltag und seine Beschwörung in Erinnerungsprozessen; die klangliche Präsenz, die die Materialität und Ästhetik des Objekts als sein grenzenloser Affekt durchdringt und übersteigt; und die verspätete spektrale Präsenz der Objekte in verschiedenen Kontexten.³

Was passiert mit dem Leben eines enteigneten Gegenstands? Behält er seine klangliche Präsenz? Und welche (Un)Möglichkeiten ergeben sich, wenn wir Praktiken entwickeln, die sich auf diese anhaltenden Echos einstimmen? Unsere Einladung, Konzepte des Zuhörens zwischen Objekten und Personen zusammenzubringen, fördert den lang erwarteten Dialog und die Aufmerksamkeit gegenüber diesen intimen und vielstimmigen Ansätzen von und zwischen Kunstschaffenden, wieder neue Orte des Lernens und Wissens zu schaffen.⁴ Wir bieten einen Reflexionsprozess über die Schwere der widerhallenden Geschichten zwischen geraubten Objekten, Personen und Geografien an, der im Kontext von Rückforderungs- und Restitutionsprozessen mit Ambiguitäten und Brüchen belastet ist. Unser Ansatz ist auf diese Brüche, das Untergründige und grenzenlose Zusammenwirken mit Objekten eingestimmt, die ständig in verschiedenen Konstellationen dazu mobilisiert werden, „Vorstellungen von historischer Gerechtigkeit“ wiederherzustellen.⁵

Diese Plattform öffnet diese Prozesse außerhalb der eingeübten Restitutionsdebatten zwischen institutionellen Netzwerken und fordert die Grenzen dieser Prozesse heraus, die oft institutionell vereinnahmt werden. Die Rückgabe eines Objekts an seinen Entstehungs- oder Wirkungsort ist ein bedeutungsvoller Prozess und nur der Anfang dessen, wie Restitution erfolgen sollte. Dabei stellen sich viele Fragen, wie zum Beispiel: Welches Wissen über das Objekt wurde zwischen den Generationen weitergegeben? Welche Auswirkungen hat die Enteignung auf diese Übermittlung zwischen den Generationen? Welche Resonanz haben diese Objekte heute, welchen Platz nehmen sie ein, wie werden diese Objekte wieder in die Gesellschaft integriert, der sie gestohlen wurden? Und vor allem bleibt zu betonen, dass „die Gegebenheiten, die die Enteignung möglich gemacht haben, nicht thematisiert werden“.⁶

Dieser Teil beginnt mit der Beschreibung einer Installation im Linden-Museum in Stuttgart – eines der größten ethnologischen Museen in Deutschland –, die infolge der Restitution von Outa !Nansebs Bibel und Peitsche nach Namibia sowie zur Inauguration der baden-württembergischen Namibia-Initiative zu sehen war.⁷ Darauf folgt eine Interpretation klanglicher Einschreibungen im literarischen Werk von Uazuvara Katjivena.⁸ Während das ethnologische Museum Geschichten von Objekten aus den Sammlungsbeständen als ausgelöscht präsentiert, denen jedoch das Potenzial innewohnt, diese durch Provenienzforschung wiederherzustellen, weicht Katjivenas Arbeit von diesem Modus der Beweisführung ab und zeigt eine kontinuierliche Beziehung zwischen seiner Großmutter und deren Schmuckstücken auf, die eng mit der Genealogie Ihrer Familie, Ihrer Geografie und den katastrophalen Ereignissen verbunden ist, die zu ihrer unwiederbringlichen Trennung geführt haben.

Einen Monat nachdem Kaptein Hendrik Witboois Bibel und Peitsche 2019 vom

Sonorous Bodies addresses the dense relational sonority between objects, persons, and ecology and accentuates its dispersal across various embodied artistic forms and practices, which signify diverse ways of knowing.¹ The referential frame for the curatorial project is drawn from multiple aural registers within these processes, which are intensified and/or attenuated through reciprocity, movement, and dislocation. The project explores aural regimes that recenter the transformational relationship between objects, persons, and their ceremonial world.²

Histories between persons and objects are expressed as a web of sonorous enactments that commence from the making of an object, its use in the everyday, in sacral spaces, and possesses the potential to shift our temporalities and topography. These processes are: invocations of object, maker, custodian, continuous evocation in the everyday, and its summoning through memorial processes; the sonorous presence that permeates and exceeds the materiality and aesthetics of the object as its limitless affect; and the objects' belated spectral presence in various contexts.³

What happens to the life of a dispossessed object? Does it continue to be imbued with this sonorous presence? And what im/possibilities are present when we develop practices which are attuned to these ongoing reverberations. Our invitation to bring together these concepts of listening between objects and persons advances a much anticipated dialogue and an attendance to the intimate, and multivocal approaches by and between artistic practitioners to generate new sites of learning and knowledge.⁴ We offer a process of reflection on the gravity of resounding histories between dispossessed objects, persons, and geographies in the context of processes of reclamation fraught with ambiguities and disjuncture. Our approach is attuned to these fissures, the subterranean, and unbounded effects with objects, which are continuously mobilized into various constellations to re-enact the "imaginaries of historical justice."⁵

This platform opens up these processes outside of the rehearsed debates on restitution between networks of institutions, and pushes at the limits of these processes which are often institutionally subsumed. To return an object to its place of "origin" is a significant process, and only the beginning of the paths through which restitution ought to proceed. Many issues abound such as: What knowledge of the object has been transmitted between generations? What effects does spoliation have on the transmissions between generations? What resonances do these objects now carry, what place do they inhabit, and how are these objects reintegrated into the society from which they were despoiled? And notably, to emphasize that, "the conditions that made dispossession possible remain unaddressed."⁶

This section commences with a description of an installation in the Linden-Museum in Stuttgart, one of the largest ethnological museums in Germany, in the wake of the restitution of Outa !Nanseb's bible and whip to Namibia, as well as the inauguration of Baden-Württemberg's, Namibia Initiative.⁷ This is followed by a reading of aural inscriptions in the literary work of Uazuvara Katjivena.⁸ Whereas the ethnological museum

presents the histories of objects in their collections as erased, and with the potential to be recuperated through provenance research, Katjivena's work departs from these evidentiary modes, to evince a continuous relationship between his grandmother and her adornments, as one intimately connected to her family genealogy, geography, and the catastrophic events which led to their irrecoverable severing.

A month after the return of Kaptein Hendrik Witbooi's bible and whip, from the Linden Museum to Windhoek in 2019, the museum opened an exhibition titled, *Wo ist Afrika? (Where is Africa?)*. The exhibition showcased artworks which form part of the museum's century old Africa collection from Congo, Cameroon, Mozambique, Nigeria, Tanzania, and Namibia. The common thread of the exhibit was themed, *Things to Collect, or Of a Deafening Silence*, associated with hyper-collection, and erasure of person's biographies with objects. The "deafening silence" points to more than that however. Although there is a policy of restitution, and provenance research established at the museum, numerous objects of Namibia, from the rest of the African continent, South America, and Asia are housed in the museum, and continues to draw audiences to the institution. What has yet to form part of research is how the artworks contributed to the knowledge production on art, culture, science and expanded the resource base in these institutions, and the wider society.⁹ The process of restitution therefore ought not to be a temporary return of a material object, but an ongoing interrogation of knowledge extraction, dislocation, and reproduction in the spaces associated with the artworks' histories.

In the exhibition space for, *Wo ist Afrika?*, in a corner of one of the rooms, hidden from plain sight, emanated a lone voice, from near a glass cabinet. In the glass cabinet was placed a dusty-brown necklace. The caption in the glass cabinet reads:

● Ostrich eggshell necklace xxx × xxxxx. Xxxxx xxxx × Xxxxxx woman xxx xxx xxxxxx xx × xxxxxxx xxxxxx xxx Xxxxxx xx Otjihinamaparero [xxxxxxx Xxxxxx xxxxxxxx xxxxxx xx Xxxxxxxx xxxx, 1904]. ●¹⁰

The necklace was exhibited adjacent to a two-channel sound installation. The voice of Adelheid Mbuaondjou, recorded in Namibia in the 1950s played-back into the room.¹¹ We returned to the exhibition again in 2021, and anticipated hearing the voice in the background, there was silence, the recording had been switched off, but the eerie and disquiet necklace exhibit was still there. I still have many questions as I did when I first heard about, and then saw the necklace. My questions are premised on the following words, and call attention to the philosophy of being "guided to listening," through the process of asking questions, and dialogue.¹²

● You know that in our language you only ask a question because you have something bothering you and you doubt that the answer you have thought of is the right one. When you ask a question it means that you have something to say. That is why the Otjherero word for "listen" (*puratena*) is composed of two different words, *pura* is "ask," and *tena* is "say." This means that before you ask a question you already have an idea about what you are asking. It is therefore very important that you explain what you already know and why you have come to the question you are about to ask, before you ask it. Always share the thoughts which have led to your asking what you are asking. By talking and asking, or asking and talking you will be guided to listening. ●¹³

What remains of the woman were on this necklace? Does the necklace become a human remain because of these bodily resonances and aura(lity)? What does it mean for a museum to exhibit a necklace which once belonged to a woman who was violated in this manner? And to then exhibit this necklace for an audience in Germany one hundred years later? What charge does this necklace hold, from maker, post-spoliation, within the exhibition space? What vibrations does the necklace hold across and between time? How can we reimagine the object as having agency as a sensor, or as an object that can be sensed with, or have an effect on a person's life, changing the course of events? Is there a multi-directional reverberation between objects, their bearers, and the spaces where these objects were created and are remembered?

In the book, *Mama Penee: Transcending the Genocide*, launched at the National Art Gallery of Namibia in 2020, Uazuvara Katjivena, employs aural techniques: oral histories, origin myths, praise songs, and rhyme to narrate the lived experiences and guidance of his grandmother, Mama Penee. His opus is a culmination of decades of intergenerational collective listening to family members' narrations of multiple colonialisms in Namibia. Katjivena also said that he reworked the pace and intonation of his text alongside the rhythm of the drum. These vocalizations carried the documented experiences of Mama Penee, who was orphaned during the anti-colonial war. Mama Penee survived, with her memories, leather bag with belt, apron, ceremonial headdress, copper armbands, braided and threaded bead necklaces, which were "the last visible connection with her parents."⁴ Katjivena's recollection of his grandmother's ceremonial gear is, however, shattered by the loss of these sacred objects in her later life. The literary text ruptures genre, and references multiple sonic registers, which foreground a non-linear history. We understand "transcending" not to mean a mastery of history

recoverable in the material sense, but an attending to history as a continuous process, one which enacts, suspends, and mobilizes timing—as performed between origin myths and future commemoration, enumerating genealogy not only in the names of persons, but the sociopolitical and symbolic role of clans within community, an incorporeality which permeates women's sartorial and adorning reenactments, from infancy throughout life, and embodied tracing across geographies that re-shift destinies.

Sonorous Bodies has the honor to engage with the artworks of five incredible women and artists who live and have a dedicated practice in southern Africa. Stephané Conradie's cacophonous assemblages of everyday objects trace a complex transnational genealogy of extended families, who experienced colonization and enslavement at the Cape, and migrated to resettle between Northern Cape and southern Namibia. Thania Petersen's mnemonic sculpture of talismans woven together with black thread hearken the prince from Tidore's covert gifts to revivify the faith of fellow inmates on a barren prison island north of Cape Town. Elisia Nghidishange reflects on three protagonists, ancestral healers, who reanimate healing practices in our society. With the support of sonorous objects and olfactory medicines, the healers intercede within a sensorial constellation between worlds.

Philisa Zibi weaves the legends of protector serpents that inhabit large water bodies into her sculptural work *The serpent regenerates deep metallurgical knowledge*, awakens the spirit of a people to strike against malevolent forces, and restores supreme order. Vitjitua Ndjiharine's mixed media tapestry attends to a "return" to fragmented family heirlooms located in a Swiss museum, and re-envision a new relationship embodied in the traces of ancestral inheritance.

¹ Ana Maria Ochoa Gautier, "Aurality: Listening and Knowledge in Nineteenth-century Colombia," Durham, NC: Duke University Press, 2014.

² Alexander G. Weheliye, "Phonographies: Grooves in Sonic Afro-Modernity," (Durham, NC: Duke University Press, 2005). Joan Dayan, *Haiti, History and the Gods* (Berkeley, CA: University of California Press, 1995).

³ Ana Maria Ochoa Gautier, "Aurality: Listening and Knowledge in Nineteenth-century Colombia."

⁴ In *Columns of Memory*, Adepeju Layiwola brought to the fore ideas of how objects have the potential to transcend established contexts and meanings into the future. Layiwola's installation formed part of her long-term project on the Benin artworks looted by a British expedition in 1897, which were dispersed in museums in Europe and America. Layiwola installed plastic, bronze, aluminum foil, and fabric to create ancestral/commemorative heads of queen mother (Iyoba) Idia, the heads of Oba, as praise to ancestors, the gongs to summon the ancestors and the Oyo bird, as the crier and bearer of news. These sacred objects were installed to trace the various trajectories associated with these objects, catapulting them into present-day discourse through the use of varied materials. These objects were created not merely as replicas which stood in place of the looted objects, but as mnemonic "reverbs" demanding attention to artistic works, commercial circulation and institutional negotiations/contestations, both past and present. The acoustic presence in the objects, interacted in a resounding call for the return of the Benin artworks. 'Peju Layiwola, "Benin1897.com, Art and the Restitution Question: An Art Exhibition of Installations and Sculptures", 2009'; 'Peju Layiwola, Making meaning from a fragmented past: 1897 and the creative process, Open Arts Journal, 2014'; 'Peju Layiwola, "Columns of Memory", 'Kunstliche Tatsachen: Boundary Objects', Kunsthaus Dresden, 2015'; Memory Biwa, "Ancestral Heads, Oyo Birds and Gongs: Towards an activation of boundary objects".

⁵ Banu Karaca, "Art, Dispossession, and the Imaginations of Historical Justice: Thinking with the works of Maria Eichhorn and Dilek Winchester," *Critical Times* 3, vol. 2 (2020): 224–248.

⁶ Ibid.

⁷ In February 2019, a Namibian national hero, Kaptein Hendrik Witbooi's bible and whip looted by German soldiers at Hornkranz in 1893, was returned in an official ceremony in Gibeon, southern Namibia. The restitution of the bible and whip took place amidst controversy within the /Khowese clan, and underlying pressure to recognize affected communities in the ongoing negotiations about the acknowledgement of genocide and reparations between the governments of Namibia and Germany. Recognizing the unfinished process of restitution, the great-grand daughter of Witbooi commented at the "handing-over" ceremony in Gibeon, southern Namibia that it was inevitable that one had to return all objects which did not belong to you. The first official restitution of looted cultural objects by Germany to Namibia, was preceded by the return of despoiled human remains from Germany in 2011, 2014, and 2018. Jemima Beukes, "Witbooi artefacts coming," *Namibian Sun*; "Witbooi heirlooms give clan hope, *The Namibian*"; Reinhart Koessler, "The Bible and the Whip: Entanglements around the restitution of robbed heirlooms," ABI, Freiburg, 2019; Memory Biwa, "Afterlives of Genocide: Return of human bodies from Berlin to Windhoek," 2017.

⁸ Uazuvara Katjivena, *Mama Penee: Transcending the Genocide* (Chicago: Unam Press, 2020).

⁹ Karaca, "Art, Dispossession, and the Imaginations of Historical Justice," 224–248.

¹⁰ Ostrich eggshell necklace for a woman. Taken from a Herero woman who was killed by a grenade during the Battle at Otjihinamaparero [against German colonial troops on February 25th, 1904].

¹¹ "Ernst and Ruth Dammann. Personal Papers and Sound Collection, African Languages in Namibia and Southern Africa," 1953–1997, BAB, PA.39.

¹² Katjivena, *Mama Penee: Transcending the Genocide*.

¹³ Words by Mama Penee imparted to her grandsons in *ibid*.

¹⁴ Katjivena, *Mama Penee: Transcending the Genocide*.



STEPHANÉ EDITH CONRADIE

Foto: Brandon Muijen. Deutsche Übersetzung German translation: Johanna Schindler
Old Image: Kraon, 2017

II

In ihrem Projekt mit dem Titel *The Trailer (Der Anhänger)* folgt Conradie der Wanderung der Basters, einer gemischten Gruppe von Menschen, die von den Indigenen Khoekhoe, Europäer*innen und befreiten versklavten Menschen – ihren Vorfahr*innen – abstammen, bis zu ihrer endgültigen Ansiedelung in Rehoboth, Namibia. Begleitet hat sie ein Anhänger, der an Familien erinnert, die in der Vergangenheit mit Ochsenkarren weiterzogen, und der vollgeladen war mit Objekten, die Conradie in auf dem Weg liegenden Siedlungen fand. Sie sammelte alle möglichen vertrauten Haushaltsgegenstände, die die komplizierte Geschichte der Basters widerspiegeln, ihre engen sozialen Beziehungen und den anhaltenden Wunsch, sich auf einem Stück Land niederzulassen, das sie ihr Eigen nennen konnten: Delfter Geschirr, Miniaturen Indigener Menschen, Porzellan-Welpen, Dekorgläser, Ziervasen, Kuschtiere, Tierfiguren aus Holz, Souvenirs aus kolonialen Orten, selbstgemachte Kuriositäten und Messingschmuck, um einige zu nennen.

Als Conradie nach Kapstadt zurückkehrte, wo die Migrationsgeschichte der Basters und ihre schließliche Kreolisierung in eine eigenständige kulturelle Gruppe vor gut 300 Jahren begann, wurden Teile des Anhängers abmontiert, um als Grundlage für eine Reihe von Arbeiten zu dienen. Die während der Reise gesammelten Gegenstände wurden nach und nach auf Teilen des Anhängers arrangiert, um – so Conradie – den Prozess der Kreolisierung widerzuspiegeln: das Vermischen zuvor voneinander getrennter Elemente, die sich schließlich in einer beständigen, wenn auch vielschichtigen Form zusammenfinden. Die entlang der alten Karren-Routen gefundenen Objekte stehen für Knotenpunkte der Niederlassung und Siedlungstropen: das Fundament eines privaten Raums auf einem beanspruchten Stück Land, das andere streitig machten. Auch der auseinandergebaute Anhänger stellt die Endgültigkeit des Beendens der Reise dar, des Verankerns der Identität in einem Ort. Die abschließende Verstrickung von Anhängerteilen und Gegenständen bildet ein schwingendes ästhetisches Ganzes, verklebt, vernietet und mit Harz zusammengehalten – eine etablierte, in einer trockenen Landschaft inszenierte Gemeinschaft. Doch selbst wenn die Basters ihre letzte Oase in Rehoboth gefunden haben, hat die Reise ihrer postkolonialen Identität gerade erst begonnen.

In her project entitled *The Trailer*, Conradie traced the trek of the Basters, a mixed group of people who descended from Indigenous Khoekhoe, Europeans, and freed slaves—her ancestors—to their final settlement in Rehoboth, Namibia. Accompanied by a trailer, reminiscent of past families migrating with ox wagons, it was loaded with objects that Conradie found in settlements along the way. All sorts of intimate household objects were collected which reflect the complicated history of the Basters, their close social relations, and enduring wish to settle on land they could claim as their own: Delft crockery, miniatures of Indigenous people, porcelain puppies, decorative glasses, ornamental vases, hugging figures, wooden animal figurines, souvenirs of colonial places, homemade curios and brass trinkets, to name a few.

With Conradie's return to Cape Town, where the Basters's migration story began some three centuries ago, and their eventual creolisation into a distinct cultural group, components of the trailer were removed to form the basis for a series of works. The collected objects from the journey were subsequently assembled onto parts of the trailer, reflecting this process of creolisation for Conradie: the meshing of previously distinct elements to eventually settle into a stable yet complex form. The objects found along the old wagon routes represent nodes of establishment and tropes of settlement: the grounding of domestic space on a claimed piece of land that others also contested. The disassembled trailer, too, represents the finality of stopping the journey and anchoring an identity to a place. The final enmeshing of trailer parts and found objects forms a vibrant aesthetic whole, glued, riveted and held together with resin—an established community set into a dry landscape. But even if the Basters have found their final oasis in Rehoboth, the journey of their postcolonial identity has only begun.