



In

ward



Mar  
16 & 17  
2023

Out

Program

ward



# Day 1 – Thursday March 16



# Day 2 – Friday March 17

09:30

10:00

11:00

12:00

13:00

14:00

15:00

16:00

17:00

18:00

19:00

10:00 – 13:00  
WORK SESSION (CLOSED)

p.23

13:00 – 15:00  
BREAK

*Afternoon Registration Open*

15:00 – 18:00  
SESSION: MOVING BEYOND REPAIR

p.24

18:00 – 19:00  
CLOSING WORDS & BORREL

# Inward Outward

## Witnessing/Care & the Archive

The symposium Inward Outward investigates the status of moving image and sound archives as they intertwine with questions of coloniality, identity and race. Here, *the archive* is understood as resting in both physical structures (e.g. national, regional, local or personal) and less tangible 'cultural archives' (e.g. beliefs, knowledge, collective memories). Through the symposium, we bring theory and practice into dialogue by drawing together people from different professional and creative backgrounds.

The third Inward Outward takes place on March 16-17, 2023 at Framers Framed (Amsterdam) as a series of three lecture/conversation sessions and a work session. This iteration of the symposium focuses on Witnessing/Care, with these two terms articulated in tandem. We mobilize Witnessing/Care together, as complementary practices, calling to each other as tools to move through the archive, but that may also be wielded in tension. As we outline below in relation to each term, deploying these words as verbs highlights a form of implication, a refusal to conceive of archival work as a passive performance.

Already articulating the nexus between witnessing and caring, Deborah Thomas invites us to "cultivate archives through attentive embodied

care, in order to recognize and respond to the psychic and socio-political dynamics in which we are complicit, and therefore to generate the ability to be response-able, to ourselves and to others" (*Political Life in the Wake of the Plantation* 2019, 2). For Thomas, this embodied care is a form of witnessing—a witnessing 2.0—that is implicated, present and relational. Not subjugated to ideology, and demanding more than recognition, this witnessing 2.0 echoes James Baldwin's 1984 self-positioning as an involved relator of injustice (See *Conversations with James Baldwin*, edited by Louis H. Pratt, 1989, amongst other examples). Baldwin's writings not only envisage the act of witnessing as a recounting of prejudice and discrimination, but simultaneously, a documenting of the witness's relationality and a duty to record possibilities for thinking and imagining otherwise. Witnessing and caring, then, are concurrent embodied acts of being, recording and imagining. As Kelly Oliver explains, it is only through such implicated articulations of caring and witnessing that "those othered can begin to repair damaged subjectivity by taking up a position as speaking subjects" (*Witnessing: Beyond Recognition* 2001, 7).

Inspired by Thomas, Baldwin, Oliver, and others, Inward Outward brings a feminist ethics of care and witnessing into conversation with decolonial critiques, situating these terms within the histories—that is his/her/their/our-stories—in which they are embedded. We are intent on aligning an ethics of care and a praxis of witnessing with a critical reorientation of colonial archives. As such, we invite participants to think about witnessing and archival work beyond the actions of hearing, seeing and recording; to recount their engagements with archives of coloniality as care work, through care, and/or as witnesses. To facilitate conversations along these lines, we articulate this symposium edition around a main question: How do we witness the violence of coloniality with care for archives and for the voices, bodies and spirits they house or manifest through?

Re-centering the specificity of Inward Outward's attention to sound and moving image, we ask: What emerges when we think of embodied witnessing through archives of sound and film? What other senses are called upon, distilled, transformed, or re-imbued into the archive when archivists are witnesses? And, does thinking with sound and moving images shift our perspective of what care might look like or be?

## Program Committee

Alana Osbourne (ULB | Université Libre de Bruxelles)

Alison Fischer (KITLV)

Carine Zaayman (RCMC/NMvW)

Eleni Tzialli (Eye Filmmuseum)

Rachel Somers Miles

(Sound & Vision)

Wayne Modest (RCMC/NMvW)

→ Alana Osbourne is a FNRS postdoctoral fellow at the Anthropological Laboratory for Contemporary Worlds (LAMC) at the Brussels Free University (ULB | Université Libre de Bruxelles). An anthropologist and filmmaker, her research interests include: sensorial anthropology and affect, the anthropology of violence, postcolonial studies, Caribbean studies and film. She combines her academic work with film and theater projects.

→ Alison Fischer is a former lawyer, teacher and community organizer and current PhD candidate at the KITLV. Her research explores how

different groups of people mobilized law to address racialized inequality in the Netherlands between 1980 and 2000, and how those mobilizations continue to affect exercises of citizenship and belonging.

→ Carine Zaayman is an artist, curator and scholar committed to critical engagement with colonial archives and collections, specifically those holding strands of Khoekhoe pasts in South Africa. She is a Senior Researcher at the Research Center for Material Culture (NMvW). The main focus of her curatorial work is the project *Under Cover of Darkness* ([undercoverofdarkness.co.za](http://undercoverofdarkness.co.za)), which included an exhibition staged at the Iziko Slave Lodge in Cape Town exploring the lives of women in servitude, especially slavery, in the early Cape Colony.

→ Eleni Tzialli is a cultural programmer and project manager based in Amsterdam. She specializes in the preservation and presentation of the moving image and is interested in critical matters involving (audiovisual) cultural heritage. She currently works at Eye Filmmuseum coordinating Eye's different academic activities including the Artist and Scholar in Residence Program, the Eye International Conference, the This is Film! Public Lecture Series and the Eye Traineeship Program 'Film Restoration' and 'Film Collection'.

→ Rachel Somers Miles works at the Netherlands Institute for Sound & Vision where she runs and develops projects that critically explore the creation and use of audiovisual materials in both the past and present. She coordinates Inward Outward and is also on the program team. She holds master's degrees in both critical cultural and media studies, and sound and moving image curation and preservation. In addition to developing and running projects, Rachel is also involved in commissioning research related to audiovisual cultural heritage and is always looking for ways to engage with artists in her work.

→ Wayne Modest is Director of Content of the National Museum of World Cultures (a museum group comprising the Tropenmuseum, Museum Volkenkunde, Africa Museum) and the Wereldmuseum Rotterdam, in the Netherlands. He is also Professor (by special appointment) of Material Culture and Critical Heritage Studies at the Vrije Universiteit, Amsterdam.



# General Info

## Venue Address

Framer Framed  
Oranje-Vrijstaatkade 71  
1093 KS Amsterdam  
The Netherlands

[framerframed.nl](http://framerframed.nl)

## About Venue

Framer Framed is a platform for contemporary art, visual culture, and critical theory and practice. Each year the organization presents a variety of exhibitions in collaboration with both emerging and established international curators and artists. An extensive public program is organized alongside these exhibitions in order to shed light on the topics concerned, and provide a wide range of perspectives. With this common space for dialogue, Framer Framed aims to show a plurality of voices in a globalized society.

Framer Framed is open, free of charge, Tuesday through Sunday from 12:00-18:00 including during the Inward Outward symposium.

## Accessibility

All of the facilities of Framer Framed are accessible via wheelchairs. The first floor is accessible via a lift for those who cannot use the stairs. Children are welcome at Framer Framed; there

is a space for them to play and explore on the first floor, which is also accessible to wheelchair users via the lift.

## Toilets

There are two gender-neutral toilets on the ground floor at the back-left of the building. A wheelchair-accessible toilet is also available.

## Service Dogs

All service dogs are welcome to Framer Framed.

## Parking Spots with Wheelchair Access

The nearest parking spaces for people with mobility impairments are on the Linnaeuskade. You can find all Accessible Parking spots in Amsterdam on this map [amsterdam.nl/parkeren-verkeer/gehandicaptentparkeren/](http://amsterdam.nl/parkeren-verkeer/gehandicaptentparkeren/) (this information is only available in Dutch). Framer Framed is located in a pedestrian area. The pavements to Framer Framed are both wide and suitable for wheelchairs. You can also park at Q-Park Oostpoort which has spaces for blue badge holders and a lift.

## **Parking**

You can park at Q-Park Oostpoort or along the Linnaeuskade. [q-park.nl/nl-nl/parkeren/amsterdam/oostpoort](http://q-park.nl/nl-nl/parkeren/amsterdam/oostpoort)

## **Public Transportation**

The fastest way to get to Framer Framed from Amsterdam Central Station is by train to Muiderpoort Station. The Sprinter from Rotterdam Central also stops at Muiderpoort Station. From there it is about a 7-minute walk. Framer Framed can be reached with Tram 19 and Bus 41; get off at the Oostpoort stop.

## **Photo & Video Documentation**

Please be aware that we will be photo and video documenting the symposium.

The video recording will solely be for archival purposes and will not be shared publicly.

The photographer is documenting the event with the idea that we will share some of these photos publicly. If you would not like to be photographed please feel welcome to tell the photographer or one of the Inward Outward organizers.

## **Lunch**

Many restaurants, bars, grocery stores and take-out options are near Framer Framed. A suggestion

for a quick bite to eat about 5-minutes away is Helin's Vegan Döner.

## **Contact**

You are welcome to contact the Inward Outward organizers with questions, comments or feedback at [inwardoutward@beeldengeluid.nl](mailto:inwardoutward@beeldengeluid.nl)

Information about Inward Outward can also be found at [inwardoutward.nl](http://inwardoutward.nl)

# Visit Framer Framed Exhibitions

Framer Framed is open, free of charge, Tuesday through Sunday from 12:00-18:00 including during the Inward Outward symposium.

You are welcome to tour the exhibitions before or after the symposium during their opening hours or during the breaks.

For more information visit [framerframed.nl](http://framerframed.nl)

## Exhibition | Scattered: Hidden Narratives Through Archives

An exhibition initiated by curator and researcher Nesli Gül, this exhibition looks into the interactions of visual artists from Turkey who settled in the Netherlands with the Dutch art scene, a little-known and undocumented part of the contemporary art history of the Netherlands.

### **Participating Artists**

Esmâ Yiğitoğlu, Servet Koçyiğit, Merve Kılıçer, Müge Yılmaz

### **Contributing Artists**

Bülent Evren, Cihad Caner, Deniz Buga, Kubilay Mert Ural, Mustafa Şener, Nesrin Düring, Suat Öğüt, Ulufer Çelik

### **Archives in the Exhibition**

The Archive of Bulent Evren, Van Abbemuseum, The Netherlands Institute for Sound & Vision – Beeld & Geluid, Stadsarchief Amsterdam

### **Collaborative Partner**

The Netherlands Institute for Sound & Vision – Beeld & Geluid

3 Mar – 16 Apr 2023

## Exhibition | Charging Myths

A presentation of works by the transnational artist collective On-Trade-Off as they explore how technological innovation is dependent on natural resources. Following the trail of lithium, beginning in Manono, Democratic Republic of the Congo, this exhibition delves into our relationship with energy – from its colonial past to its unequal technological future.

### **Participating Artists**

Alexis Destoop, Marjolijn Dijkman, Pélâgie Gbaguidi, Femke Herregraven, Dorine Mokha & Elia Rediger, Jean Katambayi Mukendi, Musasa, Alain Nsenga, Georges Senga, Pamela Tulizo, Maarten Vanden Eynde

24 Feb – 4 Jun 2023

Day  
One

Thursday  
March  
16

09:30

## Morning Registration Open

10:00 – 10:10

## Opening Words

10:10 – 13:00

## Witnessing

Witnessing—as a verb—combines the aural and the ocular.

Bearing witness, in its common understanding, usually entails recounting something heard or seen. Witnessing also holds religious and legal connotations. These resonate with legal processes of ‘bearing witness’ and Christian evangelizing, and to being ‘called on’ by a higher lawful or spiritual order. If these legal and religious dimensions invoke the dutiful aspect of witnessing, they do not necessarily imply an engaged praxis. When connected to care however, understandings of ‘witnessing’ are further fleshed out and given more intention. Witnessing as care can only be intentional and in relation with that or those which are cared for.

For this Inward Outward session, we invite four speakers who directly engage with witnessing as an embodied practice and relational ethos. Amade Aouatef M'charek is Professor of Anthropology of Science at the University of Amsterdam. Her research interests are in forensics, forensic anthropology and race. Daniela Agostinho is Assistant Professor at Aarhus University, where she probes the aesthetics and politics of colonial archives in her work on witnessing and archiving war, and in her cultural studies of digital and emerging technologies. Edine Célestin is a photojournalist and human rights activist whose recent book is *Kazal - The Memories Of Kazal, A Photographic Approach*, published with André Frère Éditions. Yvonne Ng is Senior Program Manager of Archives at WITNESS an organization that helps people use video and technology to protect and defend human rights globally. With presentations from Amade, Daniela, Edine and Yvonne, we explore what an embodied practice of witnessing reveals and demands of our archival work. We ask, among other things, when is archival evidence of colonial violence evidentiary enough?

→ Moderator: Evelyn Wan  
(Utrecht University)

Dr. Evelyn Wan is Assistant Professor in Media, Arts, and Society at the Department of Media and Culture Studies at Utrecht University. She is Programme Coordinator for MA Arts and Society, and teaches a range of courses on contemporary performance practice, and cultural and critical theory. She graduated *cum laude* from her PhD programme and was awarded a national dissertation prize in 2019 by the Praemium Erasmianum Foundation in the Netherlands. She writes from the perspective of decolonial media studies and is currently working on her book project *How we Lost Sense of Time: A Prehistory of Algorithmic Governance*.

## Session Presentations:

### **Vital Elements Post\_Colonial Flows: Forensics as an Art of Paying Attention**

→ Amade Aouatef M'charek  
(University of Amsterdam)

Since 2014 more than 23,000 people have drowned in the Mediterranean Sea. They have been attended to as “border death” (Last & Spijkerboer, “Tracking Deaths in the Mediterranean”, 2014), crucially, drawing attention to the militarization of Europe’s borders and its migration policy. But what if we made a decolonial move and crossed the Mediterranean, from Europe to Africa? What if we

attended to death, not in relation to borders that kill, but in relation to life and livelihood?

The starting point for this talk is the beaches of Zarzis, a southern Tunisian harbor town, where dead bodies have been washing ashore since the mid-nineties. I ask how these bodies ended up here, a forensic question I will not engage in any self-evident way. I reconfigure *forensics*, from an art of mobilizing evidence and finding closure, to *an art of paying attention*, a mode of opening up and articulating complex entanglements.

Inspired by forensics, its attention to materialities and temporalities as well as its tenet of following heterogeneous traces, I query the relation between *death* and the possibilities for *life* and livelihood by *trailing* vital elements and the relation between them. Vital elements, I suggest, are materialities that are crucial for fostering life or causing death in their absence. Think of phosphorus, salt, water or sea sponges. Moving with, and being moved by these materialities and the way they have been part of extractivist practices, I will demonstrate how they help us to see the durability of unequal, (post)colonial relations,

underscoring what can flow easily and what is being stopped between Europe and Africa. These materialities also alert us to the fact that rather than “Europe’s migration crisis” what we are witnessing is a chronic situation of producing life and death.

Amade Aouatef M’charek is Professor of Anthropology of Science at the Department of Anthropology, University of Amsterdam. M’charek is Principal Investigator of the *RaceFaceID* project ([www.race-face-id.eu](http://www.race-face-id.eu)), an ERC-consolidator project on forensic identification and the making of face and race, and co-Principal Investigator of the NWA project *Pressing Matter: Ownership, Value and the Question of Colonial Heritage in Museums* ([www.pressingmatter.nl](http://www.pressingmatter.nl)). Through her recent research on migrant death, she has developed an interest in forensic methods for studying (post)colonial relations, circulations and extractions.

### **Curating Ghostly Matters: Spectral Evidence, Witnessing and Colonial Archives**

→ Daniela Agostinho (Aarhus University)

As museums, archives and other cultural institutions make their colonial collections digitally available online—giving contested materials a digital afterlife—unresolved histories and new ethical matters are bound to emerge. What can be traced,

remembered and imagined through archives rife with omission and harm? And how do we care for the presences and absences they conjure? (Odumosu, “The Crying Child: On Colonial Archives, Digitization, and Ethics of Care in the Cultural Commons”, 2020). In this presentation, I reflect on the exhibition *For Alberta and Victor: a collection of conjurings and opacities*, by visual artist La Vaughn Belle, that I curated with ARIEL - Feminisms in the Aesthetics in Copenhagen (2021). Grappling with the question, posed by Inward Outward, of “how do we witness the violence of coloniality with care for archives and the voices, bodies and spirits they house or manifest through”, I reflect on Belle’s engagement with the visual archives of Danish colonialism and how she devises a spectral approach to evidence that incites a poetic requalification of witnessing. By approaching the archive as a departure point rather than a site for answers, Belle critically turns away from documentary evidence towards reaching to other sources of proximity and communing with ancestors. Thinking through ghostly matters and care together, this presentation discusses how Belle’s ambivalent engagement with archives seeks to more intimately register

absent presences, calling forth a reconsideration of witnessing that not only requires a sensorial recalibration but also a sensibility towards the ghostly, transient, and interior.

Daniela Agostinho is Assistant Professor at the University of Aarhus, Denmark. She works in the fields of visual culture, artistic and curatorial research with a focus on colonial archives; care and display of contested heritage; and artistic engagements with imperial histories. At Aarhus University, she is co-founder of the research unit "Postcolonial Entanglements". She currently co-leads the network "Reparative Encounters: a transnational network for artistic research and reparative practices" with colleagues from Denmark, the US Virgin Islands, Ghana and Kalaallit Nunaat (Greenland) (Nordic Culture Fund 2023-2024).

### **Living Archives in a Memory Project**

→ Edine Célestin (Kolektif 2  
Dimansyon - K2D)

As a medium, photography is one possible way of narrating memory next to more ancient ways such as oral storytelling, writing, theater, etc. At the same time, as a form of witnessing the past, photography can be a source of historical knowledge. It reactivates the memory of a historical fact and invites reflection. But photography remains a fragmentary witness,

partial, subjective, polysemous: a photograph tells us as much about the photographed subject as it does about its photographer. It remains an interpretation of reality that is never fully within grasp.

KAZAL is a photographic project that traces the memories of the dictatorship of François Duvalier in Haiti through the history of Kazal, a village north of Port-au-Prince. There, in March 1969, a major event in the contemporary history of the country was perpetrated and obliterated from official history: the massacre of Kazal.

Only rare traces of materials and a few witnesses of this history have withstood the ruin and passage of time. In line with our previous works, we tackle the challenge of documentary photography head on, conducting interviews, researching sources and fieldwork, and remaining in constant dialogue with the subjects photographed.

This journey was forged by the deep connection with the residents, on the trust built and nurtured between 2015 and 2018, and on many successes and failures. What ultimately prevailed was the determination to return to these same places,

to listen, to share, and to bring new research leads, new images, and new witnesses.

Over the course of three years, we created a dialogue with the inhabitants of Kазal to interrogate their memories of places and events. For us, what ensued was a true encounter with Haiti's troubled history and past that, to this day, has not yet been acknowledged.

Edine Célestin, photojournalist and human rights activist based in North Carolina, was born in 1984 in Port-au-Prince. Edine is Co-founder of the Haitian collective of photographers, K2D. She regularly collaborates with Haitian and international media. Her work has been showcased in Haiti, France, USA, Mali and the Netherlands. She is also one of the authors of the renowned Kазal photo book published in France in 2019. Instagram: @edine\_celine / [www.memwakazal.com](http://www.memwakazal.com)

## **Strengthening Community-Based Human Rights Video Witnessing**

→ Yvonne Ng (WITNESS)

Misinformation, AI-enabled deepfakes, and authoritarian attacks on truth are on the rise, eroding societal trust in human rights witnessing and video documentation. In response, video documentation strategies

and tactics are growing in sophistication to better signal and verify authenticity. Some of the new approaches and tools, however, exclude human rights defenders who could use them the most. Developed within dominant communities of practice in archiving, OSINT (open-source intelligence), and curation centered in the Global North, these methods often do not suit contexts in the rest of the world, and promote standards that are unrealistic for most to meet. WITNESS works to democratize access to human rights video skills and resources, while recognizing that the burden of witnessing should be a choice, not an obligation, especially for people impacted by human rights violations. Moreover, we recognize that witnessing and presenting trustworthy evidence is, frustratingly, often not enough to make a difference. Through a combination of direct collaboration with community-based partners; continuous listening, learning, and sharing of knowledge; and systems-level advocacy, WITNESS aims to help others secure human rights change using video and related technologies, aligned with the goals of communities and people who most directly experience human rights violations, and building their power and voice.

Yvonne Ng is an audiovisual archivist and Senior Program Manager of Archives at WITNESS, a global nonprofit organization that helps people use video and technology to protect and defend human rights.

13:00 – 15:00

## Break

14:30

## Afternoon Registration Open

15:00 – 16:00

## Care

At its most basic, caring for archives is about ensuring they are safe, shielded from intense light, protected from humidity, and cataloged for easy access. It relates to the routine tasks of restoration, collating, filing, digitizing, describing, cataloging etc. that archivists perform. Yet, recent calls for a feminist ethics of care in archival praxis remind us that care work is also embroiled in questions of attentiveness and responsiveness (Agostinho “Archival Encounters: Rethinking Access and Care

in Digital Archives”, *Archival Science* 19 (2019): 141–165; Schares “Witnessing the Archive: Stormé DeLarverie and Queer Performance Historicity”, *Text and Performance Quarterly* 40.3 (2020): 250–267). It is concerned not only with the vulnerability of archives as material but also with the responsibility of the caregiver to witness the voices, flesh, and stories of the archived/as archives. Here caring is an embodied disposition, purpose and praxis that encompasses and supersedes the daily undertakings of working in and with archives.

In dialogue with our speakers, this session aims to unpick the multiple, layered and sometimes contrary articulations of care. Centering a feminist approach to archives of/with care, we engage with Athambile Masola, Lecturer at the Historical Studies Department of the University of Cape Town, and her work on Black women’s historiography and life writing. With reference to the work of Teresa Lanceta and Lester Brown, we work through the deviations of care and its appropriation by capitalist and supremacist structures with Bonaventure Soh Bejeng Ndikung, Director of Haus der Kulturen der Welt (HKW) in Berlin, exploring the layered and contrary notions that care work carries

with regards to the colonial and its archives. And we explore how moving image restitution might be articulated through a framework of care with Nikolaus Perneczky, Leverhulme Early Career Fellow at Queen Mary University of London, thus probing the relationship between care and release.

→ Moderator: Priya Swamy  
(Nationaal Museum van Wereldculturen)

At the museum, Priya Swamy looks to the multivocality of objects to demonstrate to a wide audience that material culture belongs to many places at many different times.

## Session Presentations:

### **Ukugcina amagama: Keeping names**

→ Athambile Masola (Poet, Writer, Researcher and Lecturer, University of Cape Town)

My presentation will be a reflection on the practice of care in two projects: *Imbokodo*, *Women Who Shape Us* as well as *A Stranger at Home* (a collection of columns written in 1977 by Noni Jabavu). Both projects are collaborations where I am co-author with Xolisa Guzula and Makhosazana Xaba (respectively). This approach

to writing and historical work is a deliberate form of feminist labor with co-creating as an ethic. To care in isiXhosa (my mother tongue) is ukukhathala (v), inkathalo (n) which relates to words such as ukugcina (to keep). These projects are concerned with telling stories and preserving. Both projects required connection with family members and, if the people we were writing about were still alive, direct communication with them for access to images and fact-checking the biographies. None of these works were commissioned but rather emerged from a labor of love. Which is to say, to care is to love. What does it mean to love black women, their lives, and their stories enough to recreate them with future generations in mind? What does it mean to care enough about recreating portraits of black women with enough care so that they are aesthetically pleasing for a young audience? What does it mean to care for the dead in order for them to be the living-dead through retelling their stories? These questions mirror the debates which took place behind the scenes in each of these projects.

Athambile Masola is a writer, researcher and an award-winning poet based in the Department of Historical Studies at the University of Cape Town. Her debut collection of poetry is written in

isiXhosa, *Ilifa* (Uhlanga Press, 2021). She is the co-author of the children's history book series, *Imbokodo: Women who shape us* (Jacana Media, 2022), with Dr Xolisa Guzula. Her latest book is a collaboration with Makhosazana Xaba; a collection of Noni Jabavu's columns from 1977, *A Stranger at Home* (Tafelberg, 2023).

### **Tangentiality of Care? All That Magic. Teresa Lanceta's Threads Weave and Unweave Lester Bowie's Sonic Pluriverse**

→ Bonaventure Soh Bejeng Ndikung (Haus der Kulturen der Welt)

There is an inflation of discourses on care. A care that is discussed but doesn't care about the practice of care. A care that is limited to the surface rather than profundity. This lecture will not discuss care for care's sake. It will not put cosmetics on the face of careless care, but will tickle out a care for knowledges, histories, spiritualities, politics and ways of being in the world using Teresa Lanceta's threads to weave and unweave Lester Bowie's sonic pluriverse.

A look at Teresa Lanceta's tap-  
estry provokes sound. Sounds that seem to invoke notations or scores for Bowie's *All the Magic*. Not just because of the magic in Lanceta's work, but because of

certain phrases, idioms, narrations, mind spaces and landscapes that both the sound and the tap-  
estry seem to interweave. As if Lanceta were writing the score of Bowie's music after the music had been made, or writing a musical notation that already existed in the noosphere. A kind of writing backwards. A kind of writing back. For more than four decades, Teresa Lanceta has used the medium of weaving to pack histories into symbols and unpack histories from crevices and vaults of the past. For history is not of the past but of the present.

How do we care for histories, especially those histories we don't find in history books? How do we care for those other non conventional spaces in which knowledges are found? How do we care for the epistemics of murmurations, of hummings, of innuendoes, of gossips, or rumours?

Prof. Dr. Bonaventure Soh Bejeng Ndikung is a curator, author, and biotechnologist. He is Director at Haus der Kulturen der Welt (HKW) in Berlin. In 2009, he founded SAVVY Contemporary in Berlin and covered the role of Artistic Director until 2022. He is also the Artistic Director of the 13th Bamako Encounters in Mali and Professor at the Spatial Strategies MA program, Weissensee Academy of Art, Berlin.

## **Displaced and Contested Film Heritage: On Discourses and Practices of Care in Global Audiovisual Archiving**

→ Nikolaus Perneczky (Queen Mary University of London)

The discourse of care has done much to draw our attention to the profound interdependencies that shape contemporary life, while also showing that the burden of care is unevenly distributed both locally and globally along gendered and racialized lines. Caring for moving images—the preservation, restoration, curation, and archiving of films—raises related but distinct questions, including about the limits of care, which this talk will explore, with a special emphasis on the issue of displaced and contested film heritage. My discussion will move from a critical consideration of the rhetoric of care as deployed by Western archival institutions, to alternative practices and conceptions of care as elaborated by film archivists in the Global South.

Recent years have seen a marked opening by archives in the Global North through broadening access and participation, in particular regarding what is now commonly framed as “shared heritage”, that is, collections of colonial and/or

ethnographic provenance. Film archives, too, have been rethinking their responsibilities and protocols of care, often within the framework of “diversity” or “decolonization” policies. I will consider what these efforts at institutional reform have accomplished, and where they fall short. Further extending this line of inquiry, I will then turn to the experience of audiovisual archiving in the Global South: to move beyond what feminist and decolonial scholars have termed “archival paternalism”—and to sketch alternative horizons for taking care of the cinematic commons.

Nikolaus Perneczky is a Leverhulme Early Career Fellow at Queen Mary University of London. His PhD project reappraised filmmaking in post-independence West Africa as a challenge to dominant discourses and practices of “development”. His current research considers colonial legacies of uneven development and unequal exchange in global audiovisual archiving through the lens of restitution.

**18:00**

**End of Day**

Friday  
March  
17

Day  
Two

10:00 – 13:00

## Work Session (Closed)

### Witnessing/Care & the Archive

→ Facilitated by: Carine Zaayman (RCMC/NMvW) & Stevie Noltén (Sound & Vision)

This working session, led by Stevie Noltén (Sound & Vision) and Carine Zaayman (RCMC), will prompt participants to share their ways of caring within archives in concrete, creative and ethical terms. We are conditioned to think of archives as places where we care for things (documents, objects, or in an even more abstract sense, pasts), but what if we shift the focus onto what care means in relation to the people with whom we work, whether in an institution or in our collaborations? We might call this: *Care enacted within a constellation of people*.

Because of the colonial formation of most of the archival institutions in which we work, and the professionalization of creative practices, Noltén and Zaayman see the need to establish other ways of working together. Participants in

the workshop have developed, or are in the process of developing, methodologies that are more caring. Thus, 'care' shows up in many forms across the practices of the participants in the Inward Outward symposium as well as the work session—there is not just one way of caring: it needs to respond to individual, collective and situational needs. This working session is an opportunity to learn from one another about different approaches and how they respond to the particularities of the conditions from which they emerge.

Carine Zaayman is an artist, curator and scholar committed to critical engagement with colonial archives and collections, specifically those holding strands of Khoekhoe pasts in South Africa. She is a Senior Researcher at the Research Center for Material Culture (NMvW). The main focus of her curatorial work is the project *Under Cover of Darkness* ([www.undercoverofdarkness.co.za](http://www.undercoverofdarkness.co.za)), which included an exhibition staged at the Iziko Slave Lodge in Cape Town exploring the lives of women in servitude, especially slavery, in the early Cape Colony.

Stevie Noltén is a researcher working on coloniality and institutional accountability. She co-founded the project Sounds Familiar at the Netherlands Institute for Sound and Vision, in order to create a more polyvocal archive that deals with colonial history in all of its facets. By acknowledging (racial) bias, the perceived neutrality of being the norm, and the othering of underrepresented people, Sounds Familiar aims to reckon with its role, responsibility and the care that comes with being an archive holder.

13:00 – 15:00

Break

14:30

Afternoon  
Registration Open

15:00 – 18:00

Moving Beyond  
Repair

Colloquially, ‘witnessing’ and ‘caring’ are often deployed with intentionality: to fix, better, or remedy what is perceived to need attention. Yet, within the scope of this Inward Outward edition, we offer a space to think beyond a logic of repair—or the temptation to offer a ‘best practice’ approach to questions of archives and coloniality. Rather, we aim to work through what Witnessing/Care might look like in a framework of ‘response-ability’ (as per Thomas 2019) to the protracted temporalities of coloniality. This response can be speculative, poetic and imagined, and gives permission for things not to ‘work’ or be resolved, at least not in a way that obeys mainstream

conceptions of repair. Rather, our speakers’ engagement with archival practice, each in their own way, are vested in answering and reacting to the current moment *whilst* imagining alternative possibilities and materialities for the future. The invited speakers of the ‘moving beyond repair’ session thus offer forms of documenting and archiving *as* avenues for dreaming otherwise.

For this discussion we have invited [Aylin Kuryel](#), an artist, documentary filmmaker and Assistant Professor in Literary and Cultural Analysis at the University of Amsterdam who will present her current research on dreams as archives. Artist [Noor Abuarafeh](#) will share her reflections on how to trouble the museal and archival drive to ‘preserve’ in ways that instantiate exclusionary historical narratives. We engage with Netherlands-based [Sites of Memory](#) who create site specific performances about the ‘hidden’ stories about the history of slavery and colonialism in The Netherlands and former colonized areas. Sites of Memory works with a collective of multidisciplinary artists who reframe history through music, poetry, dance, visual art and theater. Founders [Jennifer Tosch](#) and [Katy Streek](#) will be present to discuss the

work, with a performance by Jürgen “UNOM” Gario of the artist collective of Sites of Memory.

→ Moderator: Carine Zaayman (RCMC/NMvW)

Carine Zaayman is an artist, curator and scholar committed to critical engagement with colonial archives and collections, specifically those holding strands of Khoekhoe pasts in South Africa. She is a Senior Researcher at the Research Center for Material Culture (NMvW). The main focus of her curatorial work is the project *Under Cover of Darkness* ([www.undercoverofdarkness.co.za](http://www.undercoverofdarkness.co.za)), which included an exhibition staged at the Iziko Slave Lodge in Cape Town exploring the lives of women in servitude, especially slavery, in the early Cape Colony.

## Session Presentations:

### Dreams as Archive

→ Aylin Kuryel (University of Amsterdam, Literary and Cultural Analysis Department)

Between 1933-39, Charlotte Beradt, a Berlin-based journalist, secretly recorded people's dreams under the Nazi regime, which resulted in the book *The Third Reich of Dreams: The Nightmares of a Nation 1933-1939* (1966).

The dreamers, from students and lawyers to housewives, were mostly oppositional to the regime (though their dreams at times told

a different story). Being inspired by this book that strikingly explores how politics sneaks into bedrooms, I started collecting dreams in different periods in Turkey (during the Gezi resistance in Istanbul, before and after the mandatory military service in Turkey and the Covid-19 pandemic in 2020). In my talk, I will approach dreams as possible archives that enable reflecting on the collective aspect of experiencing social and political realities, responding to the present, and imagining futures. I will explore the ways in which politics haunt sleep and what dreams can tell us not only about the one who dreams, but more so about these not only 'repressed' but also repressing realities we inhabit. Moving on from dreams in Nazi Germany to the ones in contemporary Turkey, by sharing examples from the visual work I have done, I will reflect on dreams as corporeal and affective responses and as tools of communication and collaboration that can contribute to 'moving beyond repair'.

Aylin Kuryel is Assistant Professor at the Literary and Cultural Analysis department at the University of Amsterdam and a documentary filmmaker. Her research areas are nationalism, image politics, aesthetics/ resistance, and the politics of emotions. Her documentaries have been shown in international festivals and exhibitions.

## **(Im)Possible Ways of Remembering: On Museums and Archives**

→ Noor Abuarafeh (Artist)

At a time when there is a burgeoning discourse around museums in the Middle East, from international museums such as the Louvre and the Guggenheim in Abu Dhabi, or other national museums around the Arab world, it is important to assess the several attempts made to establish a Palestinian museum focused on the history of Palestine through to the present, by rethinking the modern form of “the museum” and “the archive”. How functional is this form in such a context where there is no sharp distinction between the past and the present?

This talk will question the materiality of the form of the museum and archive in colonized contexts, taking the lack of archives in Palestine as a starting point along with the commencement of the first Palestinian museum that opened as an empty museum. How can we remember and learn about history outside the institution of archives and museums, and importantly question the materialistic aspect of these institutions? How can or cannot

museums and archives function in a context where the modern division of time does not exist and where the past is still very present and the consequences of it still livable today?

I propose a reorientation in thinking of how to remember the past by presenting several possible attempts, failed attempts, or other practices. These examples are based on an imagination to present the past by generating memory rather than preservation, replacing the space of the museum with time, and the objects of the museum and the documents of the archive with practices.

Noor Abuarafeh works in and out of Palestine, and is currently based in Rotterdam. She recently finished a one-year residency program at the Jan van Eyck Academie. Noor works primarily with video installation, performance, publication, and text. Her work addresses memory, history, the archive, the possibilities of tracing absence, the rethinking of different forms of history representations, and also questions the complexity of history including how it is shaped, constructed, made, perceived, visualized and understood, and how it is related to fact, fiction and imagination.

Her works have been exhibited in several major exhibitions, including among others: Venice Biennale (2022), Berlin Biennale (2020), Sharjah Biennale 13 (2017), and Off-Biennial - Gaudipolis, Budapest (2017).

## Free to Be Free

→ Sites of Memory (Jennifer Tosch, Katy Streek & Jörgen "UNOM" Gario)

Sites of Memory creates site-specific performances that connect history and theater. The work is created in collaboration with multidisciplinary artists and historians who research the colonial history of the Netherlands and former colonized areas. The process of reflecting on history also includes stories that are not documented or only from the "white gaze". The intention is to amplify voices often silenced, or ignored. To tell more complete stories, SoM uses a technique called "critical fabulation". This is a method developed by historian Saidiya Hartman and uses historical and archival research involving critical theory and fiction. Stories are created to fill in the empty spaces in historical archives. In addition, SoM's artistic research emphasizes the diverse voices within the team and their personal relationship to the subject. SoM not only utilizes traditional forms of historical research but also, oral history, embodied knowledge and ancestral memory.

Sites of Memory Foundation (SoM) organizes activities around the hidden and under-represented stories of the history of colonialism and slavery of the Netherlands and the former colonized areas. It is founded by Jennifer Tosch (cultural historian and founder of the Black Heritage Tours) and Katy Streek (theater maker and programmer). Since 2016 they have created site-specific performances with a collective of multidisciplinary artists who reframe history through music, poetry, dance, visual art and theater. The performances focus on personal stories from Black and other non-white communities that are often unknown or not found in the archives.

Jennifer Tosch is co-founder of Sites of Memory and Founder of Black Heritage Tours. The tours make the 'hidden history visible' as guests explore the city's Black presence and colonial history in the 'built environment'. She is a member of the Mapping Slavery Project Netherlands and co-author of 3 books: *Amsterdam and The Netherlands Slavery Heritage Guides* and *Dutch New York Histories*. Jennifer was born in Brooklyn, New York to Surinamese parents whose ancestors also came from Suriname.

Katy Streek is a freelance theater maker and programmer. She is a graduate of the Master Applied Theatre from the University of Cape Town. She's co-founder of Sites of Memory and directed the site-specific performances e.g. *Returning the Gaze* and *Future for the Past* and co-created the art installation *Decoding the Atlantic World* in the Maritime Museum in Amsterdam. In her work, she focuses on (international) collaborations, artistic dialogue and the themes colonization, slavery and migration.

Jörgen "UNOM" Gario is a performance poet, singer-songwriter, beat producer and workshop facilitator. Combining spoken word and music he explores the energy of melody and poetry as one. He is a founding member of Poetry Circle Nowhere, the first

performance poetry collective of the The Netherlands. He has performed in among other places Belgium, Germany, Cyprus, Hungary, Italy, Great Britain, Tanzania, Latvia, Sweden and South Africa. He has been published in anthologies: *HARD OP Spoken Word in Nederland* (Atlas Contact, 2019), *De eerste bloemlezing van de Nederlandse poezie 101 gedichten uit het Koninkrijk van 1945 tot nu* (Querido, 2022).  
[UNOMJG.NL](http://UNOMJG.NL)

**18:00 – 19:00**

## Closing Words & Borrel

Join us for a drink and a chat at Frammer Framed for the closing of Inward Outward 2023.



# Thank You

Firstly we'd like to offer our deepest thanks to the speakers, moderators and audience for being part of the third Inward Outward, and offering your energy to these two days together.

Secondly, a gigantic thank you to Ruben Doornweerd our designer, Isabel Beirigo for all of her communications work, and Steffen Wright for production support.

We'd also like to thank:

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Yayah Siegers-Samaniri

Everyone at Framer Framed.

COVER IMAGE:  
*High Stakes in the East* (John Ferno, 1942)

# Witnessing/Care & the Archive



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[inwardoutward.nl](http://inwardoutward.nl)