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Fabian Lehmann

Postkoloniale Gegenbilder
Künstlerische Reflexionen des Erinnerns an den deutschen Kolonialismus in Namibia

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Modern-day Namibian history has largely been shaped by three major eras: German colonial rule, South African apartheid occupation, and the Liberation Struggle. It was, however, not only military conquest that laid the cornerstone for the colony, but also how the colony was imagined, the “dream” of this colony. As a tool of discursive worldmaking, literature has played a major role in providing a framework in which to “dream” Namibia, first from outside its borders, and then from within.

Renzo Baas employs Henri Lefebvre’s city-countryside dialectic and reworks it in order to uncover how fictional texts played an integral part in the violent acquisition of a foreign territory. Through the production of myths around whiteness, German and South African authors designed a literary space in which control, destruction, and the dehumanisation of African peoples are understood as a natural order, one that is dictated by history and its linear continuation. These European texts are offset by Namibia’s first novel by an African, offering a counter-narrative to the colonial invention that was (German) South West Africa.

Renzo Baas is a post-doctoral fellow at the University of KwaZulu-Natal, Durban, where he is working on African-American and African speculative fictions as a response to exclusionary and alienating politics. He has conducted research on (post)colonial literatures, Afrofuturist and African speculative fictions, graphic novels, as well as historic colonial novels.


Fabian Lehmann hat 2020 an der Bayreuth International Graduate School of African Studies im Fach Arts in Africa promoviert. Zuvor war er wissenschaftlicher Mitarbeiter am Iwalewahaus, dem Kunstzentrum der Universität Bayreuth, wo er sich unter anderem mit der Zugänglichkeit der dortigen Kunstsammlung moderner und zeitgenössischer afrikanischer Kunst befasst hat.
Have Your Yellowcake and Eat It is a story of men, monsters and uranium in Swakopmund, a small coastal city in the west of Namibia. Founded by German settlers in the late nineteenth century, Swakopmund remains a popular holiday destination for Namibians and international visitors alike.

How do young African men make their home in this peculiar town of pretty beaches and luxury hotels, a brutal colonial history and a large uranium mining industry? Are their close relations affected by global changes in the price of uranium? And how do we describe their life worlds which straddle many homes, neighbourhoods, and establishments—sometimes even existing beyond the limits of the post-colonial city?

Employing a reflexive narrative and based on two year’s fieldwork, Boulton explores the myriad ways in which intimacy develops and manifests for men in a city defined predominantly by racialised difference and local and global forces of inequality.

Jack Boulton is associate researcher at the Institute for Anthropological Research in Africa (IARA), University of Leuven, and editor-in-chief of the inter-disciplinary journal Stimulus Respond. His current work explores men’s selfhood and self-making practices in urban Namibian contexts.

“[A] highly sensitive ethnography of men, with their uncertainties, fears and anxieties, an ethnography that always looks sideways, never up or down.”
Steven Van Wolputte
This book is a collection of essays by emerging scholars at the University of Basel written on the basis of their subjective encounters with a specific archival collection housed in the Basler Afrika Bibliographien in Basel.

The Ernst and Ruth Dammann collection consists of around 8100 images, 750 audio recordings and numerous manuscripts, diaries and notes. The German couple conducted research on Namibian oral literatures and languages as they were spoken and performed across the country in the early 1950s. Based on in-depth engagement with the textual, visual and audio records assembled in this intricate collection, the authors in this book critically interrogated the implications of opening a colonial archive, exploring alternative ways of reading and understanding the historical material.

As unique examples of close reading and listening, the essays propose creative ways of attending to the politics of race, gender, famine, ethnography, biography and fiction in colonial knowledge production.
This rich volume is dedicated to the astounding South African writer and literary critic Lewis Nkosi (1936–2010).

In this book, Nkosi’s celebrated one-act play *The Black Psychiatrist* is published together with its unpublished sequel *Flying Home!* on the satirically fictionalized inauguration of Nelson Mandela as South African president. Critical appraisals, tributes and recollections by scholars and friends reflect on the beat of Nkosi’s writing and life.

An ideal volume for those encountering Lewis Nkosi for the first time, and a substantial enrichment for those already devoted to his work. Edited by Astrid Starck, a literary scholar, and Dag Henrichsen, an historian.

“Much has happened to me that is worth narrating, worth celebrating, in spite of the regrets and sorrows of exile. My life began under Apartheid until I attained the age of 22 and then subsequently lived in many places and societies, in Central Africa, Britain, the United States, Poland, and during a brief sojourn, in France and, finally, in Switzerland.”

Lewis Nkosi in *Memoirs of a Motherless Child*
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