

## Contributors

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**Kokou Azamede** studied historical anthropology and earned his PhD at the University of Bremen in 2008. He is currently working at the Germanistik department at Lome University in Togo. He is also a teacher in German as a foreign language at the Goethe-Institut. His field of research implies literature and identity, German colonial history and photography in Africa, history of missions in West Africa, transculturality and hybridity and autobiography. Recent publications include *la photographie et la propagande coloniale: Regards actuels sur les images coloniales d'Afrique. Le cas du Togo allemand*, forthcoming with Mont Cameroun's „Afrikanische Zeitschrift für interkulturelle Studien zum deutschsprachigen Raum“ 2016 ; *Reactions of African converts to Christianity, especially those who visited Europe*, (Vandenhoeck & Ruprecht : Göttingen, 2014); *Transkulturationen? Ewe-Christen zwischen Deutschland und Westafrika, 1884–1939* (Franz Steiner Verlag: Stuttgart, 2010). He is, furthermore, editor and publisher of *Actes du séminaire international sur le thème Religion et Société, Goethe-Institut 24–25 novembre 2008*, Lome.

**Marie-Hélène Gutberlet**, graduated in history of art, philosophy and film studies and received a PhD in Cinema Studies at the Frankfurt University in 2002.

She is a leading founder of the experimental film series "reel to real" (in Frankfurt/Main since 2003) and initiated with Sissy Helff the "Migration & Media" project which involves collectively organised symposia and exhibition projects. Her recent research and exhibition projects were *Shoe Shop* (Johannesburg 2012), *The Space Between Us* (Berlin and Stuttgart 2013–2014), *Visionary Archive* (Berlin, Bissau, Cairo, Johannesburg, Khartoum

2013–2015), *Future Memories* (Addis Ababa 2015) and *Hotel Europa* (2015–2016). She is currently directing the festival, exhibition, publication and touron Med Hondo's cinema *Cours cours Camarade, le vieux monde est derrière toi!* together with Brigitta Kuster and Enoka Ayemba (2017). She is currently working as an academic, independent curator and cultural manager and has published extensively on African Cinema, Black Cinema, migration, experimental and documentary film, contemporary art from the African Continent and organised numerous conferences and screenings in this field.  
<http://mhgutberlet.tumblr.com>

**Hans-Peter Hahn** is Professor for Anthropology at the University of Frankfurt. His research interests include material culture, migration, mobility and museums, as well as the legacy of colonial photography, especially in francophone West Africa. He is vice-speaker of the graduate school "Value and Equivalent" at the Goethe-University of Frankfurt and organised the conference: "Itineraries of the Material. Shifting Contexts of Value and Things in Time and space" (2011). He published widely on material culture and consumption in Africa, most recently: *Urban Life-Worlds in Motion. African Perspectives*. Bielefeld 2012 (with Kristin Kastner).

**Sissy Helff** is an anglicist with a broad range of interests in Anglophone world literature, postcolonial and transcultural studies, visual culture, history and politics. Her most recent book, entitled "Unreliable Truths: Transcultural Homeworlds in Indian Women's Fiction of the Diaspora" is an overview of Indian diasporic women writing from around the world including South Africa. In addition to her work at the Goethe-University Frankfurt, Sissy Helff has been working as a journalist for development matters and cultural diplomacy. She is one of the founding members of cultural project migration and media: <http://www.migrationandmedia.com>

**Jens Jäger**, Study of History, Literature and Economy at University of Hamburg. 1995 PhD on the history of Photography in Germany and England in the nineteenth century. Lecturer of Modern History at the University of Hamburg, University of Bremen, University of Koeln. Researches in Britain, France and Austria. 2005–2008 post-doc fellow at the Collaborative Research Centre "Media and Cultural Communication". Since 2016 Professor of Modern History at University of Koeln and since 2009 Heisenberg-Fellow

of Deutsche Forschungsgemeinschaft. Several Visiting Professorships at University of Koeln, University of Heidelberg and University of Saarbruecken. His main publications include *Fotografie und Geschichte (Historische Einfuehrungen*, Vol. 7; 2009), and several articles such as “Colony as Heimat? The Formation of Colonial Identity in Germany around 1900”, in: *German History*, Vol. 27 (2009) No. 4, pp. 467–489, and the monograph *Verfolgung durch Verwaltung. Internationales Verbrechen und internationale Polizeikooperation 1880–1933* (2006).

**Richard Kuba** is senior research fellow at the Frobenius Institute and curator of the Institute’s pictorial archive. He holds a PhD in Anthropology from Bayreuth University and has conducted extensive fieldwork in Nigeria, Benin and Burkina Faso. His research focuses on pre-colonial history and the European encounter with Africa. He has published *Wasangari und Wangara* (Lit 1996) and edited several volumes including *Histoire du peuplement et relations interethniques au Burkina Faso* (Karthala 2003), *Land and the politics of belonging in West Africa* (Brill 2005) and *Nigeria 100 years ago* (Frobenius Institute 2011).

**Stefanie Michels** teaches at the University of Düsseldorf as a professor for the history of the “European Expansion” in the 19<sup>th</sup> and 20<sup>th</sup> century. She was visiting professor for global history at the University of Vienna and taught at the Universities Frankfurt/M, Hannover, and Cologne. She has dealt with postcolonial readings of photographs about colonial Black German soldiers in a monograph published in German in 2009 (*Schwarze deutsche Kolonialsoldaten. Mehrdeutige Repräsentationsräume und früher Kosmopolitismus*) alongside a number of articles on photography, German colonialism, and African History

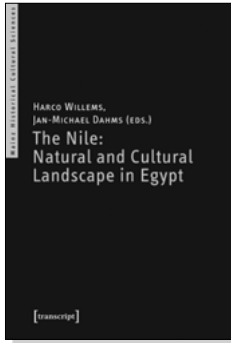
**Margrit Prussat** is director of the Archives of the University of Bamberg, Germany. She received her PhD in Cultural Anthropology at the University of Munich. From 2008 to 2012 she was academic research assistant at the digital archive DEVA of the Institute of African Studies at the University of Bayreuth. Publications focused on visual anthropology, history of photography, film and arts. Special research interests are digital archiving, visual legacies and information retrieval systems in academia.

**Jens Ruchatz** is professor of Media Studies at the Philipps-University in Marburg. He has received his phd at the University of Cologne with a thesis *Licht und Wahrheit* about the history of photographic slide projection. Currently he heads a DFG funded research project on photography in 19<sup>th</sup> century periodicals. He has published widely in the fields of media studies, cinema, theory and history of photography and memory studies. Publications include: *Licht und Wahrheit. Eine Mediumsgeschichte der fotografischen Projektion* (München: Fink 2003); *Die Individualität der Celebrity. Eine Mediengeschichte des Interviews* (Konstanz: UVK 2014); *Exploring the Selfie. Historical, Analytical and Theoretical Approaches to Digital Self-Photography* (Basingstoke: Palgrave Macmillan 2017; jointly ed. with Julia Eckel and Sabine Wirth).

**Jürg Schneider** is a historian affiliated with the Centre for African Studies, University of Basel, Switzerland. He has organized and curated various exhibitions. His writing on historical and contemporary African photography and photography in Africa appears in various journals and books. He co-initiated the project <http://www.africaphotography.org>, a platform for historical photographs from Africa, as well as [www.african-photography-initiatives.org](http://www.african-photography-initiatives.org), a non-profit organization involved in various projects with the common goal of promoting Africa's rich photographic heritage.

**Sally Waterman** creates autobiographical photographic and video works that explore memory, place and familial relationships. She received her Ph.D. *Media and Photography: 'Visualising The Waste Land: Discovering a Praxis of Adaptation'* from the University of Plymouth, UK in 2011. Her work has been exhibited and screened extensively since 1996, including Wolverhampton Art Gallery; Oriel Davies Gallery, Newtown, Wales; Pitzhanger Manor House and Gallery, London; Künstlerhaus Dortmund, Germany; India Habitat Centre, New Delhi; ViSiONA festival, Huesca, Spain; Berlin Experimental Film Festival, Germany and the Aesthetica Short Film Festival, York. Waterman's work is held in public and private collections including The National Art Library at the V&A, London, Tate Library, London, The School of Art Institute of Chicago and the Yale Center for British Art, New York. She is a founder member of the research group, Family Ties Network and is currently a sessional lecturer at Ravensbourne, London and University for the Creative Arts, Rochester.

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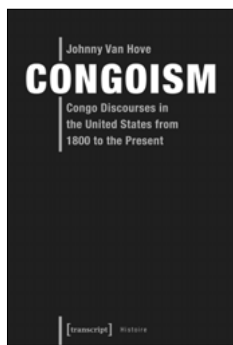
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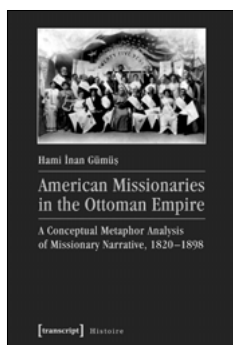
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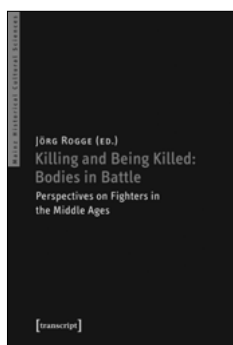
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