

WELTKULTUREN MUSEUM

Press kit for the exhibition

"SHEROES. Comic Art from Africa"

1 November 2025 – 30 August 2026

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WELTKULTUREN MUSEUM

PRESS INVITATION

Press preview on the occasion of the exhibition opening
"SHEROES. Comic Art from Africa"

Registration required!

Thursday, 30 October 2025, 11 am, Schaumainkai 29



Dear journalists,

We cordially invite you to a **press preview with registration on Thursday, 30 October at 11 am** at the Weltkulturen Museum, Schaumainkai 29, on the occasion of the opening of the exhibition "**SHEROES. Comic Art from Africa**".

Prof. Dr Larissa Förster (Director of the Weltkulturen Museum), Dr Susanne Völker (Managing Director of the Kulturfonds Frankfurt RheinMain), Julia Friedel (curator of the exhibition) and the participating artists Charity Atukunda, Reine Dibussi, Catmouse James and Akosua Hanson, Salim Busuru and Joëlle Épeé Mandengue will be present and available for interviews.

The opening to the general public will take place on Friday, 31

October, at 7 pm in the presence of Dr. Ina Hartwig, Head of the Department of Culture.

The exhibition "SHEROES. Comic Art from Africa" provides an insight into Africa's diverse comic scene. A growing group of young creatives from the African continent tell stories of (pre-colonial) history in their works, draw on cultural myths and symbols, and address social and ecological challenges. Through their comics, they bring their voices, experiences and demands to global society. They address the important issues of our time and create new visions of the future.

SHEROES focuses on female protagonists and female perspectives: superheroes who fight environmental disasters with local deities; a young woman who masters her urban everyday life; protagonists who defend LGBTQ+ rights; a storyteller who advocates for the democratic distribution of knowledge.

With their works, the comic book creators challenge the status quo of the international art and culture scene, where female perspectives from the Global South are still marginalised.

The exhibition also includes a cosy reading room that invites visitors to browse and discover more comics. The reading room can be visited during opening hours even without an exhibition ticket.

Artists, authors and contributors

Charity Atukunda, Juni Ba, Farida Bedwei, Koni Benson, Salim Busuru, Nur Cherubi, Beserat Debebe, Reine Dibussi, Elyon's, Akosua Hanson, Katharina Hantke, Catmouse James, Ilknur Koçer, Ashley E. Marais, Ng'endo Mukii, Prince Twumasi Osei, Amelie Persson, Paulina Stulin, André Trantraal, Nathan Trantraal

Curatorial director: Julia Friedel

Project assistants: Vera Grosch, Chido Macharaga

Collaboration: Julia Albrecht, Stephanie Endter, Nadia Greiner, Jan Philipp Kluck, Audrey Peraldi, Heven Teame

Consultants:

Salim Busuru, Nur Cherubi, Joëlle Épeé Mandengue

Weltkulturen Museum, Schaumainkai 29, 60594 Frankfurt am Main

Admission: €7 / concessions €3.50, free admission for children and young people under 18!

Opening hours: Tue and Thu - Sun 11 am - 6 pm, Wed 11 am - 8 pm

With the kind support of:



PRESS MATERIAL: As usual, you can find this at <https://www.weltkulturen-museum.de/de/presse>

A separate press invitation will be sent to you again.

PRESS CONTACT

Christine Sturm

christine.sturm@stadt-frankfurt.de

T + 49 (0) 69 212 35095

Julia Rajkovic-Kamara

julia.rajkovic-kamara@stadt-frankfurt.de

T + 49 (0) 069 212 45115

Christina Henneke

christina.henneke@stadt-frankfurt.de

T + 49 (0) 069 212 31962

Weltkulturen Museum

Schaumainkai 29-37, 60594 Frankfurt am Main,

www.weltkulturenmuseum.de

SHEROES. Comic Art from Africa

»SHEROES. Comic Art from Africa‘ puts female superheroes center stage. The exhibition provides insights into Africa's diverse comic scene, its protagonists, themes, and challenges. The show thus expands and enriches the mostly North American, Asian, and European-influenced repertoire of global comics with young African voices and visions of the future. We at Kulturfonds Frankfurt RheinMain are happy to support this project and its commitment to making the visibility of diverse voices and perspectives.«

Dr. Susanne Völker
Managing Director Kulturfonds Frankfurt RheinMain

The Kulturfonds Frankfurt RheinMain

Kulturfonds Frankfurt RheinMain was founded in 2007 on the initiative of the Hessian state government as a non-profit limited company based in Bad Homburg. The main task of the Kulturfonds is to support art and culture in the Rhine-Main metropolitan region and thus increase the attractiveness of the region. This funding model, which is unique in Germany, is intended to connect large and small institutions from all sectors and to strengthen their cultural profile. The explicit mission of the fund as a linking element is to support projects with international and national artistic appeal and connect the region and its institutions through cultural cooperation.

In addition to the state of Hesse, shareholders include the cities of Frankfurt, Darmstadt, Hanau, Offenbach, Oestrich-Winkel, Bad Vilbel and Wiesbaden as well as the districts of Main-Taunus, Hochtaunus, and the cooperation partner districts Rheingau-Taunus and Offenbach – a total of 61 municipalities.

Half of the Kulturfonds Frankfurt RheinMain is financed by the participating cities and districts and the other half by the state of Hesse, which doubles every euro contributed by the shareholders in the sense of a »matching fund«. In this way, the fund has been able to provide around 88 million euros in funding to date. (Stand: 31.12.2024)

Further information about the work of the Cultural Fund can be found at www.kulturfonds-frm.de.



KULTURFONDS
Frankfurt RheinMain

Kulturfonds Frankfurt RheinMain

Managing Director:

Dr. Susanne Völker

Artistic Director:

Dr. Julia Cloot

Communications and public relations:

Birgitta Loehr

Chair of the Culture Committee:

District Administrator Ulrich Krebs

Chair of the Board of Trustees:

Prof. Dr. h.c. Klaus-Dieter Lehmann

Contact us:

Kulturfonds Frankfurt RheinMain

Anina Krishnan (Assistenz der Geschäftsführung)

Ludwig-Erhard-Anlage 1-5

61352 Bad Homburg v.d. Höhe

Tel.: 06172/999 4692

Mail: kontakt@kulturfonds-frm.de

Press contact:

Dirk Metz Kommunikation

Bockenheimer Landstraße 51-53

60325 Frankfurt am Main

Tel.: 069/2400 8447

Mail: info@dirk-metz-kommunikation.de

WELTKULTUREN MUSEUM

Short Biographies

Joëlle Epée Mandengue

State: Cameroon / Guinea

Comic: La Vie d'Ébène Duta

My name is Joëlle Epée Mandengue. I was born in Bafoussam, Cameroon. Under my artist name after Elyon's I published my first solo comic book titled *La Vie d'Ébène Duta* in 2016 via crowdfunding. Another two volumes followed in 2015 and 2022. I have a Bachelor in Modern Literature and Graphic Design from the Saint-Luc School of Arts in Liège, Belgium. In 2016 I founded the comic festival *Bilili BD* in Brazzaville, Republic of Congo. Additionally I co-curated several exhibitions on comics from Africa, such as the travelling exhibition *Kubuni* (2021) and the virtual exhibition *Afropolitan Comics* (2020).

ONLINE

[instagram.com/elyon.s](https://www.instagram.com/elyon.s)

Reine Dibussi

State: Cameroon / France

Comic: Cindy & Zoa

I am Reine Dibussi, a graphic novel author, scriptwriter, illustrator, and co-founder of AFIRI Studio, an independent publishing house that advocates for better work conditions for artists in illustrated literature. In 2017, I published the first volume of my science fiction comic book series *Mulatako* called *Immersion. Emersion*, written by Carine Bahanag followed. In 2023, I illustrated *La Cerise dans le Labo!*, a collective comic project about French women in science. In 2024, *Quand vient l'été*, a drama graphic novel written by Laura Nsa-fou, was published. I published *Cindy & Zoa*, an afrolesbian romance on Webtoon. As a Black feminist with a passion for fiction, I am interested in representing Black, Afro and queer figures and narratives.

ONLINE

reinedibussi.com

Farida Bedwei

State: Ghana

Comic: Karmzah

I am Farida Bedwei, a Ghanaian software engineer, author, and advocate for disability rights. I have made my mark in the tech industry as a Senior Engineer at Microsoft and previously as a co-founder of Logiciel. There I developed innovative financial solutions for

Africa's microfinance sector. Overcoming the challenges of cerebral palsy, I have earned my place as a leader and innovator, holding a degree in Computer Science. I was recognized as one of Africa's top 50 women in tech. I have also made a cultural impact with Karmzah, a superhero character that champions the representation of children with disabilities. This reflects my deep commitment to inclusivity and empowerment on both technological and social levels.

ONLINE

[instagram.com/fbedwei](https://www.instagram.com/fbedwei)

Koni Benson

State: South Africa

Comic: Crossroads: I Live Where I Like

I'm Koni Benson, a historian, organiser, and educator. I teach at the University of the Western Cape in South Africa. My work connects history, art, and activism. I'm part of two projects: *Revolutionary Papers*, which explores anti-colonial publications, and *Know Your Continent*, a popular African History Education Initiative. I wrote *Crossroads: I Live Where I Like*, co-edited a special issue of *Radical History Review* on revolutionary media and co-wrote *Salt River's Wall Wars* with Thulile Gamedze. My writing appears in journals, magazines, and newspapers across Africa and beyond.

ONLINE

revolutionarypapers.org/person-organisation/koni-benson

Ashley E. Marais

State: South Africa

Comic: Crossroads: I Live Where I Like

I'm Ashley E. Marais, a comic book artist, designer, and painter. I co-authored and illustrated the graphic novel *Stormkaap* and the comic *Coloureds with the Trantraal Brothers* - both in Cape Afrikaans. Together, we also illustrated *Safety, Justice & People's Power* by Richard Conyngham, about the Khayelitsha Commission, and *Crossroads* by Koni Benson.

Nathan Trantraal

Land: South Africa

Comic: Crossroads: I Live Where I Like

I'm Nathan Trantraal, an author, comic book artist, graphic designer, and illustrator. I published three poetry collections (*Chokers en Survivors*, *Alles het niet kom wod*, *Oolog*) and a book of essays (*Wit issie 'n colour nie*). Four graphic novels illustrated by me have been published, including *Coloureds* and *Crossroads*. I also wrote a drama and a teleplay. Over the years, I received several awards for my writing, translation, illustration, and design work. In 2023 and 2024, I was honoured for my contributions to the Afrikaans language.

André Trantraal

Land: South Africa

Comic: Crossroads: I Live Where I Like

My name is André Trantraal. I am a writer, illustrator, and translator from Mitchell's Plain, Cape Town. I write mostly in Kaaps and use children's books, comics, newspaper cartoons, and translation to help record and celebrate the language. In 2021, I won an ATKV Woordveertjie and a South African Literary Award (SALA) for my children's book *Keegan en Samier: Die Sokker-fiasko*. That same year, I was shortlisted for the University of Johannesburg Prize (UJ) for my Kaaps translation of Jason Reynolds' novel *Ghost*. In 2022, I was a joint winner of another SALA award for *Keegan en Samier: Die Strokiesprent-kompetisie*.

Beserat Debebe

Land: Ethiopia / USA

Comic: Zufan

I am Beserat Debebe, founder of Etan Comics and writer and creator of the comics *Hawi*, *Zufan* and *Jember*. I was born and raised in Addis Ababa, Ethiopia. As a kid I fell in love with fantasy stories via animated shows, video games and movies. After coming to the US, I was introduced to the world of comics, graphic novels and manga. I used to spend my days in libraries and bookstores because I couldn't afford them. After school and a few years in the corporate world, I finally built the courage to create the stories I've always wanted to see in these mediums. Stories that explore African history and mythology.

ONLINE

etancomics.com

Juni Ba

Land: Senegal / France

Comic: Djeliya

I'm Juni Ba, an award-winning cartoonist born in Senegal and working in France. I write and draw for comics, editorial and animation. I have had the pleasure of working with clients like Marvel, DC, Image, IDW, Boom, Dark Horse, and many others. My writing and art credits include *Djeliya*, *Mobilis: My Life with Captain Nemo*, *Monkey Meat*, *Boy Wonder*, *The Teenage Mutant Ninja Turtles*, *Black Panther*, among others.

ONLINE

juniba.fr

Charity Atukunda

State: Uganda

Comic: The Strange Tree

I'm Charity Atukunda, a mixed media visual artist and illustrator. Through my work, I aim to explore and question the ideas, beliefs, and systems that shape our lives. My creative process involves deep and extensive research – I don't take so-called historical facts at face value. My research guides the choice of mediums, forms, and materials I use to express my thoughts. My style is defined by a deliberate use of patterns, symbolism, and mythical references. My illustrations have been featured in various digital publications, including Unbias the News, CNN, Shado Mag, and Vice.

ONLINE

charityatukunda.com

Salim Busuru

State: Kenia

Comic: Wana wa Magere

I'm a self-taught artist and the Creative Director at Avandu Studios. I focus on telling African-inspired stories through comics like *Wana wa Magere*, *Rovik* and *Sanamu*. Before this, I worked at Shujaaz.fm, where I helped create youth comics that won awards, including International Emmy Awards. As a freelancer, I've worked with Apple Music, Disney, Marvel, UNICEF, IRC, the Goethe-Institute, and Refugees United. I'm passionate about Africa and its future, especially when it comes to culture. I spend a lot of time learning about the continent's past and present.

ONLINE

avandu.co.ke

Nur Cherubi

State: Kenia

Comic: Wana wa Magere

I'm Nur Cherubi, a writer and storyteller working as the Head Writer and Editor at Avandu Studios. I have created and managed many comic book series and helped guide the stories in different types of media. I also lead the story work for all of Avandu's games, like *Kade*, *Operation Mlinzi*, and *Wahenga*. Before that I worked in copywriting, research, and creating ideas for animations. I'm driven by a passion for powerful African narratives, and I'm proud to be shaping culturally resonant stories through games and comics.

ONLINE

avandu.co.ke

Ng'endo Mukii

State: Kenia / USA

Animation: Enkai

I am Ng'endo Mukii, an Annie award-winning and British Animation Award nominated film director. I directed and wrote the screenplay for *Enkai*, an episode on the Disney+ animated anthology, *Kizazi Moto*. At the Design Indaba conference in South Africa, I presented the talk *Film Taxidermy and Re-Animation*. There I proposed the use of animation as a means of re-humanizing the 'indigenous' image. I am a graduate of the Rhode Island School of Design, and hold a Master of Arts in Animation from the Royal College of Art in London. My mixed-media and inter-genre approach to filmmaking, particularly focuses on the experiences of African women. I was born in Kenya and live and work in Boston as a Professor at The Museum School (SMFA) at TUFTS University.

ONLINE

ngendo.com

Dinah Rajemison

State: Madagascar

Comic: Ary

I am Dinah Rajemison aka Catmouse James, a cartoonist and illustrator. Through my experience in graphic design in advertising, I began drawing illustrating columns for several magazines. I was spotted by the publisher *Des Bulles Dans l'Océan* and published the three-volume comic book *Ary* written by my husband Rolling Pen, internationally. I work as a teacher of drawing and comic workshops with the Alliance Française, switching between digital and traditional drawing. I love highlighting clumsy and imperfect characters. The main theme in our books is the quest for identity.

ONLINE

artofcatmouse.wordpress.com

Akosua Hanson

State: Ghana

Comic: Moongirls

I'm Akosua Hanson, a Ghanaian writer, feminist, and multimedia artist known for my work at the intersection of African storytelling, gender justice, and speculative art. I am the creator of the *Moon-girls* graphic novel series – a vibrant, Africanfuturist reimagining of superhero mythology through the lens of young Black female protagonists. A fierce advocate for creative freedom and feminist thought I am the founder of *Drama Queens*. This radical art collective is committed to using performance and visual storytelling as tools for social change. My work spans literature, radio, theatre, and comics. Each piece resonates with my deep belief in ancestral memory, African liberation, and the transformative power of imagination.

ONLINE
moongirls.live

WELTKULTUREN MUSEUM

Why African Comics?

Welcome to the fascinating world of visual storytelling: thanks to its blend of pictures and text, the medium of comic art is uniquely able to communicate stories, feelings and social issues. Whether they're about adventure, love, historical events or politics, the absence of elitism is what makes comics accessible for many people, ensuring its status as a major force in pop culture. Although comics were long regarded disdainfully as an inferior mass-media art form, since the 1970s they have increasingly come to be recognised as an entirely separate medium: a "ninth art".

American, European and Japanese comic culture has dominated the scene for almost a century. However, in recent years there have been even more comic authors and artists from the African continent and the diaspora who are adding their own perspectives to the world of comics. Start-up studios, digital platforms, and comic festivals in Africa are meeting the growing demand from comic readers.

What issues do this young generation of comic artists find important? What inspires them? And why do they use this medium specifically as the means of bringing their stories into the public eye?

The exhibition "SHEROES. Comic Art from Africa" presents ten comics from the present day that address same-sex love, pre-colonial history, ecological catastrophes and local history. Their creators enable us to immerse ourselves in the stories and discover new perspectives which are vitally important for taking a global outlook on the world.

Why Sheroes?

Female points of view and experiences still receive less attention in the fields of history, politics, society and art. Even the mainstream history of comics is dominated not only by the West, but also by men. That is why the SHEROES exhibition is dedicated to strong and inspirational female comic protagonists who act as role models, giving people the courage to take action. These sheroes are women whose deeds and firmly-held beliefs positively influence their own lives as well as those of others. They represent female strength, solidarity and innovation - as do the committed artists who created them behind the scenes. Through their comics they encourage readers to form their own points of view and stand up for equal rights in our global society.

WELTKULTUREN MUSEUM

The Residency

Four comic artists, two weeks in Frankfurt, one pop-up exhibition: comic creators Charity Atukunda, Reine Dibussi, Catmouse James and Akosua Hanson were the artists in residence at the Weltkulturen Museum from 24 March to 6 April 2025.

They spent these two weeks together living in the museum's guest apartments and working in the studio. The open process of mutual exchange between the artists and museum staff generated some inspiring conversations and discussions about ethnological museums and their collections. The artists selected objects from the museum's storage facilities that played a role in their existing comics, or pieces that inspired them to create new works.

In a series of interviews and a documentary film they talk about their experiences during the residency and the camera peeks over their shoulders as they draw.

Pop-up Exhibition

The residency concluded with an improvised pop-up exhibition at the Weltkulturen Labor. On 4 April 2025, Charity Atukunda, Reine Dibussi, Akosua Hanson and Catmouse James gave visitors some initial insights into their creative process when they presented works that they had developed at a comic improv event in conjunction with four local artists: Katharina Hantke, Ilknur Koçer, Amelie Persson and Paulina Stulin.

The sketches, drawings and short stories produced by these comic creators from Ghana, Kenya, France, Madagascar and Germany all address the theme of "time" - but this was only announced spontaneously on the day itself.

WELTKULTUREN MUSEUM

So what about provenance?

The museum's collection houses about 14,000 objects from Africa - ranging from everyday items to symbols of power, and even contemporary art. The majority of the historical objects came to Frankfurt in the colonial era. In the last few years the museum has been undertaking research projects that critically explore the origins of the collection. It is also engaged in dialogue with experts, special interest groups and institutions in the countries of origin, addressing issues that include restitution.

It is often difficult to reconstruct the circumstances under which objects ended up in the museum. For one thing, the people who handed them over to the museum made few notes about how they themselves got hold of them. Was it through trade? Or looting? Then there's the fact that the little documentation in the archive was virtually all destroyed when Frankfurt was bombed in 1944. Only in a very few cases - following extensive research - has it been possible to discover the names of the original owners.

Consequently, it has not yet been possible to conduct indepth investigations into the objects presented. The information on the labels is thus incomplete.

This press kit contains a glossary of key terms used in the exhibition, including an explanation of the debate surrounding the term "object".

Comics and Research

For many comic creators featured in this exhibition, research is an important part of their work. They conduct their own research, collaborate with academics, or draw inspiration from other projects.

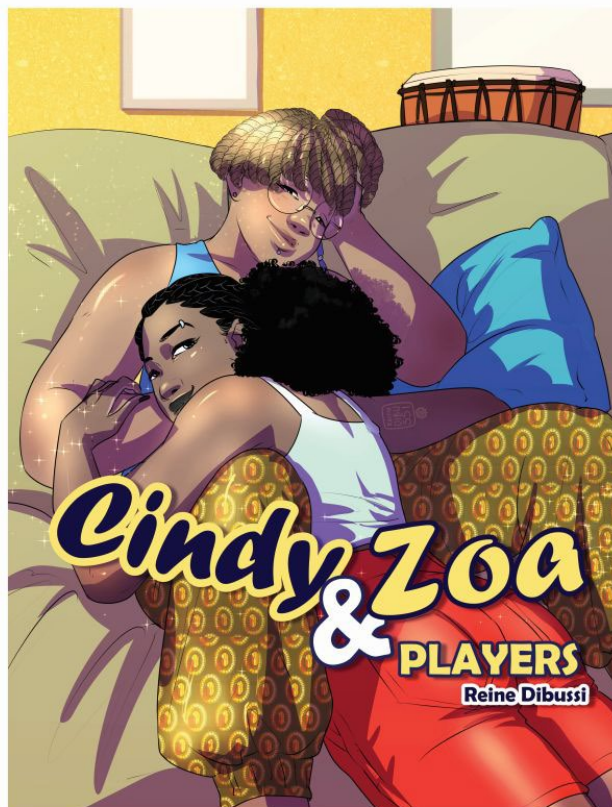
In *Wana wa Magere*, the comic studio Avandu Vosi refers to the ceremonial shield *ndooome*. In 2021, this object was examined in the course of an international research project. *The International Inventories Programm* (IIP) was initiated by artist collectives in Kenya and Germany, with the additional involvement of institutions such as the Weltkulturen Museum. In dialogue with elders of the community, it emerged that the object in the museum had been incorrectly labelled as a defensive shield. It was, in fact, a ceremonial object.

In their comic *Wana wa Magere*, Avandu Vosi also refer to the mythological figure Anjiru. Anjiru is considered the ancestor of a group of the and represents the matriarchal roots of their society. In the comic, she helps Jawar and Neema preserve the knowledge of their society.

WELTKULTUREN MUSEUM

NOVEMBER

AT THE WELTKULTUREN MUSEUM



Cindy & Zoa - Players Reine Dibussi. Webtoon Canvas, 2024

Dear journalists,

November sees the launch of the new exhibition **"SHEROES. Comic Art from Africa"** with a varied accompanying programme!

Thank you to all of you who have already registered for **the press conference on Thursday, 30 October at 11 am!** The **exhibition opening on Friday, 31 October at 7 pm** is open to the public and does not require registration.

EXHIBITION

SHEROES. Comic Art from Africa

1 November 2025 – 30 August 2026

The exhibition "SHEROES. Comic Art from Africa" provides an insight into Africa's diverse comic scene. A growing group of young creatives from the African continent tell stories of (pre-colonial) history in their works, draw on cultural myths and symbols, and address social and environmental challenges. Through their comics, they bring their voices, experiences and demands to global society. They address the important issues of our time and create new visions of the future.

SHEROES focuses on female protagonists and female perspectives: superheroes who fight environmental disasters with local deities; a young woman who masters her urban everyday life; protagonists who defend LGBTQ+ rights; a storyteller who advocates for the democratic distribution of knowledge.

With their works, the comic book creators challenge the status quo of the international art and culture scene, where female perspectives from the Global South are still marginalised.

Weltkulturen Museum, Schaumainkai 29, 60594 Frankfurt am Main
Admission: €7 / reduced €3.50, free admission for children and young people under 18!
Opening hours: Tue and Thu – Sun 11 am – 6 pm, Wed 11 am – 8 pm

With the kind support of:



PUBLIC TOURS

"SHEROES. Comic Art from Africa"

With cultural mediators

Wednesday, 12 November, 6 pm

With Claudia Gaida

Sunday, 23 November, 3 pm

With Matilde Vergara

Wednesday, 26 November, 6 pm

With Debora Schöbel

Sunday, 30 November, 3 pm

With Ute Hecht

SPECIAL TOURS

Sunday, 2 November, 3 pm

Artist talk and guided tour of the exhibition "SHEROES. Comic Art from Africa"

With Charity Atukunda (illustrator), Reine Dibussi (comic artist and author), Catmouse James (comic artist and illustrator), Akosua Hanson

(comic author), Salim Busuru and Joëlle Épée Mandengue (advisory board) and Julia Friedel (curator of the Africa collection)

Shortly after the opening of "SHEROES. Comic Art from Africa", there will be a unique opportunity to walk through the exhibition with the artists, who have travelled from Uganda, France, Madagascar, Ghana, Kenya and Guinea, and talk to them about their works.

In English

7 euros, reduced rate 3.50 euros. No registration required
Weltkulturen Museum, Schaumainkai 29

Wednesday, 5 November, 6 pm

Saturday, 8 November, 3 pm

Saturday, 15 November, 3 pm

"SHEROES. Comic Art from Africa"

Curator's tour with Vera Grosch (research assistant, Africa Department)

Sunday, 16 November, 3 pm

"SHEROES. Comic Art from Africa"

Curator's tour with Julia Friedel (curator of the Africa collection)

Wednesday, 19 November, 6 pm

"SHEROES. Comic Art from Africa"

Curator's tour with Vera Grosch (research assistant, Africa Department)

Saturday, 22 November, 3 pm

"SHEROES. Comic Art from Africa"

Curator's tour with Julia Friedel (curator of the Africa collection)

The exhibition "SHEROES. Comic Art from Africa" provides an insight into Africa's diverse comic scene. It focuses on female protagonists and female perspectives. In the curator tours, the creators talk about the development of the exhibition and their collaboration with international artists and creatives.

7 euros, reduced rate 3.50 euros. No registration required
Weltkulturen Museum, Schaumainkai 29

Saturday, 29 November, 3-5 pm

"Welcome to the Weltkulturen Museum"

Free guided tour

With Alex Novačesković (cultural mediator)

What is an ethnological museum? Who works here? How are the exhibitions created? In this guided tour, participants will get to know the Weltkulturen Museum and walk through the current exhibition together. The guide will take the language level of the participants into account.

Free of charge. No registration required

Weltkulturen Museum, Schaumainkai 29

EVENTS

Friday, 14 November, 7-9.30 pm

"Exploring the museum depot through film and poetry"

Film discussion

With Alma Simba (historian and poet)

Using film and poetry, the event explores how everyone can better understand and process the enduring legacy of colonialism between Europe

and Africa. Historian and poet Alma Simba also seeks to highlight the role of culture and media. The group discusses how important it is to know this history. How can the conflict-ridden history of European museum collections, which include African cultural artefacts, be addressed? The films shown explore colonial expeditions and practices, with a focus on Tanzania, through which thousands of cultural artefacts and human remains found their way into European museum collections. In English. For adults.
Free of charge. Registration required via weltkulturen.bildung@stadt-frankfurt.de
Weltkulturen Labor, Schaumainkai 37

Sunday, 16 November, 3-5 pm

"Wortreich"

Family workshop

With Alex Novačeskić (cultural mediator)

Wise like a turtle, growling like a crocodile, or brave like civil rights activist Rosa Parks? Participants immerse themselves in exciting children's stories from the World Cultures Library. They learn about new ways of life and put themselves in other situations. They read with expressive voices and gestures, take on roles in a story, and improvise a (reading) play. Children who cannot yet read will have the roles in the story read to them.

For children aged six and above. €6.

Registration required at www.weltkulturenmuseum.de

Weltkulturen Museum, Schaumainkai 29

Saturday, 22 November, 1-4 pm

"Weaving Sisters: From popular fairy tales to zine collages"

Zine workshop

With Park Hye-in and Sakhile Matlhare (curators and researchers)

The workshop "Weaving Sisters: From Folktales to Paper Collage **Zine**" combines storytelling with zine collages, collective work and knowledge exchange with the creative process of zine design. The focus is on women's work as a form of self-determination through collaborative creation. By creating zines that combine images, texts and materials, the workshop focuses on sharing and networking ideas, stories and skills. At the same time, it creates space for reflection and shared responsibility. The title is inspired by ancient weaving traditions described in popular fairy tales and religions. In these stories, weaving symbolises skills associated with the development of armour and explores the concepts of self-liberation, self-determination and camaraderie. During this three-hour workshop, the group will draw, write, sew and share stories about female labour, love and liberation. Everyone will receive a copy of the jointly created zine.

For young people and adults.

In English. Free of charge, materials and tools are provided on site.

Registration required at weltkulturen.bildung@stadt-frankfurt.de

Weltkulturen Museum, Schaumainkai 29

Saturday, 29 November, 3-5 pm

"Planet Future"

Saturday workshop with exhibition visit

With Iris Loew (cultural mediator)

Children aged eight and above can immerse themselves in exciting adventures with the heroes of the exhibition "SHEROES. Comic Art from Africa" and capture their ideas for a planet of the future in drawings.

Ages 8 and up. Free of charge. Registration required at
weltkulturen.bildung@stadt-frankfurt.de
Weltkulturen Museum, Schaumainkai 29

PRESS MATERIAL: As usual, you can find this at
<https://www.weltkulturenmuseum.de/de/presse>
A separate press invitation will be sent to you again.

PRESS CONTACT

Christine Sturm
christine.sturm@stadt-frankfurt.de
T + 49 (0) 069 212 35095

Julia Rajkovic-Kamara
julia.rajkovic-kamara@stadt-frankfurt.de
T + 49 (0) 69 212 45115

Christina Henneke
christina.henneke@stadt-frankfurt.de
T + 49 (0) 069 212 31962

Weltkulturen Museum
Schaumainkai 29-37, 60594 Frankfurt am Main,
www.weltkulturenmuseum.de

WELTKULTUREN MUSEUM

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EXHIBITION

"SHEROES. Comic Art from Africa"

1 November 2025 to 30 August 2026

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WELTKULTUREN MUSEUM

The Weltkulturen Museum

The Weltkulturen Museum is an **ethnological museum** committed to interdisciplinary and international cooperation. It works at the **interface between science and the arts** and promotes transcultural and transnational exchange. Its **collections** include cultural heritage and (historical) photographs from **African countries, Southeast Asia, the Pacific region and the Americas**. The museum seeks to bring these historical holdings into dialogue with current artistic perspectives. One of its main areas of focus is therefore **contemporary art from countries of the Global South**. The museum maintains a correspondingly diverse network of contacts with artists from indigenous art scenes.

The Weltkulturen Museum intensively examines its **colonial history** and the **provenance of its collections**. It seeks cooperation with societies of origin and successor societies in order to enable new, decolonial forms of knowledge production. The Weltkulturen Museum opposes all forms of exclusion and stigmatisation. As a team, we realise our projects together and value the wishes and needs of our visitors.

The Weltkulturen Museum is one of the signatories of the [Heidelberg Statement](#) 'Decolonisation requires dialogue, expertise and support' of 6 May 2019 and the [Zurich Declaration](#) 'Museums, the public, politicians and the media have a duty' of 2024.

In addition to the exhibition rooms of the Weltkulturen Museum, the **Weltkulturen Library** is also open to the public. It invites visitors to read, browse and work. It offers a wide range of specialist literature on history, ethnology and cultural studies. Catalogues on contemporary art and fiction from the Global South form a focal point. A special collection area of the library is **discrimination- and diversity-sensitive children's and youth literature**.

In the individually bookable **workshops and guided tours for children, young people and adults**, participants either delve deeper into the themes of the current temporary exhibition or deal with fundamental questions about the museum and its collection. The workshops enable critical reflection as well as the implementation of one's own creative ideas. On weekends, there are fixed workshop dates with changing themes and creative techniques.

On the last Saturday of every month, admission to the museum and participation in the 'Saturday Workshop' is **free for the whole family**.

SHEROES GLOSSAR



VON A-Z

BEGRIFFE

Begriffe sind mit *Sternchen gekennzeichnet. Manche Begriffe werden unterschiedlich verwendet und interpretiert. Wir möchten hier unser Verständnis dieser Begriffe erläutern.

A

01 ADINKRA

Adinkra ist die Symbolsprache Ghanas und der Elfenbeinküste. Sie wird oft auf Stoffen, Hauswänden und Kunstwerken verwendet. Jedes Symbol trägt eine Bedeutung und steht für ein Wort, ein historisches Ereignis, Tiere und Pflanzen oder ein Sprichwort. Der Ursprung der Adinkra-Symbole liegt bei den Akan und ist eine visuelle Darstellung weitergegebenen Wissens und damit ein wichtiger Teil ihrer Kultur und Identität.

02 AFRICANFUTURISM

Der Begriff, geprägt von der Schriftstellerin Nnedi Okorafor, ist eine Reaktion afrikanischer Kreativer auf den Afrofuturismus. Er beschreibt eine Philosophie und Praxis, die direkt in den afrikanischen Kulturen, Geschichten, Mythologien und Sichtweisen verwurzelt ist. Africanfuturism rückt den Westen aus dem Mittelpunkt und betont optimistische Visionen einer afrikanischen Zukunft, die von Menschen afrikanischer Herkunft auf dem afrikanischen Kontinent verfasst werden und in deren Mittelpunkt stehen.

03 AFROFUTURISMUS

Afrofuturismus ist eine literarische und kulturelle Ästhetik, die aus Erfahrungen der afrikanischen Diaspora entspringt. Sie bedient sich Elementen aus Geschichte, Mythologie, Science-Fiction, Fantasy, magischem Realismus oder nichtwestlichen Kosmologien. Dabei geht es um die Kritik an der vergangenen und heutigen Situation der afrikanischen Diaspora und darum, neue Erzählungen außerhalb der dominanten Kulturgeschichte der *weißen* Bevölkerung aufzubauen.

04 AKUA'BA

Akua'ba sind Fruchtbarkeitspuppen in Westafrika. Eine Legende der Akan in Ghana erzählt die Geschichte einer Frau namens Akua: Weil sie keine Kinder bekommen konnte, wandte sie sich an einen spirituellen Praktiker. Er riet ihr, sich eine Holzfigur schnitzen zu lassen und sich um diese zu kümmern, als wäre sie ihr echtes Kind. Bald darauf bekam Akua eine Tochter. So begannen auch andere Frauen, hölzerne Figuren zur Unterstützung ihrer Fruchtbarkeit in Auftrag zu geben.

05 AKSUMITISCHES REICH

Das aksumitische Reich war ein mächtiger Staat im Nordosten Afrikas. Seine Hauptstadt Aksum befand sich im heutigen Äthiopien. Das Reich umfasste außerdem das heutige Eritrea und Gebiete in Sudan, Dschibuti und Jemen. Es wurde etwa im 1. Jahrhundert gegründet und bestand bis ins Mittelalter.

06 ALOALO

Aloalos sind Skulpturen, die auf den Gräbern bedeutender Persönlichkeiten im Südwesten Madagaskars aufgestellt werden. Symbolische Figuren und Objekte erinnern an das Leben der Verstorbenen und ihren Besitz. Das Wort *Alo* bedeutet Vermittler oder Bote und deutet an, dass sich Personen nach ihrem Tod der Gemeinschaft der Ahnen anschließen.

07 APARTHEID

Apartheid bezeichnet das System staatlich organisierter Rassentrennung in Südafrika von 1948 bis 1994. Die nicht-weiße Bevölkerung wurde anhand äußerer Merkmale in „Rassen“ eingeteilt und räumlich von der *weißen* Bevölkerung getrennt. Das gewaltvolle System beraubte die einheimische Schwarze Bevölkerung ihrer Grund- und Menschenrechte und ermöglichte es der *weißen* Minderheit, sie zu unterdrücken und auszubeuten. Nach massivem Widerstand durch die Schwarze Bevölkerung endete die Apartheid. Ihre sozialen und wirtschaftlichen Folgen sind jedoch bis heute in Südafrika sichtbar.

08 AUNTIE DEIDEI

Auntie DeiDei gilt als die erste industriell gefertigte Puppe Afrikas. Sie wurde in den 1950er Jahren in Ghana produziert und steht für Modernität und Wohlstand. Die Puppe wird aber auch als ein Symbol des Kolonialismus und der vorherrschenden Schönheitsideale dieser Zeit gesehen. Ähnlich wie Akua'ba-Figuren wurden auch Auntie DeiDei-Puppen teilweise als Fruchtbarkeitspuppen genutzt.

B

09 BANTUSTAN

Bantustans oder auch *black homelands* oder *black states* waren Territorien in Südafrika sowie Süd-West-Afrika (heutiges Namibia), welche die Trennung verschiedener Bevölkerungsgruppen erzielen sollte. Hierbei wurden vom Staat definierte „Bantu-Völker“ in sogenannte Bantustans verdrängt.

D

10 DAHALO

Die Dahalo leben im Süden und Westen Madagaskars und greifen aufgrund von Armut und sozioökonomischer Benachteiligung häufig auf Diebstahl von Vieh und anderen Ressourcen als Überlebensstrategie zurück. Dahalo bedeutet auf Madagassisch Viehdiebe.

11 DEKOLONISIERUNG

Historische koloniale Machtverhältnisse und Strukturen wirken bis heute in unsere Gesellschaft und Institutionen fort. Dekolonisierung beschreibt einen Prozess und eine Praxis, koloniale Denkmuster zu identifizieren und ihnen entgegenzuwirken. Um koloniale Strukturen und Praktiken in (ethnologischen) Museen zu hinterfragen und abzubauen, wird eine enge Zusammenarbeit mit Herkunftsgesellschaften und marginalisierten Gruppen angestrebt.

E

12 ENKAI

Enkai (auch Ngai) ist der höchste Gott im Glauben der Gikūyū, Maasai und anderer Gruppen in Kenia und Tansania. Enkai ist Schöpfer*in des Universums und besitzt sowohl männliche als auch weibliche Merkmale.

F

13 FAUX CAP

Faux Cap, auch Betanty genannt, ist eine Gemeinde im Süden Madagaskars.

G

14 GRAPHIC NOVEL

Mit dem Begriff Graphic Novel verbindet sich oft die Vorstellung eines ernsthaften Comics für Erwachsene. Die begriffliche Unterscheidung ist ein Versuch, das Medium aufzuwerten und sich von der wörtlichen Bedeutung von Comic („lustig“) abzugrenzen. Das zeigt sich auch in den großflächigen Auslagen im Buchhandel. Dennoch ist eine klare Abgrenzung zum Begriff Comic schwierig.

15 GRIOT / GRIOTTES

Griots, weiblich Griottes, sind westafrikanische Geschichtenerzähler:innen, Poet:innen, Historiker:innen und Musiker:innen. Ihre Aufgabe ist es, die Genealogien und mündlichen Überlieferungen einer Gesellschaft zu bewahren. Da dieser Rolle in verschiedenen afrikanischen Kulturen eine große Bedeutung zufällt, gibt es in den jeweiligen Sprachen unterschiedliche Bezeichnungen für Griot.

16 GROUP AREAS ACT

Der Group Areas Act war 1950 grundlegend für die Umsetzung der Apartheidspolitik in Südafrika. Die Nationalversammlung der Union of South Africa verabschiedete ein Gesetz zur Trennung von Menschen anhand rassistischer Kategorien („Weiße“, „Schwarze“, „Asiaten“, „Farbige“) in Bezug auf öffentliche Räume, Wohngebiete sowie Eigentums- und Erwerbsrechte.

J

17 JELI

Jeli ist die lokale Bezeichnung für eine:n Griot / Griotte in Gesellschaften der Mande-Sprachen. Jeliya, was auf Manding in etwa „Musikpraxis“ bedeutet, beschreibt die Kunst eines Jeli. Es ist kein Zufall, dass dieser Begriff dem Titel von Juni Bas Comic *Djeliya* ähnelt.

K

18 KEWEL / GEWEL

Kewel oder auch Gewel ist ein anderer Begriff für Griot (siehe Griot).

L

19 LGBTQ+

LGBTQ+ ist eine Abkürzung für lesbisch, schwul, bisexuell, trans, queer und andere sexuelle Orientierungen und Geschlechtsidentitäten. Das Plus schließt weitere Identitäten ein, die nicht explizit genannt werden. Die LGBTQ+ Bewegung setzt sich für die Rechte, Akzeptanz und Gleichstellung aller Menschen ein, unabhängig von ihrer sexuellen Orientierung oder Geschlechtsidentität.

M

20 MAafa

Maafa ist ein Begriff in Kiswahili und bedeutet Katastrophe, furchterliche Tragödie oder schreckliches Ereignis. *Maafa* bezeichnet die Geschichte und die Auswirkungen der jahrhundertelangen Ausbeutung, Unterdrückung, Versklavung und Ermordung der afrikanischen Bevölkerung durch nicht-afrikanische Menschen aus Europa oder dem arabischen Raum. Der Begriff wird speziell im Zusammenhang mit dem arabischen und dem atlantischen Sklavenhandel sowie der anhaltenden Diskriminierung durch Imperialismus, Kolonialismus und andere Formen der Unterdrückung gebraucht.

21 MAMÍ WATA

Mami Wata ist ein weiblicher mythologischer Wassergeist, der in vielen afrikanischen Kulturen und der atlantischen Diaspora verehrt wird. Mami Wata wird oft als Meerjungfrau dargestellt: halb Frau, halb Fisch. Sie symbolisiert Fruchtbarkeit, Reichtum und spirituelle Kraft.

22 MATRIARCHAT

In einer matriarchalen Gesellschaft sind alle sozialen und rechtlichen Beziehungen nach mütterlicher Abstammung organisiert. Auch religiöse Überzeugungen beziehen sich oft auf weibliche Figuren, wodurch Frauen in diesen Gesellschaften Machtpositionen zukommen.

O

23 OBJEKT

Der Begriff Objekt wird in ethnologischen Museen heute kritisch diskutiert. Denn diese Gegenstände waren ursprünglich nicht für Museen gemacht: Es waren Dinge mit persönlicher und gesellschaftlicher Bedeutung. In Museumssammlungen werden sie zu „unberührbaren Objekten“. Zusätzlich wird auch der Bezug zu den Menschen, die die Objekte geschaffen und genutzt haben, gekappt. Begriffe wie *cultural belongings* oder *cultural resources* (dt. kulturelles Erbe) versuchen, die kulturelle Bedeutung dieser Dinge besser zu erfassen.

P

24 PROVENIENZ (ETHNOLOGIE)

Die Provenienz bezeichnet die Herkunft oder den Ursprung eines Objekts. Sie gibt Auskunft darüber, von wem ein Gegenstand hergestellt wurde, wer ihn benutzte und wo und wie er gesammelt, erworben oder sich angeeignet wurde. In ethnologischen Museen ist die Provenienzforschung ein wichtiges Instrument, um koloniale Kontexte in den Sammlungen aufzuarbeiten.

S

25 SANKOFA

Sankofa ist ein Wort der Twi Sprache in Ghana und bedeutet zurückgehen und holen. Als Adinkra-Symbol steht es in Form eines Herzens oder Vogels für das Lernen aus der Vergangenheit, um den Weg in die Zukunft mit Weisheit zu beschreiten. Es ist heute ein wichtiges Symbol der afrikanischen Diaspora und der afroamerikanischen Community.

26 SCHLACHT VON ADWA

Die Schlacht von Adwa fand im Jahr 1896 in Äthiopien statt und führte zum entscheidenden Sieg über die italienischen Kolonialtruppen. Sie gilt als Symbol für afrikanische Selbstbestimmung und Widerstand gegen den Kolonialismus. Der Sieg sicherte die Unabhängigkeit Äthiopiens und ist ein bedeutendes nationales Ereignis.

27 SENSÍ'IL

Sensi'il ist ein äthiopischer Begriff für Comics. Er setzt sich aus den beiden amharischen Worten *Sensel* (Kette oder auch sequentiell) und *S'il* (Kunst) zusammen.

28 SENSUL

Das SENSUL ist eine äthiopische Manuskript-Tradition, die eine wichtige Rolle in der religiösen und kulturellen Geschichte Äthiopiens spielt. Die Manuskripte gibt es seit dem späten 15. Jahrhundert. Sie bestehen aus Pergamentblättern, die wie eine Ziehharmonika gefaltet sind. Religiöse Texte und Gebete werden in Form von Bild und Text wiedergegeben.

29 SEQUENZIELLE KUNST

Der Begriff sequenziell bedeutet, dass etwas nacheinander erfolgt. Beim Betrachten von Bildern und Sprechblasen in Comics nimmt man eine zeitliche Abfolge wahr, obwohl es sich streng genommen um einzelne Bilder handelt. Dieser Effekt nennt sich Induktion. Der Begriff sequenzielle Kunst wird oft synonym mit Comics verwendet. Er umfasst aber auch andere Bereiche der Kunst, wie Film und Animation.

30 SHEROES

Der Begriff *Sheroes* ist eine Wortkombination aus *hero* (Held) und *she* (sie) und bezeichnet Frauen, die als inspirierende Vorbilder oder Heldinnen gelten. Der Begriff wird oft in feministischen Bewegungen verwendet, um weibliche Vorbilder zu würdigen.

31 SÍKA DWA

Der Goldene Stuhl, Sika dwa, ist das bedeutendste Symbol der Asante in Ghana. Der Legende nach wurde der Thron von Gott an den ersten König Osei Tutu übergeben. Als die Briten 1900 die Herausgabe des Wahrzeichens forderten, konnte Sika dwa erfolgreich geschützt werden. Heute wird Sika dwa nur bei seltenen Festlichkeiten öffentlich präsentiert. Seine Darstellung wird auch als Adinkra-Symbol verwendet.

32 SUNJATA-EPOS

Das Sunjata-Epos ist ein mündlich überliefertes Gedicht der Malinke in Mali, das bis ins 13. Jahrhundert zurückreicht. Held der Geschichte ist der Gründer des Malireichs Sundiata Keita. Das Epos wurde durch die Jelis (siehe Jeli) weitergegeben, die als Geschichtenerzähler:innen und Sänger:innen für die Bewahrung mündlicher Überlieferungen zuständig sind.

T

33 TRANSKEI

Transkei war ein Bantustan (siehe Bantustan) östlich des Great Kei Rivers im Süden Südafrikas, welches hauptsächlich von Xhosa bewohnt wurde.

V

34 VERTRAG VON WUCHALE

Der Vertrag von Wuchale (auch Vertrag von Ucialli) wurde 1889 zwischen Äthiopien und Italien geschlossen. Der äthiopische Kaiser Menelik II wollte mit Hilfe des Vertrags seine Macht festigen. Italien hatte jedoch das Ziel, Äthiopien zu seinem Protektorat zu machen. Die Unterschiede zwischen der italienischen und amharischen Fassung des Vertrags führten 1895 schließlich zum Krieg und zur Niederlage Italiens in der Schlacht von Adwa.

Z

35 ZEREBRALPARESE

Zerebralparese ist eine neurologische Erkrankung. Sie wird durch eine Schädigung des Gehirns vor, während oder nach der Geburt beim Neugeborenen verursacht. Sie führt zu motorischen Beeinträchtigungen, die sich in Muskelsteifheit, -schwäche oder Koordinationsproblemen äußern können.

PERSONEN

36 AMA ATA AIDOO (1942–2023)

Die ghanaische Schriftstellerin, Lyrikerin, Dramatikerin, Politikerin und Akademikerin Ama Ata Aidoo war eine renommierte Feministin. Im Mittelpunkt ihres Schaffens stand die Darstellung und Würdigung der Lebenssituation afrikanischer Frauen, wobei sie sich gegen das von ihr beschriebene „westliche Bild der afrikanischen Frau als unterdrückte Kreatur“ wandte. Anfang der 1980er Jahre war Ama Ata Aidoo ghanaische Bildungsministerin.

37 AMADOU HAMPÂTÉ BÂ (1900 / 1901–1991)

Amadou Hampâté Bâ war ein bedeutender malischer Schriftsteller, Philosoph, Historiker und Ethnologe des 20. Jahrhunderts. Er widmete sich der Bewahrung mündlicher Überlieferungen und traditionellen Wissens. Er ist bekannt für den berühmten Ausspruch: „Wenn ein alter Mann stirbt, ist es, als würde eine Bibliothek niederbrennen“.

38 AMANDINE GAY (1984–)

Amandine Gay ist eine französische Feministin, Filmemacherin, Wissenschaftlerin und Schauspielerin. Mit Werken wie *Ouvrir la Voix* schafft sie eine Plattform, um den Leben und Erfahrungen Schwarzer Frauen in Frankreich eine Stimme zu geben. Dabei erweitert sie die feministische Bewegung um neue Perspektiven.

39 FELA KUTI (1938–1997)

Fela Kuti war ein nigerianischer Musiker und politischer Aktivist, der als Erfinder des Afrobeat gilt, einem nigerianischen Musikgenre, das westafrikanische Musik mit amerikanischem Funk und Jazz verbindet.

40 HAYAO MIYAZAKI (1941–)

Hayao Miyazaki ist Mitbegründer des Studio Ghibli, Geschichtenerzähler und Schöpfer sozialkritischer Animationsfilme sowie ein renommierter japanischer Animator, Filmemacher und Manga-Künstler. Hayao Miyazaki ist besonders bekannt für seine Stellungnahmen zu Umweltfragen und existenziellen Themen. In seinen Werken lässt er komplexe, mutige junge Heldinnen auftreten.

41 KWAME NKRUMAH (1909–1972)

Kwame Nkrumah war ein ghanaischer Politiker. Er war Premierminister, führte die Goldküste in die Unabhängigkeit von Großbritannien und leitete die Gründung der neuen Nation Ghanas. Von 1957 bis 1966 war er Präsident von Ghana.

42 MAMA JANE YANTA

Mama Jane Yanta war während der Apartheid eine prominente Gemeindevorsteherin in Crossroads, Kapstadt. Sie spielte eine entscheidende Rolle bei der Organisation des Widerstands gegen Zwangsumsiedlungen und bei der Verteidigung der Rechte der Bewohner:innen der informellen Siedlung Crossroads.

43 MOBUTU SESE SEKO (1930–1997)

Mobutu war von 1965 bis 1997 diktatorisch regierender Präsident der Demokratischen Republik Kongo. Mit der Unterstützung der USA und Belgiens setzte er die zuvor demokratisch gewählte Regierung Patrice Lumumbas ab. Seine Herrschaft sicherte Mobutu durch ein autokratisches Regime ab, das von Korruption, Gewalt und Menschenrechtsverletzungen geprägt war.

44 NANA DARKOA SEKYÍAMAH

Nana Darkoa Sekyiamah ist eine ghanaische feministische Autorin und Bloggerin, die den preisgekrönten Blog *Adventures from the Bedrooms of African Women* mitbegründete. Sie beschäftigt sich vor allem mit sexueller Befreiung und den Erfahrungen afrikanischer Frauen in Bezug auf Sex, Sexualität und Lust.

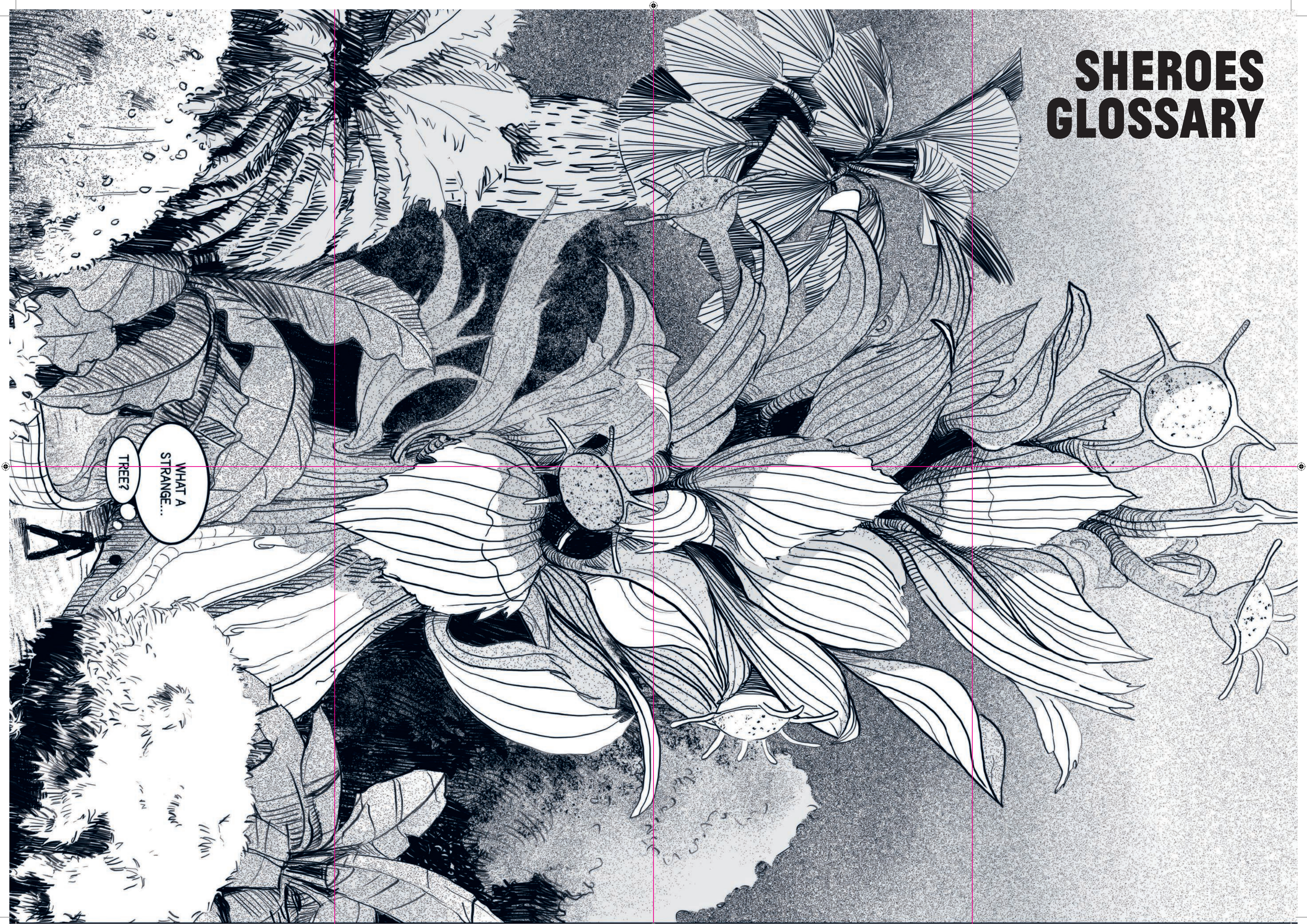
45 RÍTA NKETIAH

Rita Nketiah ist Forscherin in der Abteilung für Frauenrechte und im Programm für LGBTQ+ Rechte von Human Rights Watch. Sie beschäftigt sich mit Feminismus und Jugendförderung, insbesondere im Zusammenhang mit Kinderheirat und damit verbundenen Themen in Afrika.

46 WANGARI MAATHAI (1940–2011)

Wangari Maathai war eine kenianische Politikerin und Umweltaktivistin, die 2004 als erste Afrikanerin den Friedensnobelpreis erhielt. Sie war Gründerin des Green Belt Movement, einer Bewegung, die für Umweltschutz und Frauenrechte eintrat. Darüber hinaus war sie die erste Frau aus Ost- und Zentralafrika, die einen Dokortitel erlangte sowie die erste Professorin Kenias.

SHEROES GLOSSARY



WHAT A
STRANGE...

TREE?

FROM A-Z

TERMS

Terms are marked with an *asterisk. Some terms are used and interpreted differently. We would like to explain our understanding of these terms here.

A

01 ADINKRA

Adinkra is the symbol language used in Ghana and the Ivory Coast. It is frequently employed on fabrics, walls, and art works. Each symbol has a meaning and stands for a word, a historical event, animal, plant, or saying. The origin of the Adinkra symbols is to be found amongst the Akan and is a visual representation of their ancestral knowledge, and thus an important part of their culture and identity.

02 AFRICANFUTURISM

In a response to Afrofuturism by African creatives, the term Africanfuturism, coined by author Nnedi Okorafor, is a philosophy and practice directly rooted in African cultures, histories, mythologies, and point of views that decenters the West. It emphasizes optimistic visions of an African future written by and centered on people of African descent within the African continent.

03 AFROFUTURISM

Afrofuturism is a literary and cultural aesthetic that stems from the experiences of the African diaspora. It makes use of elements from history, mythology, science fiction, fantasy, magical realism, or non-Western cosmologies. It embodies a critique of past and current situations of people of colour and the establishment of new narratives outside the dominant cultural history of the white population.

04 AKUA'BA

Akua'ba are fertility dolls in West Africa. A legend from the Akan in Ghana tells the story of a woman named Akua: As she was unable to have any children, she consulted a spiritual practitioner. He advised her to have a wooden figure carved and to take care of it as if it was her real child. Shortly afterwards Akua gave birth to a daughter. As a result, other women began to commission wooden figures in order to assist with their fertility.

5 AKSUMITE EMPIRE

The Aksumite Empire was a powerful state in north-eastern Africa. Its capital Aksum was located in what is now Ethiopia. It also included today's Eritrea and territory in Sudan, Djibouti, and Yemen. The empire was founded around the 1st century and existed until the Middle Ages.

06 ALOALO

Aloalos are sculptures that are erected on the graves of important people in southwest Madagascar. Symbolic figures and objects provide a reminder of the life of the deceased and their possessions. The zebu stands for wealth. The word *Alo* means mediator or messenger and indicates that after death people join the community of ancestors.

07 APARTHEID

Apartheid refers to a system of state-organized racial segregation in South Africa from 1948 to 1994. The non-white population was divided into "races" on the basis of external characteristics and spatially separated from the *white* population. The violent system robbed the black population of their basic and human rights and enabled the *white* minority to supress and exploit them. Following massive resistance from the black population Apartheid was brought to an end, however, the social and economic effects are still visible to this day in South Africa.

08 AUNTIE DEIDEI

Auntie DeiDei is considered to be Africa's first industrially manufactured doll. She was produced in Ghana in the 1950s and stands for modernity and prosperity, but is also seen as a symbol of colonialism and the beauty ideals dominant at that time. Similar to Akua'ba figures, Auntie DeiDei dolls were sometimes also used as fertility dolls.

B

09 BANTUSTAN

Bantustans, also known as *black homelands* or *black states*, were territories in South Africa and South West Africa (today Namibia) to further segregate different population groups. In this process, state defined "Bantu peoples" were relocated into so called Bantustans.

10 BATTLE OF ADWA

The Battle of Adwa took place in Ethiopia in 1896. It was was a decisive victory against colonial Italian troops. It is regarded as a symbol of African independence and resistance to colonialism. The victory ensured Ethiopian sovereignty and is regarded as a momentous national event.

C

11 CEREBRAL PALSY

Cerebral palsy is a neurological disorder caused by damage to the brain before, during or after a baby is born. It leads to motor impairments which are manifested as hypertonia / spasticity (muscle stiffness), hypotonia (muscle weakness) or coordination difficulties.

D

12 DAHALO

The Dahalo mainly live in the south and west of Madagascar. Due to poverty and socioeconomic disadvantage, they often resort to theft of cattle and other resources as a survival strategy. *Dahalo* means cattle thieves in the Malagasy language.

13 DECOLONIZATION

To this day, historical colonial power relations and structures continue to exert an influence on our society and institutions. Decolonization describes a process and praxis of identifying and countering colonial thought patterns. In order to question and dismantle colonial structures and practices in (ethnological) museums, efforts are made to closely cooperate with societies of origin and marginalized groups.

E

14 ENKAI

Enkai (also Ngai) is the supreme god in the faith of the Gikūyū, Maasai, and other groups in Kenya and Tanzania. Enkai is the creator of the universe and possesses both male and female attributes.

F

15 FAUX CAP

Faux Cap, also known as Betanty, is a commune in southern Madagascar.

G

16 GRAPHIC NOVEL

The term graphic novel is often associated with the idea of a serious comic for adults. The terminological distinction is an attempt to raise the status of the medium and differentiate it from the literal meaning of comic ("funny"). This is also shown in the extensive display areas in bookshops. Nevertheless, a clear demarcation from the term comic is difficult.

17 GRIOT / GRIOTTES

Griots, female griottes, are West African storytellers, poets, historians and musicians. Their role is to preserve the genealogies and oral traditions of societies. As this role holds major significance in various African cultures, there are different terms for griot / griottes in the respective languages.

18 GROUP AREAS ACT

The Group Areas Act was fundamental to the implementation of South Africa's apartheid policy in 1950. The National Assembly of the Union of South Africa passed a law on the segregation of people based on racist categories ("whites", "blacks", "Asians", "coloureds") with regard to public spaces, residential areas, and property and acquisition rights.

J

19 JELI

The jeli is the local term of a Griot / Griotte in Mande speaking societies. Jeliya, which in Manding means "musicianhood", describes the art of a jeli. It's no coincidence that this term looks similar to Juni Ba's comic title *Djeliya*.

K

20 KEWEL / GEWEL

Kewel or gewel is another term for griot (see griot).

L

21 LGBTQ+

LGBTQ+ is an acronym for lesbian, gay, bisexual, trans, queer plus other sexual orientations and gender identities. The plus includes other identities that are not explicitly named. The LGBTQ+ movement campaigns for rights, acceptance and equality for everyone regardless of their sexual orientation or gender identity.

M

22 MAafa

Maafa is a Kiswahili term for catastrophe, great tragedy or terrible event. *Maafa* describes the history and effects of the centuries-long exploitation, oppression, enslavement and murder inflicted on African people by non-Africans such as Europeans and Arabs. It is used specifically in the context of the Arab and the Atlantic Slave Trade, and ongoing discrimination through imperialism, colonialism, and other forms of oppression.

23 MAMÍ WATA

Mami Wata is a mythological water spirit who is honoured in many African cultures and across the Atlantic diaspora. She is often depicted as a mermaid: half woman, half fish. She symbolises fertility, wealth and spiritual power.

24 MATRIARCHY

In a matriarchal society, all social and legal relationships are organized according to maternal lineage. Religious beliefs also often refer to female figures, giving women a position of power in these societies.

O

25 OBJECT

The term object is subject to critical debate in ethnological and anthropological museums today. After all, these items were not originally created for museums: they were things that held personal and societal significance. In museum collections they then become "untouchable objects". In addition, the link to the people who created and used them is severed. Terms such as cultural belongings or cultural resources seek to achieve a better sense of the cultural meaning of these things.

P

26 PROVENANCE (ETHNOLOGY)

Provenance refers to the background or origins of an object. It supplies information about where and how that object was collected, acquired or appropriated. Provenance research is an important tool for ethnological museums in investigating colonial contexts in the collections.

S

27 SANKOFA

Sankofa is a word of the Twi language in Ghana and means go back and fetch. As an Adinkra symbol in the form of a ~~heart or a bird, it stands for learning from the past in order to move forward wisely~~. Today, it is an important symbol of the African diaspora and the Afro-American community.

28 SENSÍ'IL

Sensi'il is an Ethiopian term used for comics. It is composed of the two Amharic words *Sensesel* (chain or sequential) and *Si'il* (art).

29 SENSUL

Sensuls are traditional Ethiopian manuscripts that play a key role in the country's religious and cultural history. These manuscripts were first created in the late fifteenth century. They consist of parchment sheets that are folded like a harmonica. The religious texts and prayers they contain are presented as illustrations and texts.

30 SEQUENTIAL ART

The term sequential means that things happen, one after the other. When looking at pictures or speech bubbles in comics one perceives a temporal sequence, although strictly speaking they are individual pictures. This effect is known as induction. The term sequential art is often used as a synonym for comics. However, it also includes other areas of art such as film and animation.

31 SHEROES

The term *sheroes* is a portmanteau word blending hero with she to describe women regarded as inspirational role models or heroines. The concept is often used in feminist circles to celebrate female figures who have acted as shining examples to others.

32 SÍKA DWA

The golden stool, Sika dwa, is the most important symbol of the Ashanti in Ghana. According to legend, the throne was given to the first king, Osei Tutu, by God. When the British demanded the hand-over of the symbol in 1900, Sika dwa was successfully protected. Today, Sika dwa is only presented in public during rare festivities. Its image is also used as an Adinkra symbol.

33 SUNJATA EPIC

The Sunjata Epic is a poem from the Malinke in Mali which has been passed down verbally and extends back to the 13th century. The hero of the story is the founder of the Mali Empire, Sundiata Keita. The epic is passed on by the jells (see jeli), who as story tellers and singers are responsible for preserving the oral tradition.

T

34 TRANSKEI

Transkei was a Bantustan (see Bantustan) east of the Great Kei River in southern South Africa, which was mainly inhabited by Xhosa people.

35 TREATY OF WUCHALE

The Treaty of Wuchale (also known as the Treaty of Uccialli) was agreed between Ethiopia and Italy in 1889. The Ethiopian Emperor Menelik II aimed to consolidate his power with the aid of the treaty. However, Italy aimed to turn Ethiopia into a protectorate. Ultimately, the differences between the Italian and Amharic versions of the treaty resulted in war in 1895 and the defeat of the Italians in the Battle of Adwa.

PEOPLE

36 AMA ATA AIDOO (1942–2023)

A prolific Ghanaian author, poet, playwright, politician and academic, Ama Ata Aidoo was a renowned feminist. She centres her work on depicting and celebrating the condition of African women, opposing what she described as a "Western perception that the African female is a downtrodden wretch". Ama Ata Aidoo also served as the Ghanaian education minister in the early 1980s.

37 AMADOU HAMPÂTÉ BÂ (1900 / 1901–1991)

Amadou Hampâté Bâ was an important Malian writer, philosopher, historian and ethnologist of the 20th century. He dedicated himself to the preservation of oral traditions and traditional knowledge. He is known for the famous saying: "When an old man dies, it is like a library burning down".

38 AMANDINE GAY (1984–)

Amandine Gay is a French feminist, filmmaker, researcher and actress. Through works such as *Ouvrir la Voix*, she aims to provide a platform and give a voice to the lives and experiences of Black women in France while providing a new perspective on feminist movement.

39 FELA KUTÍ (1938–1997)

Fela Kuti was a Nigerian musician and political activist who is considered the inventor of Afrobeat, a Nigerian music genre that combines West African music with American funk and jazz.

40 HAYAO MIYAZAKI (1941–)

Co-founder of Studio Ghibli and a storyteller and creator of socially critical animated films, Hayao Miyazaki is a renown Japanese animator, filmmaker and manga artist. Especially known for his commentary on environmental issues and deep human themes, Hayao Miyazaki also features complex, courageous young heroines in his works.

41 KWAME NKUMAH (1909–1972)

Kwame Nkrumah was a Ghanaian politician. He served as Prime Minister and led the Gold Coast's drive for independence from Britain and presided over its emergence as the new nation of Ghana. He was president of Ghana from 1957 until 1966.

42 MAMA JANE YANTA

Mama Jane Yanta was a prominent community leader in Crossroads, Cape town, during apartheid era. Mama Jane Yanta played a pivotal role in organizing resistance against forced removals and advocating for the rights of residents in the informal settlement.

43 MOBUTU SESE SEKO (1930–1997)

Mobutu was the dictatorial president of the Democratic Republic of Congo from 1965 to 1997. With the support of the USA and Belgium, he deposed the previously democratically elected government of Patrice Lumumba. Mobutu secured his rule through an autocratic regime characterized by corruption, violence and human rights violations.

44 NANA DARKOA SEKYÍAMAH

Co-founder of the award-winning blog *Adventures from the Bedrooms of African Women*, Nana Darkoa Sekyiamah is a Ghanaian feminist writer and blogger. She focuses on sexual liberation and African women's experiences around sex, sexualities and pleasure.

45 RÍTA NKETÍAH

A researcher in the Women's Rights Division and LGBT Rights Program at Human Rights Watch, Rita Nketiah focuses on feminism and youth empowerment, especially in regards to child marriage and related issues in Africa.

46 WANGARI MAATHAI (1940–2011)

Wangari Maathai was a Kenyan politician and environmental activist who became the first African woman to win the Nobel Prize for Peace in 2004. She was the founder of the Green Belt Movement, which focused on environmental conservation and women's rights. Additionally, she was the first female scholar from East and Central Africa to earn a doctorate and the first female professor in Kenya.