



In

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Jan
24 & 25
2020



Out

Programme

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Inward Outward

Inward Outward investigates the status of moving image and sound archives as they intertwine with questions of coloniality, identity and race. Archives, assumed to be containers of memory, are vested with a particular power to constitute and define who is and who is not included in (his)stories. Over two days, Inward Outward's presenters and audience explore what "decolonising" the archive—within and beyond the walls of established institutions—could offer for the production of new bodies of knowledge.

Taking a critical archiving approach as its base, Inward Outward explores what is specific to moving image and sound materials, and the archival practices used to collect, preserve and make them accessible. The symposium questions the different processes involved in the creation, management and use of archives to unpack social and political configurations that are imbued with questions of power, violence, and representation. In particular, Inward Outward asks: What are the different practices and actors involved in the creation and management of archives? And how do these actors and methods impact the framing, access and use of archives? How do institutionalised archival practices uphold colonial, imperial, and racist ideologies, and how can these be challenged? What kinds of models question archival practices in an effort to "decolonise" the archive, and how are digital technologies brought into these processes? How should the concept of "ownership" be complicated in the context of archival collections created under duress? And, how can creative professionals venture into the archive to work critically with its structure and materials through artistic practice?

Participants of Inward Outward come from diverse disciplines and professions to critically engage with audiovisual archives. These forms of collaboration and conversation, we believe, can render visible what usually remains hidden or obscured and further the agenda of creating more inclusive forms of knowledge production.

Keynote Speakers

Inward Outward is delighted to welcome [prof. dr. Deborah Thomas](#) and [prof. dr. Gloria Wekker](#) as keynote speakers. Through their respective academic and artistic practices, these distinguished scholars offer critical perspectives on gender, violence, nation-making and culture, connecting archives and their materiality to the intimacies of everyday life. Deborah Thomas' scholarly work and filmmaking interrogates archives of violence and their power to carry affective registers that animate individual and collective acts of witnessing. Gloria Wekker delves into cultural archives to investigate how sounds and moving images of coloniality inform the constructions and experiences of racial identities in the Netherlands and Suriname. Together, these esteemed speakers point to the spaces from which we may destabilise, rework and recreate stories at the core of the colonial archive. Exploring the intimate spheres of the everyday in tandem with the structures of coloniality, they connect the materiality of the archive to the power laden work of representations and offer insights that resonate with the driving questions behind the Inward Outward symposium.

Programme Committee

Bas Agterberg (Sound and Vision)

Esther Captain (KITLV)

Alana Osbourne (KITLV)

Eleni Tzialli (Sound and Vision)

Rachel Somers Miles

(Sound and Vision)

→ Bas Agterberg is a curator at the Netherlands Institute for Sound and Vision. As a media historian his expertise includes reuse of audiovisual collections in (historical) research. Among his interests are the transnational use of media production such as World Service Broadcasting and colonial film.

→ Dr. Esther Captain is a researcher and staff member at the Royal Netherlands Institute of Southeast Asian and Caribbean Studies (KITLV) in Leiden, the Netherlands, and is interested in postcolonial Netherlands, with links to Indonesia and the Caribbean. She is also a researcher at the “Independence, Decolonization, Violence and War in Indonesia, 1945-1950” programme at the KITLV.

→ Dr. Alana Osbourne is a researcher at the KITLV. 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 theatre projects.

→ Rachel Somers Miles runs projects and conducts research related to audiovisual cultural heritage at a number of institutions, including Sound and Vision and LIMA. She holds master’s degrees in both critical cultural and media studies, and sound and moving image curation and preservation. Often engaging with artists in her work, she runs Sound and Vision’s Artistic Research in Residence Programme.

→ Eleni Tzialli works on audiovisual and sound heritage projects at the Netherlands Institute for Sound and Vision in the Verkennen (former Research and Development) department. She has an academic background in cultural analysis and the preservation and presentation of the moving image. Eleni was formerly affiliated with the Eye Film-museum’s Academic department, assisting with academic activities and programmes.

On Curating the Symposium

The panels were designed to foster conversations around sub-themes directly linked to the symposium’s key topics. Accordingly, over the course of two days, the symposium sessions engage with: new ways of thinking through archival practices and methods; institutions, power and self-reflexivity; material ownership and audiovisual representations; the dialectic between the contexts and contents of archival materials; and the creative strategies deployed to (re)think and (re)make the archive. We have strived to include a variety of formats within the symposium sessions to nurture conversations across disciplines and tease out how art, scholarly research, archival practice and activism can together offer new ways of critically engaging with archives of coloniality.

In so doing, Inward Outward creates a space to reflect on the work of archives and our work as practitioners. It asks what it means to be an archival institution, or archival practitioner, artist, film producer, documentary maker, journalist, activist or scholar, working with sounds and images produced in a context of coloniality, and what new forms of knowledge we might produce with them.

General Info

Venue

The Netherlands Institute for Sound and Vision is specialised in the field of media culture and AV archiving. Sound and Vision arose in 1997 from a merger of three audiovisual archives and a museum, with the task of “managing and preserving the Dutch audiovisual heritage and making it accessible to a wide audience”. In order to fulfill this mission, it was necessary to move from nine locations in six municipalities to one central location. Since late 2006, Sound and Vision has been located in this building at the Media Park in Hilversum.

The institute initiates research that makes media heritage available and searchable, follows relevant innovations in media archiving, participates in research projects and experiments with new technologies. Its museum invites visitors to discover the world of media and in particular Dutch media history. The institute also focuses on collecting and preserving Dutch audiovisual heritage and making it available to as many users as possible, focusing on four thematic pillars: “news, information and current affairs”, “culture and entertainment”, “amateur and business productions” and

“the media landscape”. The archive is a unique source of information for research, not only for students and academics, but also for journalists, international production companies and broadcasting organisations. The collection includes a wide variety of media, from written press, film, radio and television to computer games, online video and websites—whether or not professionally produced.

Address

Netherlands Institute for
Sound and Vision
Media Parkboulevard 1
1217 WE Hilversum

Accessibility

The building is accessible to people in wheelchairs or with other mobility restrictions. All conference rooms are accessible by lift and have wheelchair-accessible seating. If you require any assistance, please speak to the reception desk.

Wi-Fi

Wi-Fi name: Beeld en Geluid
Password: ikbenmedia

Mother & Baby Room

The venue has a private room on-site for nursing mothers. Please speak to the reception desk if you'd like to use the room.

Catering

Coffee, tea and refreshments will be provided to all symposium attendees in the atrium area during the breaks.

Lunch

You can buy food and drinks at the restaurant which is located on the lower ground floor of the institute. Both card and cash payments are accepted. You will find more restaurants, bars and take-out options located further away from the institute in Hilversum city centre, 15-20 minutes on foot from the venue. If you are looking for something closer to the venue, we can recommend the snackbar at the nearest train station (Hilversum Mediapark) for something quick as well as the Jumbo supermarket (Stephensonlaan 45). You are also more than welcome to eat a packed lunch or take-out food onsite. Feel free to use the orange seating in the building that leads to the lower ground floor of the institute by the restaurant.

Contact

Please feel free to contact the Inward Outward organisers with questions, comments or feedback at inwardoutward@beeldengeluid.nl

Information can also be found at beeldengeluid.nl/inwardoutward

Day One

Friday January 24

09.00

Registration & Coffee

09.45 – 11.00

Opening Words

→ Alana Osbourne (Royal Netherlands Institute of Southeast Asian and Caribbean Studies - KITLV) and Rachel Somers Miles (Netherlands Institute for Sound and Vision - Sound and Vision)

Keynote

Form, Audience, Recognition: Transmediality and the Affects of Witnessing

→ prof. dr. Deborah Thomas (University of Pennsylvania)

During the 2010 state of emergency in West Kingston, Jamaica, security forces went into Tivoli Gardens in order to capture Christopher “Dudus” Coke, who had been ordered for extradition to the United States. Officially, 74 civilians were killed during this operation, but the number

community members give is closer to 200. Since 2012, I have been working collaboratively with Junior Wedderburn and Deanne Bell on a multi-modal project addressing these events. We have been assembling archives—including drone footage, archival footage, still and moving images of the contemporary landscape, still and video portraiture, and narratives. We are interested in how these assemblages bring into being a range of affective orientations, themselves differently apprehended based on one’s location (politically, structurally, nationally, and psychically). What forms of recognition might be possible across these various locations? How might the archives we’ve developed either generate them or make them unrealisable? In this talk, I will think through these questions as they redound to relationships between format and audience, ethics and politics.

Deborah A. Thomas is the R. Jean Brownlee Professor of Anthropology, and the director of the Center for Experimental Ethnography at the University of Pennsylvania. She is the author of *Political Life in the Wake of the Plantation, Exceptional Violence, and Modern Blackness*. Thomas co-directed the documentary films *Bad Friday*, and *Four Days in May*, and is the co-curator of a multi-media installation titled *Bearing Witness: Four Days in West Kingston*. She is the editor of *American Anthropologist*.

11.00 – 11.20

Break

11.20 – 12.50

Reimagining the Archive

→ Moderator: Alana Osbourne (KITLV) Bio P.7

Image, Identity, and Racial Memory in the Digital Age: Reimagining Archives of Racial Representation in Post-Apartheid South Africa

→ Sebastian Jackson (Harvard University)

How do colonial identities and categories continue to overdetermine social relations and cultural production in a purportedly “postcolonial” present? How might we reimagine the archive and archival research in a globalising world where repositories of knowledge are increasingly circulated and accessible through digital networks? Although traditional institutional archives remain integral to historical research, I contend that there is a dire need

for a thorough reexamination of what we mean by “the archive”. How do digital cultural repositories such as YouTube, Google Images, and Instagram provide new means for interrogating colonial histories and their enduring legacies in the contemporary moment? What kind of new challenges do these digital archives hold? This presentation is based on my ongoing doctoral research in South Africa, which examines the unfolding social and cultural legacies of apartheid’s racist anti-miscegenation laws, which prohibited and foreclosed interracial marriage, sex, and intimacy from 1949-1985.

Sebastian Jackson is a PhD candidate in African & African American studies and social anthropology at Harvard University. His doctoral research employs interdisciplinary methods, including ethnographic fieldwork and archival archaeology, to examine the social and cultural legacies of apartheid’s racist anti-miscegenation laws in contemporary South Africa.

How to Read Dr. Betty Paërl in Stereoscope: Combining Sex/Gender and Colonial Views, Or an Intersectional Analysis of Transgender Heritage

→ Wigbertson Julian Isenia
(University of Amsterdam
- UvA/Amsterdam School
for Cultural Analysis) & Eliza
Steinbock (Leiden University
Centre for the Arts in Society)

We argue that studying objects of transgender heritage involves developing a decisive methodological and conceptual framework related to trans-ing practices across a wide array of cultural contexts and periods. We analyse how the mathematics professor and trans woman, Dr. Betty Paërl, is included in the IHLIA LGBT+ Heritage archive—only highlighting her radical SM sex politics but neglecting her early anti-colonial writings. We contend that an intersectional audiovisual archive might be achieved through reading these materials in stereoscope: meaning analysing these separate “scenes” of Paërl’s life at the same moment. Doing so produces a three-dimensional image—kinky-trans-colonial—of her archival instantiation. Our reading demonstrates how specialised archives like IHLIA can also be used to tell only seemingly

supplementary stories about Dutch (post)colonialism. Further, we caution that when the interest is only in Paërl’s importance to queer history, a singular view, one loses a great deal of analytical depth.

Wigbertson Julian Isenia is conducting his PhD research “Cultural Practices of Sexual Citizenship in the Dutch Caribbean”. The project examines how citizenship is practised by sexual and gender minorities under conditions of fragmented national sovereignty and as a set of cultural practices.

Eliza Steinbock, is an assistant professor of cultural analysis at Leiden University. They published *Shimmering Images: Trans Cinema, Embodiment and the Aesthetics of Change* (Duke University Press 2019), and 40+ articles on trans cultural production. Eliza leads “The Critical Visitor: Intersectional Approaches for Rethinking and Retooling Accessibility and Inclusivity in Heritage Spaces” (NWO 2020-2025).

Listening at the Door: An Imperial Intimacies Archive Mixtape

→ Tao Leigh Goffe
(Cornell University)

In this presentation, I consider how might we define a black feminist archival practice through Black European feminism and approaches taking the lead of Gloria Wekker, Tina Camp, and Hazel Carby. I propose a practice

of archival mixtape that I employ in my pedagogical practice through the production of visual soundtracks. Here, I present a soundtrack formed out of the mixed media, artwork, archival footage, and music made for Hazel Carby’s new autobiographical book *Imperial Intimacies: A Tale of Two Islands*. How we might trouble the coloniality and ethnographic gaze of newsreel footage by using sound and video editing and mixing technologies to remix the colonial archive? Which bodies are permitted to occupy and participate in the archive? And, what space is there for intimacy in the archive?

Tao Leigh Goffe is an assistant professor of literary theory and cultural history at Cornell University. She is also a writer and a DJ specialising in the narratives that emerge from histories of imperialism, migration, and globalisation.

Dusty Surfaces: Forgetting as a Queer Archival Practice

→ David Frohnapfel

Jack Halberstam has conceptualised forgetting as a queer practice of remembrance for minority groups. Forgetting allows for the process of moving on from hurtful memories of the past to more bearable forms of being with the

past in the present. In *The Queer Art of Failure* (2011) Halberstam describes: “Forgetting, when directed at a dominant narrative rather than at subaltern knowledges, could become a tactic for resisting the imposition of colonial rule. [...] [I]n order to remember and recognize the anticolonial struggles, other narratives do have to be forgotten and unlearned” (77). Forgetting can also be understood as a tactic that screens out normative anticipations of being in this world in order to arrive at a better tomorrow. Taking my own experience of working as a forgetful queer in an ethnographic museum for several months into account, my paper seeks to address if we can use queer forgetfulness as a conceptual framework to disrupt the normative order of knowledge productions of ethnographic collections without further silencing under-represented histories of archival objects within white, cis-gendered, heteronormative, and able-bodied memory institutions.

David Frohnapfel studied art history, comparative literature and religious studies at Ludwig-Maximilians-University in Munich and at the Universidad de la Habana in Havana. He received a PhD from Free University Berlin in 2017 for his dissertation “Disobedient Musealities”. He was a fellow at the Max-Planck-Institute in Florence and also worked as a curator of *The 3rd Ghetto Biennale* and of the exhibition *NOCTAMBULES* on queer visualities in Port-au-Prince.

12.50 – 14.00

Lunch

14.00 – 15.15

Questioning Archival Practices

→ Moderator: Giovanna Fossati
(UvA/Eye Filmmuseum - Eye)

Giovanna Fossati is the chief curator of Eye Filmmuseum and a professor of film heritage and digital film culture at the University of Amsterdam. She is the author of *From Grain to Pixel: The Archival Life of Film in Transition* (2018, revised edition) and co-author of *Fantasia of Color in Early Cinema* (2015).

Towards an Anticolonial Archival Approach to the Collection Development of Audiovisual Records at the Archival Institutions of South Africa

→ Nthabiseng B. Ncala
(University of South Africa) &
Collence Chisita (University of
South Africa)

For decades in South Africa, audiovisual records (AVR) were created under the apartheid system, resulting in unsettling debates about “archival

ownership”. The current procedures of the National Archives and Records Services of South Africa (NARSSA) and the National Film, Video and Sound Archives of South Africa (NFVSA) fall short of readdressing epistemic challenges. While AVR, oral history projects are required to be accompanied by evidence, it is unsettling since most of the legitimate and official materials “evidence” have been destroyed. This paper argues that “evidence” as currently perceived in the South African archival landscape, used and legitimised by NARSSA and NFVSA, perpetuates colonialism. This research examines the role of colonial archives in the collection development process and how it can be decolonised. It proposes a paradigm shift towards a unified effort to decolonise archival praxis within the context of Africanisation.

Dr. Collence Chisita is a postdoctoral research fellow in the Department of Information Science at the University of South Africa. He is a researcher in colonial, information sciences and archival science. He has published in local and international journals and has edited two books and several book chapters on cooperation and collaboration among libraries and related institutions.

Ms. Nthabiseng B. Ncala is a lecturer in the Department of Information Science at the University of South Africa. She is

a PhD candidate at UNISA. Her master's degree was obtained from the University of KwaZulu/Natal. She specialises in audiovisual archiving, preservation, and research methodology. She works as an archivist.

“Unnamed performers chanting in an undocumented language recorded in an unknown location.” Addressing Silences in the British Library’s World and Traditional Music Collections

→ Andrea Zarza Canova
(British Library)

The Northcote Whitridge Thomas (1868-1936) collection, with 1011 recordings made in Sierra Leone and Nigeria between 1909 and 1916, was one of the first to be acquired by the World and Traditional Music section of the British Library, when it was established in the 1950s. In 2019, a collection of field recordings documenting the songs and sonic environment of the Wampis’, living in the rainforest in Perú, was donated by Ben Kelly, a conceptual artist raising funds to support them in alliance with an environmental justice charity. What is an institution like the British Library Sound Archive doing to address the challenges raised by historical and contemporary ethnographic sound

recordings? This paper will make these challenges audible in the recordings themselves, so we can learn about what we are listening to but also what the British Library’s role and responsibilities are in conscientious knowledge preservation.

Andrea Zarza Canova is an archivist and curator. Born in Madrid, Spain, she has lived in London since 2011, where she works as a curator at the British Library Sound Archive. Her record label, Mana Records, publishes works at the intersection of contemporary and archival sound.

Dilemmas in Digitisation and Decolonisation

→ Charles Jeurgens (UvA) &
Michael Karabinos (UvA)

In our research we analyse Dutch policy and initiatives of digitising colonial archival legacies to answer our central question of whether digitisation of colonial archival legacies offers possibilities to decolonise these archives. The aspiration to decolonise colonial legacies seems to be a paradoxical statement since there is something innately colonial in the recordkeeping systems that cannot be removed, yet simultaneously requires deactivation. But with

digitisation, new recordkeeping infrastructures are created, shaping new interfaces between documents and users. We argue that decolonising such archives can be based on understanding the complexity of the variables which shape the new digital archival infrastructure. We explore possibilities of developing infrastructures that contribute to decolonising the colonial archival legacy in the sense of offering multivocality and multiple provenance. As a potential solution to these problems we discuss what we call third-space infrastructural frameworks which create opportunities to contribute to the decolonisation of colonial archival legacies.

Charles Jeurgens is a professor of archival studies at the University of Amsterdam and an adviser at the Dutch National Archives.

Michael Karabinos teaches at the University of Amsterdam and has been a Deviant Practice research fellow at the Van Abbemuseum since 2016. He received his PhD from Leiden University and was previously a visiting fellow at Nanyang Technological University, Singapore.

15.15 – 15.45

Not A Light Touch: Artistic Researcher in Residence Talk

→ Rizki Lazuardi
→ Moderator: Rachel Somers
Miles (Sound and Vision) Bio P.7

Rizki Lazuardi's artistic practice was challenged during his five-month residency at Sound and Vision, as he had to shift from a working method that previously relied on materiality to a focus on subject matter. He had to resist being distracted by the endless possibilities to develop a work drawn from a variety of different subjects found in Sound and Vision's broad collection. Settling on a topic, Lazuardi focused his work on exploring malaria and pest disease extermination throughout the first half on the twentieth century, finding it rarely portrayed in Indonesia's historical reference. *Not A Light Touch* is a multi-channel installation in which Lazuardi combines archival footage and reproduced images based on physical remnants and vague oral history in Indonesia. These depict the struggles of

working class communities in the East Indies to defeat the disease that later affected the industries owned by the Dutch due to worker shortages, a multilayered issue that is rarely discussed in Indonesia.

Rizki Lazuardi is an Indonesian artist and curator who works extensively with moving image and expanded cinema. His works and programmes have been presented at various institutions and festivals, such as. Image Forum Tokyo, Klubvizija Zagreb, EMAF Osnabrück, and WORM Rotterdam. Lazuardi is finalising his postgrad at the Hamburg University of Fine Arts, Germany.

15.45 – 16.15

Break

16.15 – 17.45

Reflecting on Institutional Practices - Roundtable

The Questioning Institutional Practices roundtable is an opportunity for a number of organisations to come together to critically explore their own institution's practices but also collectively question the power

and responsibility of archives. The session begins with presentations from the IISH and The Black Archives to kick-start the conversation, followed by a roundtable discussion with representatives from Sound and Vision, Eye, IISH, KITLV, Nationaal Archief, and The Black Archives. This session asks what questions most archives ask themselves when acquiring (or not), cataloguing, caring for, and offering access to, materials of coloniality? How must institutions think through inclusion and representation not only in terms of their catalogue but also their organisation? How can policies, practices, formal and informal structures be built with the intent of decolonising the archive? And what might decolonising the archive even look like here?

→ Moderator: Alessandra Benedicty-Kokken (Research Center for Material Culture - RCMC/Nationaal Museum van Wereldculturen)

Alessandra Benedicty-Kokken is a research coordinator/senior researcher at the Research Center for Material Culture at Wereldculturen. She also teaches at Utrecht University and City College of New York. She is the series editor for Brill's Caribbean Series, book reviews editor for the *Journal of Haitian Studies*, as well as a member of the FACE Foundation's French Voices selection committee.

The International Institute of Social History (IISH) and the Decolonisation Debate

→ Eef Vermeij (IISH), Leila Musson (IISH), & Moira van Dijk (IISH)

So far, the IISH has refrained from reflecting on its own position in the recent decolonisation debate, as it sees itself as an archive with a different history and role in society. As an archive for social movements that are threatened by repression, the IISH has tried to contribute to redistributing the power of collective memory towards underrepresented groups in society. To decolonise the archive, the IISH has to look at its own collection history and practice. Looking for archives that document colonialism results in a list of archives whose provenance doesn't seem to be contested. The IISH started looking for missing voices in its own collections, and will proactively collaborate with marginalised communities during appraisal. This way, the IISH can start a process of becoming a mediator between archive creator and user in a more collaborative and equitable way.

Eef Vermeij is a collection specialist for Asia at the IISH.

Leila Musson is a collection specialist for the Arabic speaking world at the IISH.

Moira van Dijk is a collection specialist for international social movements and organisations at the IISH.

Linking Archives: Exploring Histories of Black and Surinamese Emancipation Movements

→ Mitchell Esajas
(The Black Archives)

The Black Archives recently opened the exhibition *Vereniging Ons Suriname: 100 Years of Emancipation and Struggle* which brings to light hidden stories of Surinamese people in the Netherlands. Based on unique archival documents, videos and photo material from The Black Archives and other archives including Beeld en Geluid, the exhibition reveals stories about Surinamese emancipation movements since the 1920s, during and after the Second World War. Mitchell will give a presentation about some of the exceptional material that The Black Archives rediscovered and why it's important to make these hidden histories visible.

Mitchell Esajas is the co-founder of New Urban Collective & The Black Archives in Amsterdam, a unique collection of books, documents and artefacts documenting the history of black people and black resistance in the Dutch context. By working with artists, academics, communities and other organisations they aim to make this hidden history visible again.

ROUNDTABLE PARTICIPANTS

→ Bas Agterberg (Sound and Vision)
→ Marieke Bloembergen (KITLV)
→ Mitchell Esajas (The Black Archives)
→ Giovanna Fossati (UvA/Eye)
→ Jeftha Pattikawa (Nationaal Archief)
→ IISH

Bas Agterberg is a curator at the Netherlands Institute for Sound and Vision. As a media historian his expertise includes reuse of audiovisual collections in (historical) research. Among his interests are the transnational use of media production such as World Service Broadcasting and colonial film.

Marieke Bloembergen is a senior researcher at the Royal Netherlands Institute of Southeast Asian and Caribbean Studies (KITLV) and a professor in archival and postcolonial studies at Leiden University. Her publications and research interests concern the politics and mobility of knowledge in (post)colonial Indonesia within inter-Asian and transnational contexts, which she studies through the lens of material culture, heritage practices and policing.

Giovanna Fossati is the chief curator of Eye Filmmuseum and professor of film heritage and digital film culture at the University of Amsterdam. She is the author of *From Grain to Pixel: The Archival Life of Film in Transition* (2018, revised edition) and co-author of *Fantasia of Color in Early Cinema* (2015).

Jeftha Pattikawa is a programme maker and project manager at the National Archives of the Netherlands. As a council member at the Rotterdam Council for Art and Culture, he is committed to diversity and inclusion. He is the founder of Verloren Banden an archive and audiovisual project in collaboration with the Gelders Archief about the Moluccan community in Vaassen (Netherlands) where he was born and raised.

17.45 – 18.30

Open Conversation & Reflection

→ Sadiyah Boonstra (University
of Melbourne/Curator Public
Programs Asia TOPA)

Sadiyah Boonstra is a scholar-curator based in Jakarta, Indonesia. She received her PhD from Vrije Universiteit, Amsterdam in 2014. Sadiyah is currently Asia Scholar at the University of Melbourne and the curator of public programmes at Asia TOPA, Melbourne. Her research and curatorial interests focus on the cultural history, heritage and performing arts of colonial and contemporary Indonesia in relation to the Netherlands and their representation in museums.

18.30

End of Day

Saturday January 25

Day Two

09.00

Registration & Coffee

09.45 – 11.00

Opening Words

→ Alana Osbourne (KITLV) and Rachel Somers Miles (Sound and Vision)

Keynote

“Show me your archive and I will tell you who is in power”: Racial Identities in the White Dutch and Afro-Surinamese Cultural Archives

→ prof. dr. Gloria Wekker (Utrecht University)

In this keynote, I will reflect—poetically, descriptively and analytically—on different understandings and uses of the concept of racial identities in the white Dutch and Afro-Surinamese cultural archives, the latter pertaining both to the Netherlands and to Suriname. The cultural archive, according to Edward Said in *Culture and Imperialism* (1993),

is “a storehouse of a particular knowledge and structures of attitude and reference, (...) [and] structures of feeling”, based on race. Using different case studies, from both sides of the Atlantic, and zooming in on images coming to us through news on radio and TV and through conversations, I will lay out some fundamental differences between these various archives.

Gloria Wekker is a social and cultural anthropologist and professor emerita in gender studies at Utrecht University. Among her many publications is *The Politics of Passion: Afro-Surinamese Women’s Sexual Culture in the Black Diaspora* (Columbia University Press, 2006), for which she won the Ruth Benedict Prize of the American Anthropological Association. Her most recent book is *White Innocence: Paradoxes of Colonialism and Race* (Duke University Press, 2016).

→ Introduction by Esther Captain (KITLV)

11.00 – 11.20

Break

11.20 – 12.50

On Colonial Films: Ownership, Restitution & Representation

→ Moderator: Esther Captain (KITLV) Bio P.7

Nascent or Drowsy? Dutch Newsreels about Indonesia 1947-1950

→ Gerda Jansen Hendriks (NTR Dutch Public Television)

Between the end of 1947 and the beginning of 1950, more than 150 newsreels, called “Wordende Wereld” in Dutch, were made about events in Indonesia by the Gouvernements Filmbedrijf Multifilm Batavia, a division of the Dutch Government Information Service. For the outside world, it operated as an independent company and used only the second part of its name, Multifilm Batavia. With the transfer of sovereignty in December 1949, the film studio became the property of the Republic of Indonesia. Nothing was said about the copyright of the films that were produced. But the original newsreels nowadays

are all kept at the Nederlands Instituut voor Beeld en Geluid and not in the Indonesian National Archives. How this came about is the subject of the presentation. Examples of reports from typical newsreels will be shown, making a discussion possible about their character and cultural legacy.

Dr. Gerda Jansen Hendriks has worked as a reporter/director for Dutch Public Television since 1988. Currently she is preparing a series about Indonesia 1900-1950, to be broadcast in 2021. In 2014 she completed her PhD about government-produced films in the Dutch East Indies.

Indo-Europeans In and Out of Focus

→ Hetty Naaijkens-Retel Helmrich (Filmmaker Scarabeefilms)

Being a filmmaker of documentaries about Indo-Dutch history with a focus on the Japanese occupation and Bersiap, I am always forced to rely on the same sources in the Netherlands. Very little film material, bordering on none, is available of Indo-Europeans. This particular population group concerns people of both European and Indonesian descent who had the same legal status as the “thoroughbred” Dutchmen and who repatriated to the Netherlands in large numbers after the

independence of Indonesia. The consequence of the absence of film material is that the existence of this population is still not well known. Fortunately, within the Indo-European population itself, privately held 8mm or 16mm film can be found. But these films are often still in private possession. I am proud that I have been able to digitize a number of these films and have included them in our own film archive collection and have been able to incorporate them into my own films: *Contract-pensions*, *Buitenkampers*, and *Klanken van Oorsprong*.

Hetty Naaijkens-Retel Helmrich started her career teaching Dutch language and social sciences in the Netherlands and on Curaçao (1979–1987). With her brother filmmaker Leonard Retel Helmrich she founded the film production company Scarabeeffilms in 1989, which has grown into an internationally active operation, winning many top international awards all over the world, including at IDFA and Sundance.

Verloren Banden: Moluccan Footage, Articulating Perspectives in Postcolonial Netherlands

→ Jeftha Pattikawa
(Verloren Banden)

The audiovisual representation of Moluccans was closely tied to

their position in colonial society: loyal and useful subjects. In postcolonial Netherlands, this image gave way to that of a violent, problematic, community in the seventies. Working both within and outside the dominant system, Moluccans did try to articulate their own perspectives in image and sound. Working with audiovisual material generated by a local Moluccan community, documentary maker Jeftha Pattikawa will talk about the importance of self-representation.

Jeftha Pattikawa is a documentary maker and project manager at the National Archives of the Netherlands. He is the founder of Verloren Banden an archive and audiovisual project in collaboration with the Gelders Archief about the Moluccan community in Vaassen (Netherlands) where he was born and raised.

Terrain of Dialogue or Clash of Voices? Curating the White Fathers Missionary Film Collection (1948-1975)

→ Brecht Declercq (Flemish Institute for Archiving - VIAA) and Jonas Van Mulder (KADOC)

The film collection of the Society of the Missionaries of Africa (White Fathers) is the only audiovisual collection on the Flemish List of Precious Heritage

(“Vlaamse Topstukkenlijst”). It consists of 83 content entities, mainly mission films from 1948–1975, mostly shot in today’s DR Congo, Rwanda and Burundi. The entire collection, still owned by the White Fathers, is deposited at KADOC, the Documentation and Research Center on Religion, Culture and Society at KU Leuven. As part of a broad Flemish digitisation programme for audiovisual heritage, VIAA (Flemish Institute for Archiving), funds, tenders and coordinates the restoration and digitisation of the White Fathers film collection, which will offer opportunities in terms of public accessibility and collaborations with source communities and heritage partners. The speakers will situate the collection in the Flemish colonial/missionary audiovisual heritage landscape and discuss some significant ethical and archival issues regarding “ownership”, “restitution” and “digitisation”.

Brecht Declercq is the digitisation and acquisition manager at VIAA (Flemish Institute for Archiving) and secretary-general of FIAT/IFTA, the world association of media archives.

Jonas Van Mulder holds a doctorate in medieval history from the University of Antwerp and is currently affiliated with the Documentation and Research Centre on Religion, Culture and Society (KADOC-KU

Leuven). His fields of expertise include pre-modern religious culture, history of psychiatry, mission history and critical heritage studies.

12.50 – 14.00

Lunch

14.00 – 15.15

Uncovering Context & Content

→ Moderator: Bas Agterberg
(Sound and Vision) Bio P.7

“Discussion about Greenland” - DR’s Programmes about Greenland 1951-2009

→ Mette Charis Buchman (Danish Broadcasting Corporation - DR)

Greenland has been a part of Denmark since 1814 when Norway’s former colonies became under the control of the Danish monarch. In 2009 Greenland gained self-rule and Greenlanders were recognised as a separate people under international law. The Danish Broadcasting Corporation has

since its very start in 1925 had the obligation to represent and cover Greenland. DR has done so. However, for many years its cover was limited, underrepresented, stereotyped and supportive of any current policy. This show-and-tell presentation will shed light on and show DR's role as a public service broadcaster in the developing process of Greenland. How and when did DR's content support the assimilation strategy and how and when did DR's content push for change? The presentation will argue that it is important to understand the context in which the audiovisual content was produced (the media policies) in order to use the archival material creatively and critically in future productions.

Mette Charis Buchman is a senior leadership advisor at the Danish Broadcasting Corporation (DR). Mette has years of experience within the field of audiovisual archives, and the production and publication of media content. She is an active member of FIAT / IFTA and an editorial board member at *VIEW, Journal of European Television History and Culture*. She holds master's degrees in media studies, cultural studies, women's studies, and organisational psychology.

Colonial Traces in Austria? Critical Approaches to Sound Recordings from Africa at the Phonogrammarchiv in Vienna

→ Clemens Gütl
(Phonogrammarchiv of the
Austrian Academy of Sciences)

By offering insights from a current research and publication project, I will discuss historical sound recordings from Africa at the Phonogrammarchiv of the Austrian Academy of Sciences in Vienna. We are not able to interpret sound recordings correctly, unless the content on sound carriers is accompanied by an in-depth, source-critical evaluation of the surrounding contexts and an adequate interpretation of additional sources. My paper focuses on critical approaches to sound recordings in the context of Habsburg's colonial past and in close connection to the academic disciplines of African studies and Egyptology in Vienna. This will also allow for a more general discussion about the interpretation of contents on historical sound recordings from Africa in European archives.

Clemens Gütl studied African studies (with a special focus on history) and cultural and social anthropology at the University of Vienna, receiving a diploma (MA) and

doctoral degree with distinction. He is employed by the Phonogrammarchiv of the Austrian Academy of Sciences and at the University of Vienna, focusing on researching and archiving Africa-related collections.

Networking and Diasporic Musicking in Sound Archives

→ Samuel Baumgartner
(British Library)

“We don't want Apartheid” and “Agra wedding procession” are recordings recently digitised and catalogued by the British Library's Unlocking our Sound Heritage Project (UOSH). They were recorded by separate recordists, on separate continents, and for different purposes. The two recordings are, however, linked by their melodic material which comes from “Kaise Bani”, a popular Indo-Caribbean chutney song. With these recordings, I aim to advance an understanding of how day to day cataloguing can uncover networks of content that are hidden from view when researching in collection silos. Using theories of decolonisation and diasporic musicking, these networks can build historically absent repertoires with which fractured diasporas can interact and relate back to a diasporic “home”. In an age where projects

like UOSH can make archival contents broadly available, these repertoires and interactions present a grassroots approach to decolonising archives through public engagement, creating decolonised structures within sound archives from the ground up.

Samuel Baumgartner is an audio project cataloguer at the British Library for the Unlocking our Sound Heritage project. His cataloguing work for UOSH focuses on world and traditional music, and German language collections, and his academic interests are in Siberia, particularly in the interactions between animism and overtone singing.

Veni, Vici, Vidi: The Power to Conquer and to Film

→ Elif Rongen-Kaynakçi (Eye)

It is no secret that film archives contain historical footage with overtly colonialist messages and intent. Such films are hard to watch today, while subtler products employing similar tactics and language remain harder to recognise and classify. In institutional databases, such films are classified as news items, picturesque travelogues, or educational material to teach geography or history. However, a deeper look and understanding of

the historical and political context reveals the gaze of the victorious as well as the intention to re-write history and impose territorial power. Researching the exact context and production of these films and understanding why and for whom such films were made, and how they were consumed, can provide new insights into this type of undervalued archival footage. This presentation will provide examples from the “Views of the Ottoman Empire” project to demonstrate how hidden colonialist discourse sneaks through the images into long-term collective memory.

Elif Rongen-Kaynakçi is the curator of silent film at Eye Filmmuseum. Since 1999, she has worked on the discovery, restoration, and presentation of many presumed-lost films. She is directly involved with prominent archival festivals around the world as advisor or programmer. Elif is also among the initiators of “Views of the Ottoman Empire” a travelling archival presentation project, screening in various countries since the summer of 2014.

15.15 – 16.00

Sonic Entanglements between South East Asia and Western Europe

CONTRIBUTORS

- meLê Yamomo (UvA)
- Sri Margana (Gadjah Mada University, Yogyakarta/ University Leiden)
- Vincent Kuitenbrouwer (UvA)

Colonialism created multiple entanglements between people from different parts of the globe. With the advent of sound recording and broadcasting technologies in the early twentieth century one important facet of this exchange was the dissemination of sounds, which resulted in all sorts of sonic entanglements. Avidly collecting all sorts of colonial knowledge, Western European powers created huge archives full of sounds and recorded voices from overseas, such as South East Asia. These collections were used to create knowledge to bolster the unequal power relations in the colonies and promote the idea of an empire amongst

European publics. The population in the colonies, on the other hand, did not have free access to these recordings. After the formal end of empires the Western sound collections continued to exist and were used over and over again, mainly by Western professionals, enabling certain colonial tropes to be reproduced.

This panel brings together scholars working in different fields and from different perspectives to reflect on the meaning of sound objects that are related to the colonial past and the postcolonial situation. After giving short presentations on the context and the content of the objects, the fragments will be played and discussed directly with the audience. This format allows for a dynamic exchange of thoughts about the meaning of colonial sounds and their echoes, and offers a space to create new ideas to use and experience them.

Vincent Kuitenbrouwer is a senior lecturer of the history of international relations at the University of Amsterdam. He specialises in nineteenth- and twentieth-century imperial history and colonial media. He was co-investigator on the “Connecting the Wireless World” project funded by the Leverhulme Trust (2016-2019), and publishes on the history of Dutch global radio broadcasting.

meLê Yamomo is an assistant professor of theatre, performance, and sound studies at the University of Amsterdam. He is a current laureate of a grant from the Dutch Research Council (NWO) for his project “Sonic Entanglements: Listening to Modernities in Southeast Asian Sound Recordings”. He holds a PhD in theatre studies and musicology from the Ludwig-Maximilians-Universität Munich. In his works as artist-scholar, meLê engages the topics of sonic migrations, queer aesthetics, and post/de-colonial acoustemologies.

Sri Margana holds the Van Leur chair for early modern history of Indonesia at the University of Leiden, maintaining close collaboration with the history institute of Gadjah Mada University, Yogyakarta where he is also history department chair and lecturer. Margana holds a PhD from Leiden with a dissertation on the early modern history of Indonesia.

16.00 – 16.30

Break

16.30 – 17.45

Making Counter-Archives

→ Moderator: Nancy Jouwe

Nancy Jouwe is a cultural historian and works as a freelance researcher, lecturer and publicist. Previously she worked 20+ years in the NGO sector as a managing director and curator at the crossroads of women's rights, transnational movements,

and art, culture and heritage. She's the project leader of Mapping Slavery and lectures at the University of the Arts Utrecht, Amsterdam University College, and CIEE.

Palimpsest of the Africa Museum

→ Matthias De Groof

In 2013, the Royal Museum for Central Africa closes for renovation. Not only the building and the museum cabinets are in need of renewal: the spirit of the museum has to be brought into this century. In the structural advisory committee (COMRAF), the process of decolonisation leads to fierce discussions. My presentation shows fragments of a documentary on this renovation, called *Palimpsest of the Africa Museum*. This film includes and transforms colonial archive materials. *Palimpsest* is part of a cinematic triptych showing crippled, lame or failed decolonisations. While showing these failed processes, the triptych itself attempts to undo the historic entanglements between the medium of cinema and coloniality as an epistemic relation to the availability of the world. In other words: while I show lame decolonisations, I try to decolonise the medium.

Matthias De Groof is a postdoctoral researcher affiliated with the University of Antwerp. He has held visiting fellow appointments at the New York University, the Helsinki Collegium for Advanced Studies in Finland, and the Africa Multiple Cluster of Excellence of the Bayreuth University in Germany.

“One Day We'll Understand”

→ Sim Chi Yin (Magnum Photos/
King's College London)

Sim Chi Yin's performative reading “One Day We'll Understand” takes us on a cinematic journey through her family history and that of the anti-colonial resistance movement in British Malaya—and its consequences. A quiet trauma has sat in Chi Yin's family—and that of many other Malaysians—since the 12-year war against the British between 1948 and 1960. She excavates the story of the grandfather her family tried to forget in the 70 years since the war, and tracks down his compatriots to document their oral histories, artefacts, songs and memories before the whole generation passes on. Her work building a counter-archive of this war—and intervening with the colonial archive—challenges the colonial representations and erasures of this war. It also asks what other stories from the Cold

War and decolonisation wars around the Global South we still haven't yet unearthed.

Sim Chi Yin is a photographer and artist from Singapore, and a PhD researcher at King's College London. Her practice integrates photography, film, sound, text and archival material and performative readings, often exploring issues of history, memory, conflict and migration. She was the Nobel Peace Prize photographer in 2017 and is a nominee-member of Magnum Photos.

Doing Wake Work: Decoloniality and an Afro-Curaçaoan Archive

→ Charissa Granger (Erasmus
University Rotterdam)

The Zikinzin collection is an audio collection of ethnographic recordings done on the island of Curaçao in 1950 and 1960. Recorded by missionary priest Paul Brenneker and musicologist and ethnographer Elis Juliana, the collection consists of songs, stories and rememberings of Afro-Curaçaoans. Composer and percussionist Vernon Chatlein works within this archive, bringing voices from the past into the present and future, illustrating through music that “the past that is not past reappears, always, to rupture the present” (Christina Sharpe, *In The Wake: On Blackness and Being*, 2016, 9).

This paper explores decolonial aesthetics and colonial undoing in music-making by concentrating on artistic practice within the Zikinzin-archive. It will focus on how Chatlein, as a composer, approaches the archive and how the new music that emerges from working with the archived sound material enables self-knowledge and self-possession. Such a discussion will afford questions on strategies for decolonising the archive.

Charissa Granger is a Marie Curie Leading Fellow postdoctoral researcher at Erasmus University Rotterdam, Netherlands. Charissa's research foci are on how Caribbean and Afro-diaspora music-making practices generate knowledge, concentrating on music's relationship to postcolonial and decolonial experiences.

17.45 Open Conversation & Reflection

→ Esther Captain (KITLV) Bio P.7

18.30 Drinks

Thanks

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

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And to all of our volunteers.

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

Critical Archival Engagements with Sounds and Films of Coloniality



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