



**Affected by Encounters with Histories of
Contemporary Art: Moments of Understanding**

Villa Stuck, Munich





As Jean-Luc Nancy puts it: "The historian's work-which is never a work of memory-is a work of representation in many senses, but it is representation with respect to something that is not representable, and that is history itself. History is unrepresentable, not in the sense that it would be some presence hidden behind the representations, but because it is the coming into presence, as event".

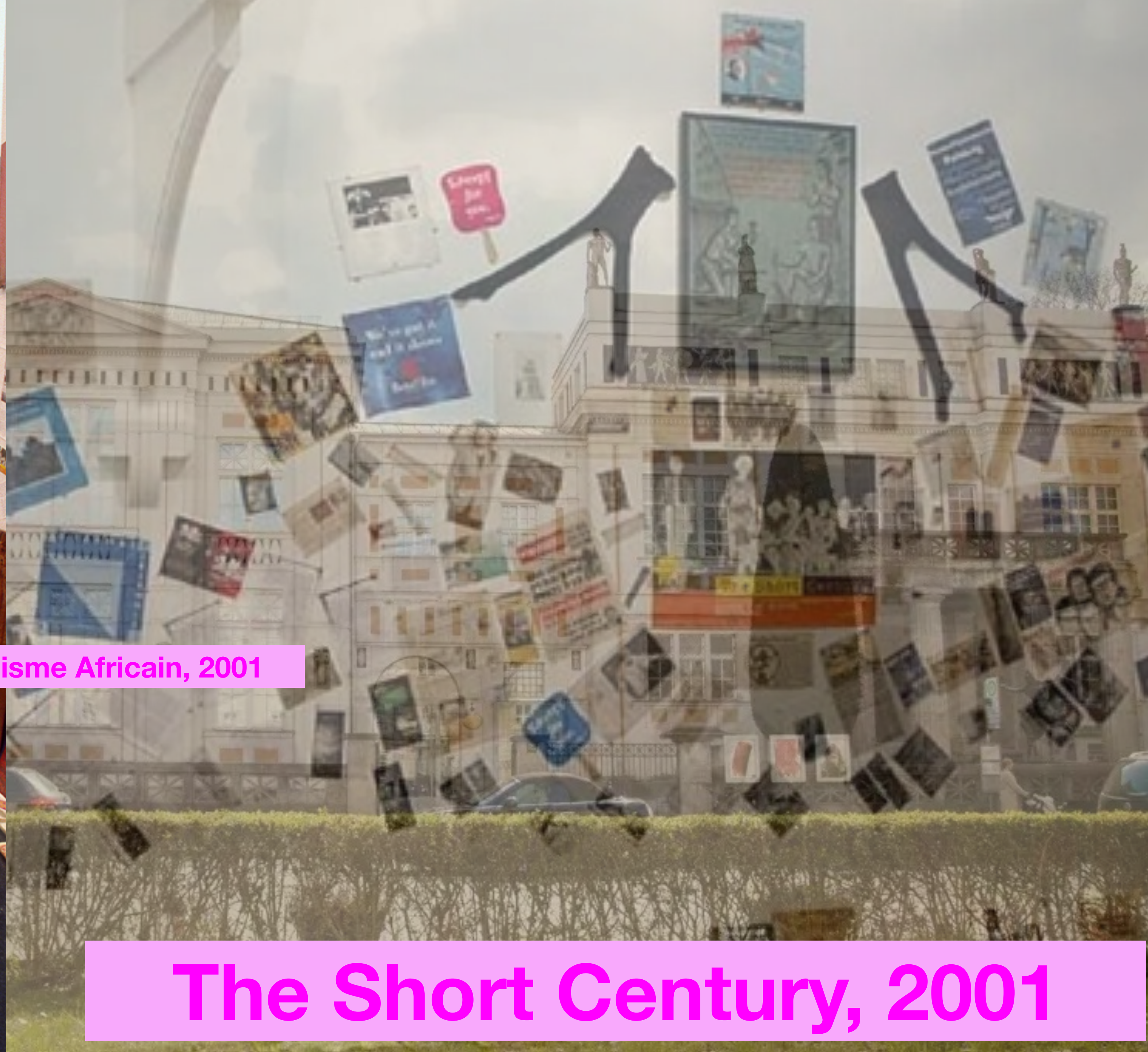
In: Eduardo Cadava

Words of Light—Theses on Photography Of History

Okwui Enwezor (1963 - 2019)



Georges Adéagbo, Le Socialisme Africain, 2001



The Short Century, 2001



“I walk, I think, I see, I pass, I come back, I pick up the objects that attract me, I go home, I read things, I make notes, I learn.”

Adéagbo collected anything that had been discarded or lost and that appealed to him: little sculptures, clothing, bits of cloth, shoes, records, books, toys, newspaper clippings, written notes, stones, packs of cigarettes, pieces of plastic. These objects were like so many mementos, fragments of knowledge imbued with humanity, replete with personal or collective history that brought to mind the concept of loss, of oblivion, of the erasure of memory. Upon his return from these solitary walks Adéagbo arranged the fragments of this “recovered” history in a precise order on the floor.

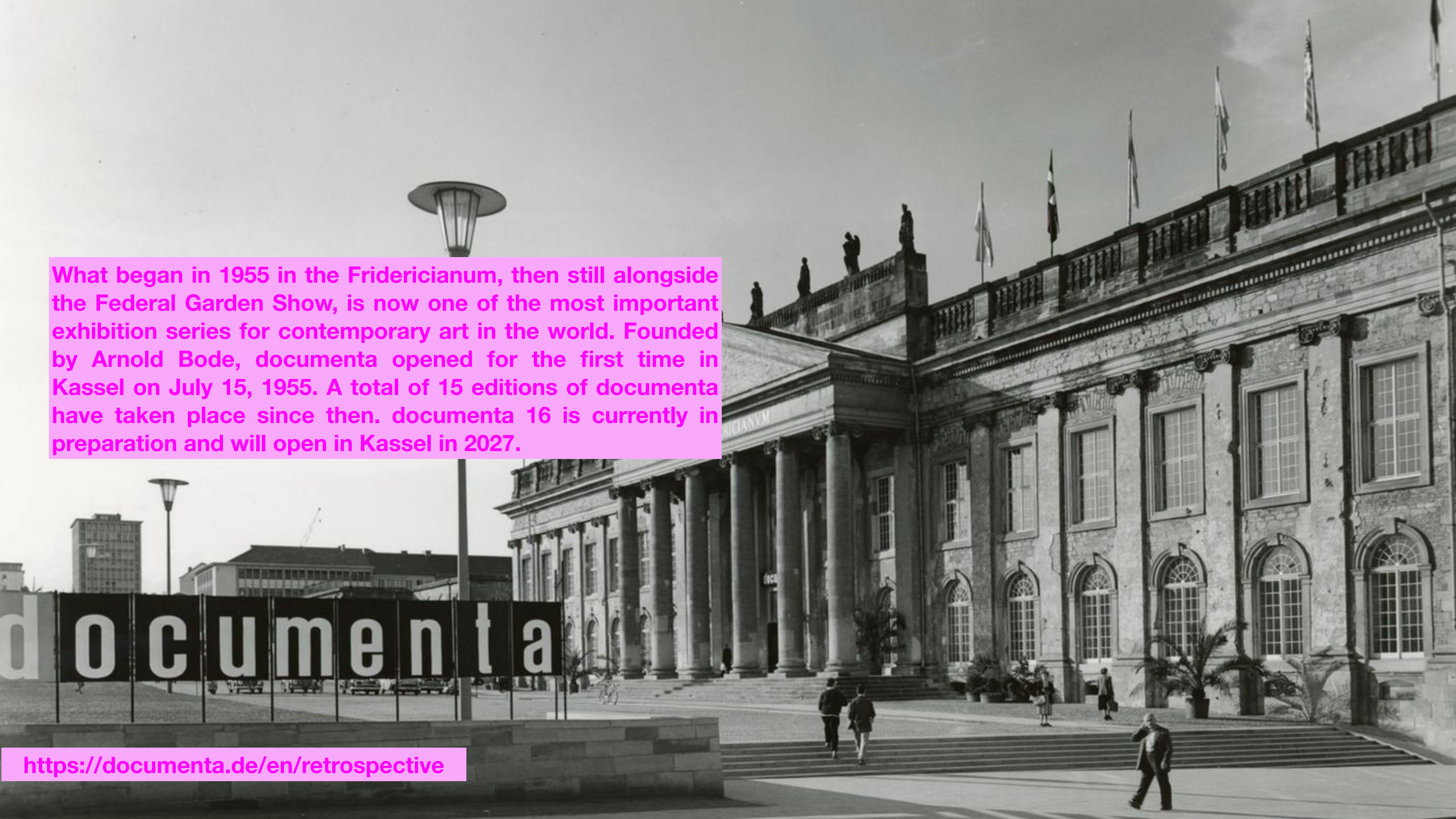
Okwui Enwezor

Art • Cloth/Posters • Photography • Architecture • Music • Theater/Literature • Film • Announcements

THE SHORT CENTURY

Independence and Liberation
Movements in Africa 1945–1994

Prestel

A black and white photograph of the Fridericianum, a large neoclassical building with a prominent portico of columns. In the foreground, a large banner with the word 'documenta' is visible. Several people are walking on the steps and plaza in front of the building. A modern street lamp is visible on the left side of the image.

What began in 1955 in the Fridericianum, then still alongside the Federal Garden Show, is now one of the most important exhibition series for contemporary art in the world. Founded by Arnold Bode, documenta opened for the first time in Kassel on July 15, 1955. A total of 15 editions of documenta have taken place since then. documenta 16 is currently in preparation and will open in Kassel in 2027.

<https://documenta.de/en/retrospective>

[illegible]

1997



In "100 Days - 100 Guests", thinkers and doers from all over the world will step into action together with filmmakers, writers and artists alongside philosophers, economists and architects. Each will present either a lecture, a discussion or an artistic offering. Here the focus will be on film, theatre, music and literature. One objective will be to reflect the multiplicity of contemporary cultures - including non-European cultures in particular - and to present them as fully, vividly and flexibly as possible.

documenta-press release, early 1997

Catherine David celebrated her 70th birthday on September 19. She set new curatorial standards with her concept for documenta 10 (1997). The first woman to head documenta transformed the art show into a political space for thought and discourse in the globalized present. At the time, David was confronted with accusations of over-intellectualization and a lack of accessibility. Hardly any other documenta exhibition had been subjected to greater media criticism in the run-up to and during the 100 days. Today, it is considered groundbreaking for subsequent exhibition practice.

The French curator's signature style was characterized by a decisive rejection of spectacular gestures and the eventization of the exhibition. While her predecessor Jan Hoet still relied on emotionality, overpowering and high-profile (self-)staging at documenta 9 (1992), David's "Retroperspektive" brought conceptual works and historical self-reflection to the fore. The absence of flags flapping in the wind in front of the Fridericianum was just as clear a statement as the empty Friedrichsplatz, which, unlike its predecessors, had to make do without artistic works. Instead of painting and sculpture, David focused on photography and film, on architectural concepts and urban planning, as well as, for the first time, on net art, which was still in its infa



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DOCUMENTA FIFTEEN

SEPTEMBER 25, 2022



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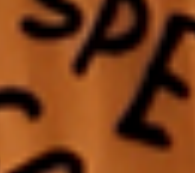
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FRIENDS
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EXPLORE THE ECOSYSTEM

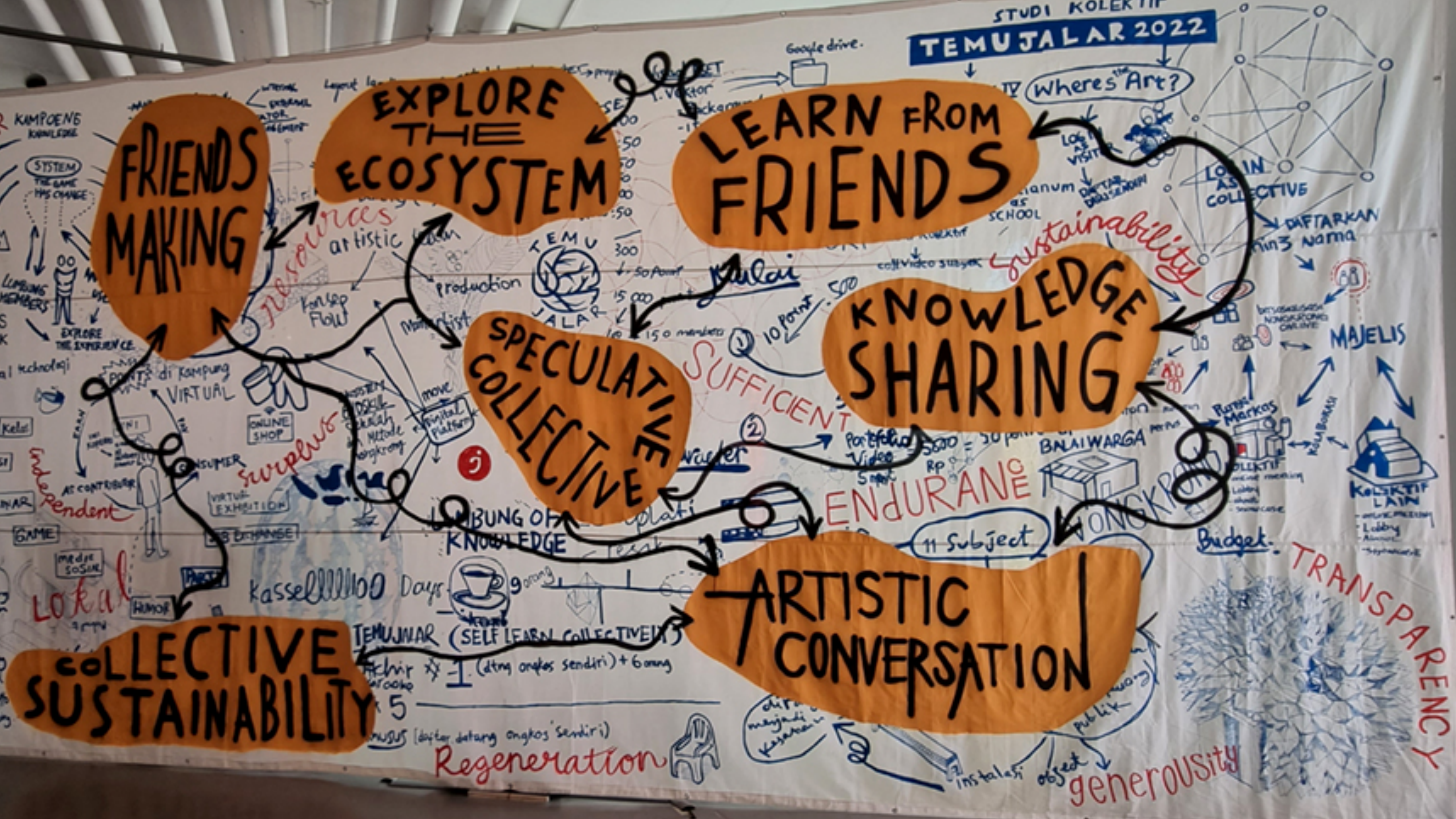
LEARN FROM FRIENDS

KNOWLEDGE SHARING



ARTISTIC CONVERSATION

collective
SUSTAINABILITY



The First Exhibition of the Twenty-First Century—*Lumbung 1 (documenta fifteen)*, What Happened, and What It Might Mean Two Years On

Charles Esche^{a,b*}

^a*Van Abbemuseum, Eindhoven, Netherlands*

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It is obviously a little dramatic to claim *Lumbung 1 (documenta fifteen)* as the first exhibition of the twenty-first century. This milestone is drawn from the Western Christian calendar and as such it is completely arbitrary and culturally specific. Still, art history and other fields have a track record of using the turn of a century to signify a break with the past and the start of a new lineage.¹ As a provocation then, I wish to suggest that *Lumbung 1* in Kassel challenged a paradigm of contemporary art that was built on modernism. It pointed instead towards a different horizon, not only for the forms of art it presented but also for its institutional frameworks. In doing so, it sought to shift the conceptual and experiential basis of relations between artworks and the diversity of visitors that might see an exhibition.

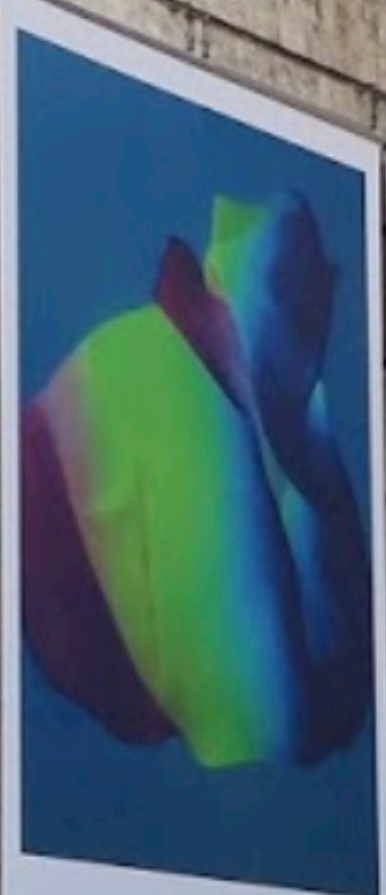
H A U S D E R



**POST
WAR
ENERGY**

Postwar

Kunst zwischen
Pazifik und Atlantik, 1945–1965
14.10.16 – 26.03.17



**Two Suns
in a Sunset**

Joana Hadjithomas & Khalil Joreige
28.10.16 – 12.01.17

OCTOBER 2016

No Place
like Home
22.07.16 – 18.08.17

Michael
Buthe
08.07 – 20.11.16

Postwar
14.10.16 – 26.03.17

Joana
Hadjithomas
& Khalil
Joreige
28.10.16 – 12.01.17

Kiki
Smith
05.02 – 28.05.17

MÄRZ 2017

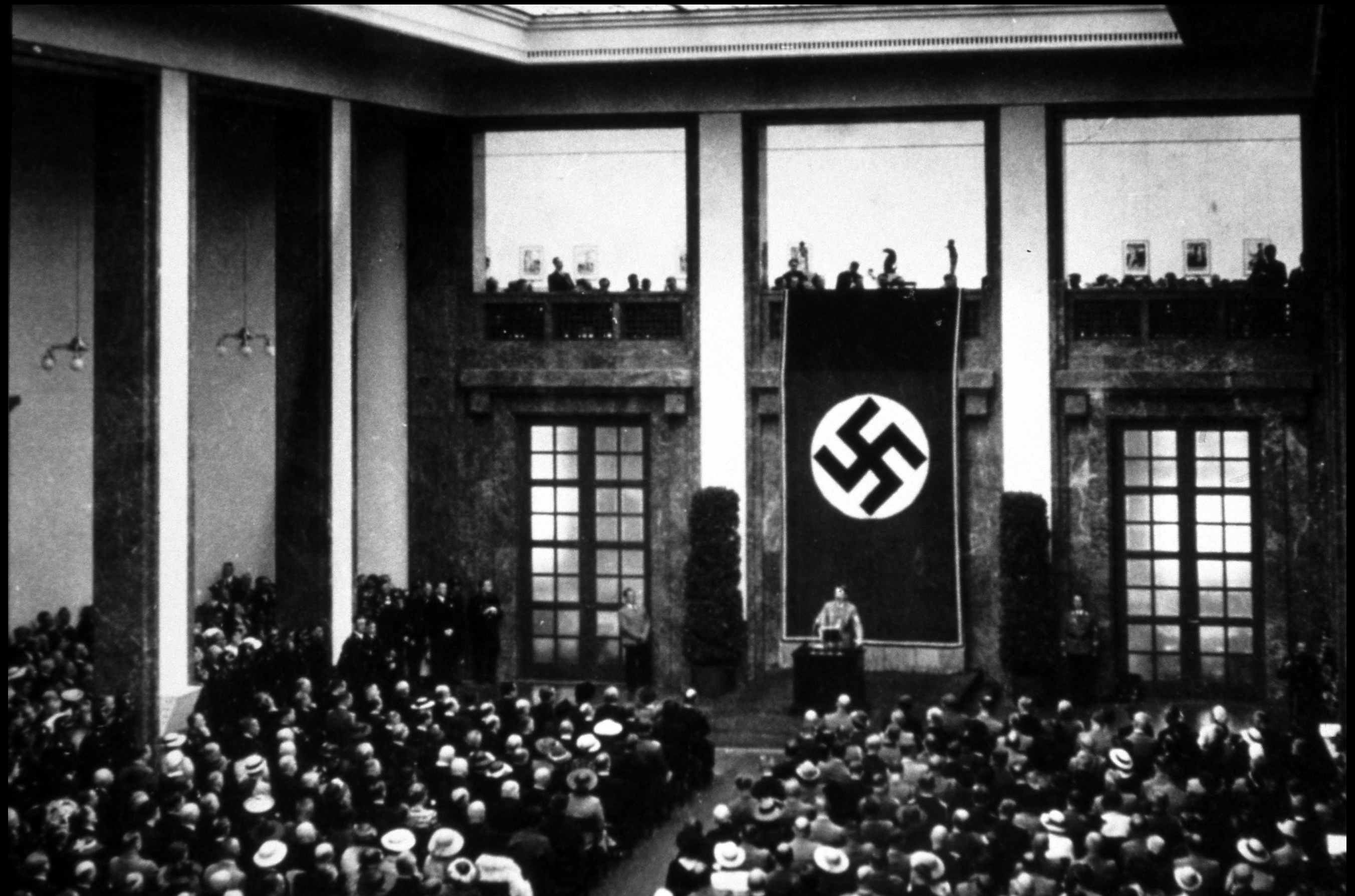


**Michael
Buthe**

08.07 – 20.11.16

2016

1937





From July 19 to November 30, 1937, the exhibition “Degenerate Art” was on display in Munich's Hofgarten arcades. As the culmination of the Nazi state's campaign to defame modern art of all kinds, the show publicly denounced over 600 works by around 120 artists, which were no longer tolerated in Germany from then on. With over two million visitors, it was the most visited propaganda exhibition of the Nazi era and became the epitome of the destructive cultural policy of the “Third Reich.”



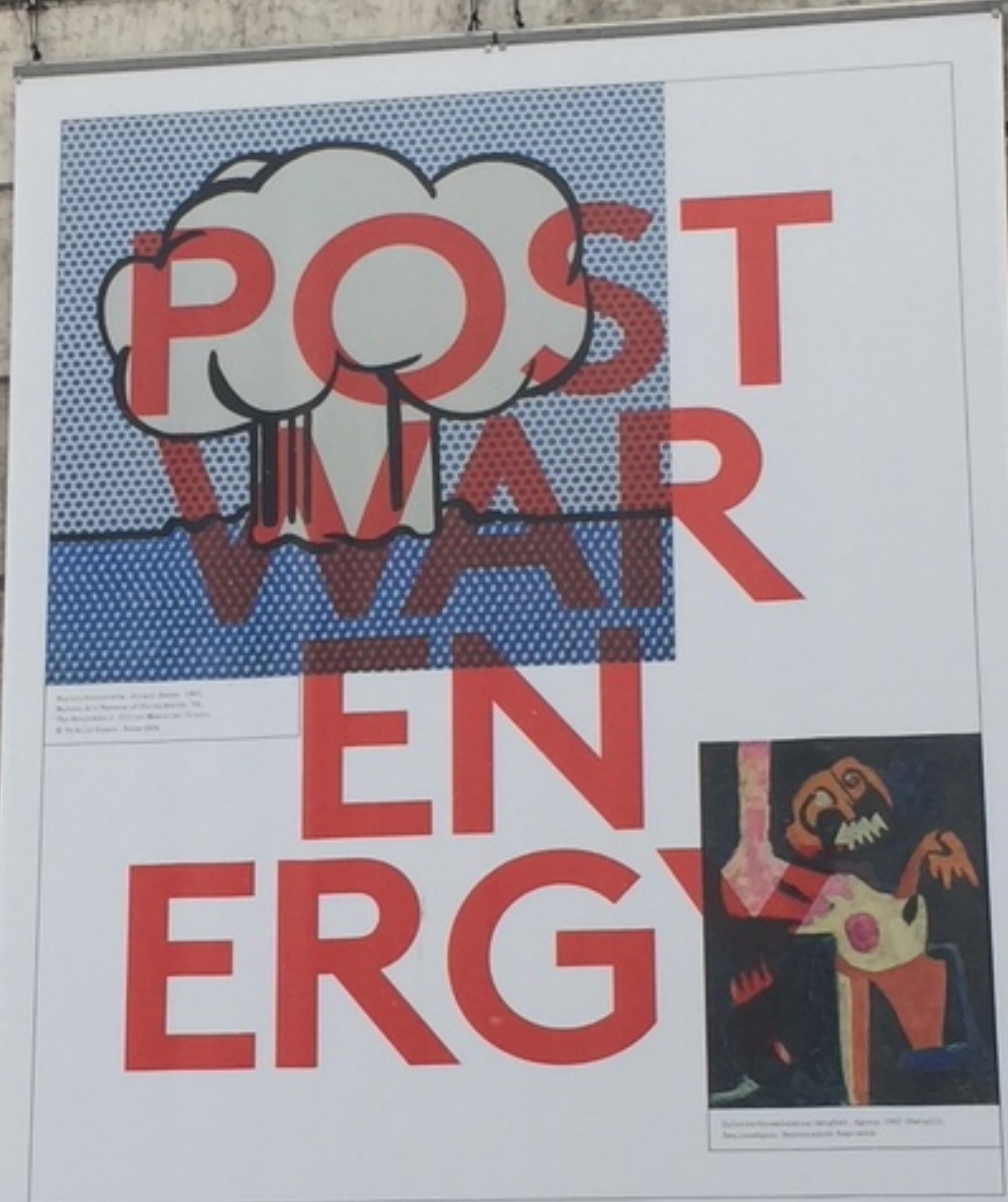
On July 19, 1937, Adolf Ziegler opened the exhibition “Degenerate Art” in the plaster cast collection of the Archaeological Institute in the Hofgarten arcades on Galeriestraße, not far from Haus der Deutschen Kunst (House of German Art). He left no doubt as to how the assembled works were to be interpreted:

“You see around us these spawn of madness, insolence, incompetence, and degeneration. What this exhibition offers causes us all shock and disgust.”



Detail from the Dada wall featuring the painting "Merzbild" by Kurt Schwitters (1887-1948) and the label "Paid for by the tax money of the working German people."

Lagos, 2018



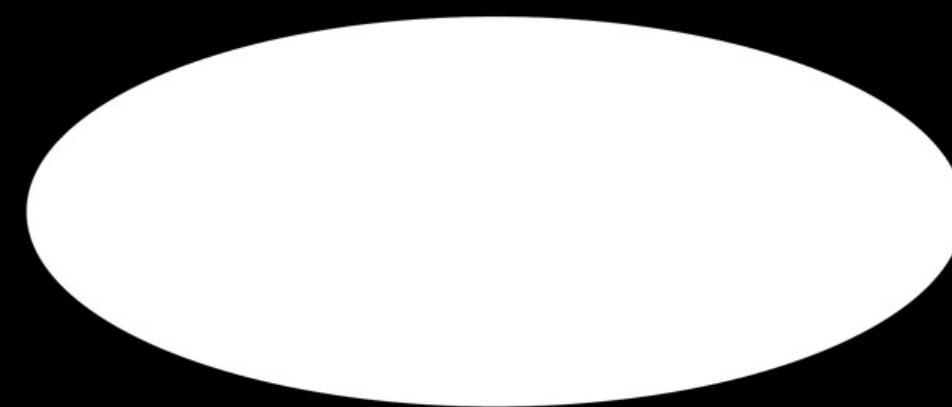
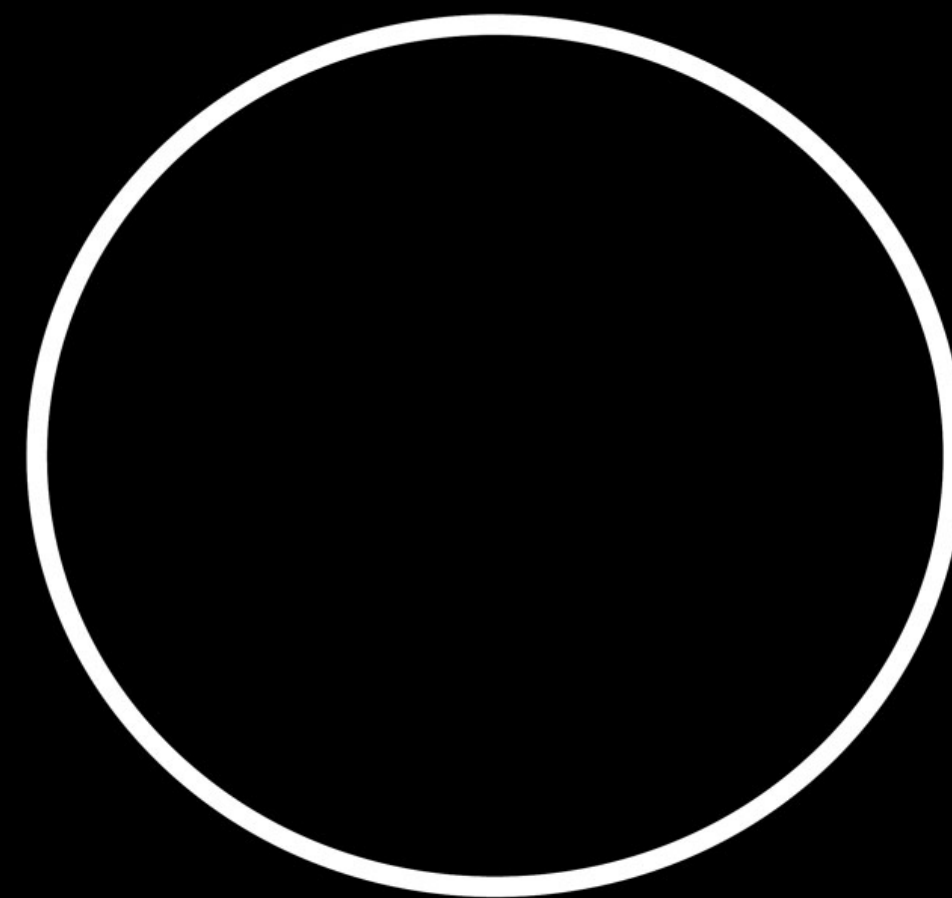
Postwar

Kunst zwischen
Pazifik und Atlantik, 1945—1965
14.10.16 — 26.03.17

2013



After Year Zero



Geographies of Collaboration

1900 London, Pan-Africanist Conference

1900 London, Pan-Africanist Conference

1901 London, First Universal Negro Congress

1901 London, First Universal Negro Congress

1910 Paris, First Pan-African Congress

1910 Paris, First Pan-African Congress

1921 London, Brussels, Paris, Second Pan-African Congress

1921 London, Brussels, Paris, Second Pan-African Congress

1923 London, London, Third Pan-African Congress

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1927 Shanghai, Conference of Asian Peoples

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WHAT IS THE PAN-AFRICAN FEDERATION

It is a federation of organisations of African Peoples and Peoples of African descent throughout the world. Each constituent body retains its autonomy, but adheres strictly to three basic objects which are the conditions for membership:

- To demand the self-determination and independence of African peoples and other subject races from the domination of Powers claiming sovereignty and ownership over them.
- To secure equality of civil rights for African peoples and the total abolition of all forms of racial discrimination.
- To promote the well-being and unity of African peoples and peoples of African descent throughout the world.
- To enter for co-operation between African peoples and other peoples who share their aspirations.

The Federation plans the establishment of Pan-African languages, history, arts, craft and culture. It publishes of books by and about Africans; the publication of a monthly or quarterly journal; the encouragement, among African peoples of Consumers' and Producers'—Trade Unions and other progressive organisations; the convening of national and international conferences in order to further its aims and objects.

Membership is open to all African peoples' organisations adhering to its basic objects. Associate membership is open to all other organisations in sympathy with these objects. N.B.—The Federation supplies speakers to interested bodies. For further information write to the General Secretary, PAN-AFRICAN FEDERATION, 51, Oxford Road, Manchester, England.

What is the Pan-African Federation?

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A Report of Proceedings and Decisions of the First International Conference of Negro Workers, Hamburg, July 1930

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The Negro Worker, Vol. 4, Nos. 8-9, September, August-September 1923

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The Negro Worker, Vol. 4, Nos. 7, June-July, 1923

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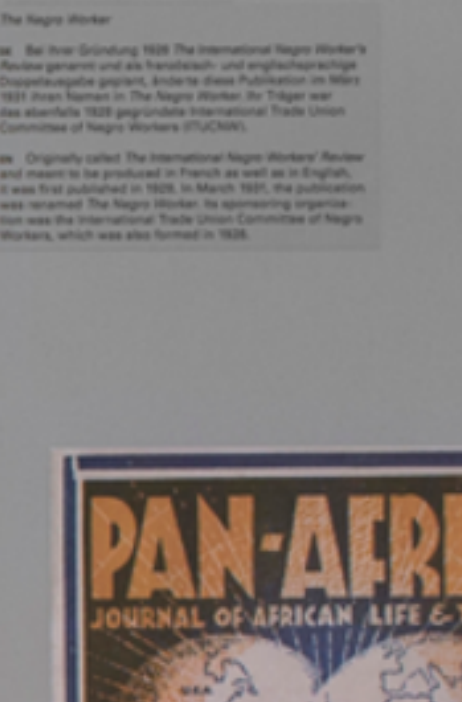
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Labour with a
WHITE skin
cannot
Emancipate
Itself while
Labour with a
BLACK skin is
Branded

OPPRESSED
PEOPLES
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UNITE!

FREEDOM!
FOR ALL
SUBJECT
PEOPLES

AFRICA
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Down
COLOUR BAR

AFRICAN PEOPLES
demand
Four Freedoms!

**ARABS
AND JEWS
UNITE!**
AGAINST
**BRITISH
IMPERIALISM**

Down
with
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**AFRICA
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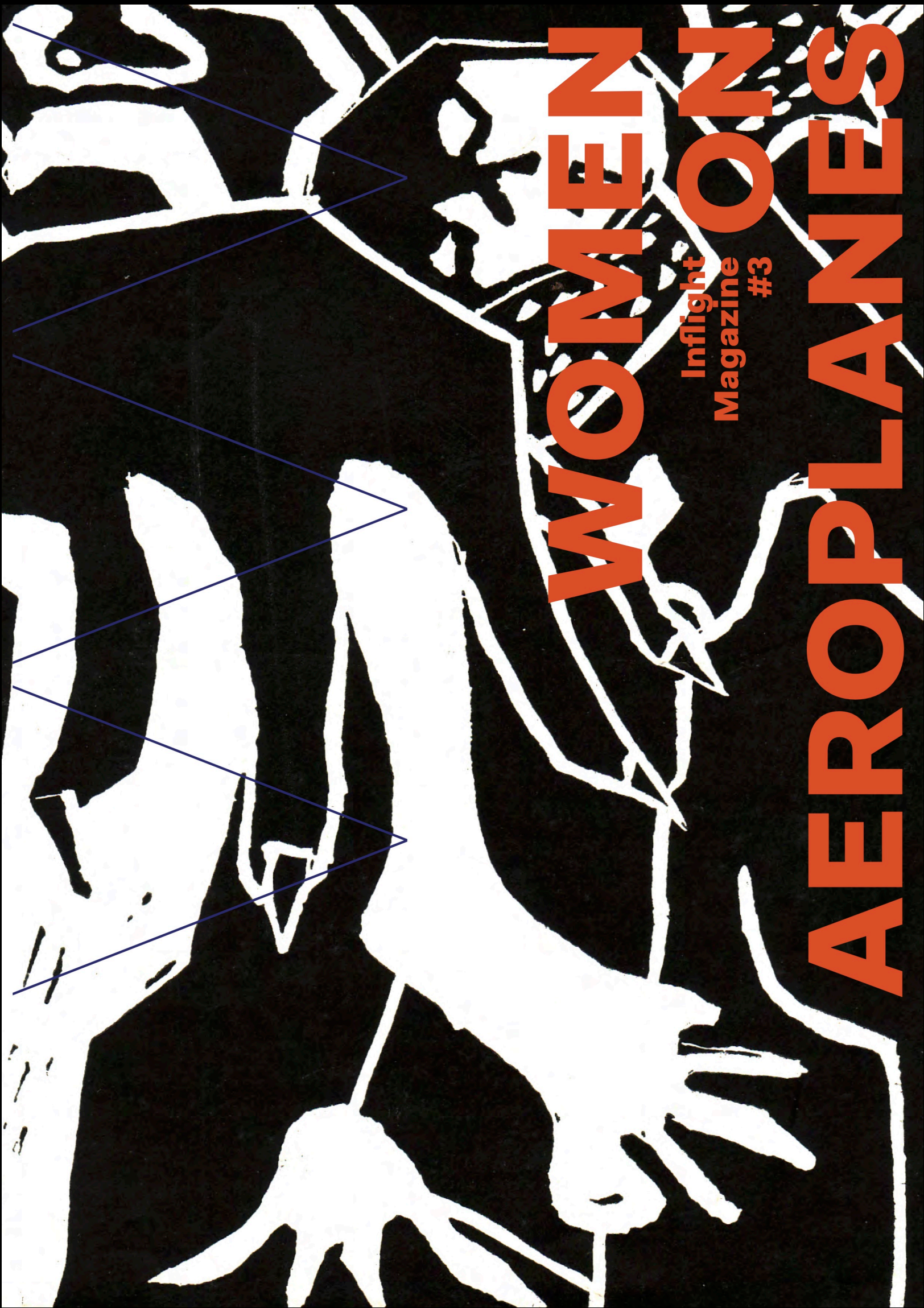
DOWN WITH
LYNCHING
AND

DOWN
WITH
**ANTI-
SEMITISM**



Lagos, 2018





[...] we predict a great future for this new Nigerian artist.

The most recent artist from Zaria is **Colette Omogbai**, from Benin [Benin City], who has found a vigorous style of her own. Her themes are abstractions on themes of grief, agony, recreation, curse and accident. Her manner is expressionist: simplified human forms are recognisable but are rearranged to suit the mood of the painting. Large hands and feet are used to express both

movement and emotion. Bodies, heads, breasts are recomposed into large areas of colour which provide the basic structure of the picture. Her colours are intense: black, white, ultramarine, mauve, orange, are the prominent ones. The overall impression is sombre and intense. Her application of paint is always interesting, her surfaces alive.

The artists of the Zaria school represent the first decisive breakthrough in Nigerian art. Of the group here mentioned, each has found his individual style and his personal solution. But they were all involved in the crucial struggle for identity. The Négritude movement of the French territories never had any followers there because some of its simplifications were not acceptable. Never-

theless, Nigerian artists had to ask themselves some of the same questions: What is our heritage? How much is it relevant today?

Ulli Beier, *Contemporary Art in Africa*, New York & London: Praeger 1968, 47.

Ulli Beier on the 1965 Mbari Club Ibadan exhibition invitation card, Ulli Beier Photographic Estate, CBOU & Inselwäthaus, University of Bayreuth.





Ulli Beier and Léopold Senghor looking at *Agony* (1963) by Colette Omogbai in the exhibition "Neue Kunst in Afrika" 1980, Archive Iwalewahaus.



Man Loves What Is Sweet and Obvious

In art, man loves what is ‘sweet’ and sentimental. He cannot understand that painting is something other than green leaves and brown body and black hair. Any living transformation of art seems to him as hateful and nightmarish.

Art to man, is not a thing in itself. It is dependent. Paint must be explained in terms of words and in storytelling words too. Man believes in meaning that can be expressed by clear and distinct ideas. He fails to realise the fact that to look for an explicit meaning in art is a fundamental error, based on a complete misunderstanding of the medium.

Man cannot feel what painting is. Competition with photography exasperates him above all. Man’s courage fails when he is confronted with the intense version of life. To man intensity is unpleasant.

Self-expression and a departure from nature is inability. Man loves formulae. Fixed ideals in art are his favourites, even though he succumbs to modern science and technology. A divorce from this is gloomy, fearful, and frightening. This, he says, gives him sleepless nights full of nightmares. During the day, when he sees the records of the previous night in terms of paint, he screams. ‘Burn it! It reminds me of my sleepless nights.’ ‘Give me reality,’ Man declares, ‘something I can admire and enjoy. I want that which I can live with and not that that cowards my better part of man.’ ‘Especially that picture with black ivory black,’ Man emphasises. ‘It is colour of hate, war, destruction and death.’ ‘Save that colour.’ Man advises, ‘for the day my dearest one gives up her ghost.

Looking for Colette Omogbai

In August 1963, a number of paintings by Colette Omogbai were exhibited at Mbari Club Ibadan. Another show in Lagos followed in September 1963. Mbari Ibadan was a cultural club initiated by the writers Chinua Achebe, Wole Soyinka, J.P. Clark, Christopher Okigbo and Ulli Beier two years earlier. By 1963, Beier had been working as publisher of the art and literary magazine *Black Orpheus* for five years. Besides showcasing exhibitions with emerging African artists, the club was known for its literature and theatre events and significant for the formation of Nigerian modernism in these early years of independence. During these years,

The persistence of those memories of death now haunts my imagination and finally points to the gateways of the grave-yard.’ ‘Rather give me the “salady” type of pictures—pictures rich with ice-cream colours. I love ice cream for its pinks as soft as the dainty little frocks of the toddlers and the sweet sky-blue on cool summer days, or even the fair yellow of lemon. No touch of black,’ Man insists.

Man does not challenge the voice of a strange bird when it sings an unfamiliar song. But he questions modern trends. Twisted legs and elongated necks, hair made of roots and blue body beats his imagination. ‘What on earth is this?’ Man asks with disgust. ‘Are these legs those of a monster, the neck like that of an ostrich and the torso as though a hungry stricken creature from the concentration camp?’ ‘Hide it or I fall sick,’ Man pleads. Man loves the word ‘like.’ To Man, nothing is the other; it must be Like the Other. ‘Give us reality.’ Man proclaims, ‘if possible, the reality as real as that of Bouguereau.’ ‘If you can paint my dear,’ Man pats the artist like his little son, ‘stick real hair, real nails, real teeth to the figure on the canvas. I like to touch these as I would in real life.’ Man, frowns at ‘Modern Art.’ It is no use since it has no bearing with man’s environment. It is useless because it has no meaning. It is useless because it is out of keeping with the Old Masters vision. ‘It is art of the toddlers,’ Man dismisses carelessly. Man believes in freedom of speech. In art this is forbidden and when done at all it must be by one as aged as the rocks. The youth that strives for self-expression is suppressed. ‘Sit down my child, your eyes have not seen as many days as Abraham.’ ‘Wait till you have

several Mbari Clubs were founded that were [...] “a complex scenario of collapsed boundaries, a nonlinear flow of artistic influences, and a compelling manifestation of an aspect of modernist experience in which émigré Europeans, black diaspora, and postcolonial Nigerian artists created a laboratory where local and appropriated forms from diverse artistic genres and disciplines coalesced to produce a thriving, contemporary visual culture.” Chika Okeke-Agulu, 2013.

stiffened for fifty more harmattans!’ But now you will be better off a ‘photographer,’ until grey hairs begin to appear, spend your time copying “A-man-And-a-Donkey” and exactly too.’ ‘Don’t forget the man’s eyelashes!’ These are the tastes of man. How far can he go with these ideals? Where is the place of man? Where is his courage? Where is his superiority over nature and his environment. Will man continue to be the slave of that which he has created? Who will untie us of this age of the old chain of Tradition? Who will give us sight to see things in New light? Give these points a thought and let us dig into this New Way of Looking. It is a challenge to man.

Colette Omogbai

Nigeria Magazine, 84, March 1965, 80.

Connected to the literary and art journal *Black Orpheus* and the Mbari publication series, the club provided space for a cosmopolitan elite rooted in Nigerian culture. Colette Omogbai has been one of the very few female artists featured by Ulli Beier. She graduated from the Arts Department at the University of Zaria in Northern Nigeria; another nucleus of the formation of Nigerian Modernism in those years. She went to London to study at the Slade School of Fine Art where a number of other African artists such as Ibrahim El Salahi and Shibrain from Sudan had studied before her. Later she moved to the USA for a doctorate in art education at Columbia University which she completed in 1976.

Little is left today of Omogbai’s work: an oil painting titled *Agony* stayed with Ulli Beier and is hosted at the Iwalewaha collection at the University of Bayreuth in Germany, the original invitation card for the exhibition at Mbari in 1963 is at the Ulli Beier Photographic Estate at the Centre for Black Culture and International Understanding in Oshogbo, and a few illustrations in books. Beier’s art collection travelled throughout Europe and the United States during the 1970s, and *Agony* was most likely part of it. In 1979, Beier was invited to Germany to present the collection at the Horizonte Festival in Berlin and one year later in a show called New Art from Africa at the Universities of Mainz and Bayreuth. Among the visitors was Léopold Sédar Senghor, Senegalese president at the time. A photograph of the Ulli Beier Photographic Estate shows Beier standing with Senghor in a group of visitors in front of *Agony*, earnestly engaged in conversation.

During these years, Beier acted mainly as an art mediator for a yet highly uninformed German public. He, who took on many roles during his life as an art critic, writer, publisher and facilitator, became a museum director in

Bayreuth, even if he always rejected this institutional framework. Iwalewaha was rather set up as a continuation of the Mbari Clubs and the exhibitions were part of a diverse cultural programme. Later, becoming part of the Universities' property at Iwalewaha, the painting went through the inventory process. The backside of the image reveals a number of traces telling the history of its itinerary. As a piece of art, it was hibernating for many years in the storage rooms of the institution. Only recently, in the context of a new interest in the history of "modern African art," *Agony* surfaced again raising curiosity around the identity of its painter. Most prominently, the painting was shown at Haus der Kunst in Munich in the exhibition, *Postwar: Art Between the Pacific and the Atlantic, 1945–1965*, curated by Okwui Enwezor, Katy Siegel and Ulrich Wilmes (October 2016 to March 2017). One could find the painting within the display of the exhibition chapter *New Images of Man*, next to Francis Bacon, Magda Cordell, Georg Baselitz, Wilfredo Lam, Maria Lassnig, Ben Enwonwu, Alberto Giacometti, Gerhard Richter, Pablo Picasso and others; it also featured on the exhibition poster. In May 2018, *Agony* then travelled to Lagos to be shown during the *Women on Aeroplanes* workshop at the Centre for Contemporary Art (CCA). It will be displayed in the Museum of Modern Art in Warsaw as well as at the Kunstsammlung NRW in Düsseldorf shows in 2018–2019. Fifty years after the initial show in Ibadan,

—A Research Diary

Keeping a research diary has been employed here as a method of reflecting on the ongoing research focused on finding the artist Colette Omogbai, investigating her practice and the circumstances surrounding her apparent erasure from Nigerian art history. Tracking and reconstructing Omogbai's footprints on her curious journey outside the limits of mainstream art history has been a challenging and thrilling adventure. What follows is a chronicle of the progress of the five-month investigative research by the Centre for Contemporary Art, Lagos, led by **Iheanyi Onwuegbucha**.

the painting seems to have become part of a changing canon of African Modernism; but despite its very recent success story, very little is known about Colette Omogbai, her work and practice. While her absence, her disappearance from the art scenery, triggered our inquisitiveness to simply learn more about the biography and transformation of an artist for whom "a great future" has been predicted, research on Colette Omogbai opened up a set of questions regarding the mechanisms of remembering and writing art history and how and why women artists get neglected in the narrative (not only in Nigeria).

Nadine Siegert

The story continues on the bottom of the next pages, told through a many voices.

12 December 2017.

After the first iteration of *Women on Aeroplanes* in Berlin, we decided that the research on Colette Omogbai should commence with first trying to find the artist or at least finding out about her current status. From Lena Neumann of Iwalewaha (University of Bayreuth) I received scanned documents from the Slade Archives, London. These included Omogbai's application documents to Slade, progress report and reference report from her professors as well as correspondence between her and the school.

These documents revealed, among other things, a consensus of positive affirmations in the assessment of Omogbai's potentials as an artist. Her professors in Zaria and Slade noted that the artist had a promising career and that her time in Slade would definitely sharpen an already evident talent. Thus, with the use of words like "distinguished", "prolific", "competent", "intelligent" in describing Omogbai, these reference letters painted a fascinating picture of the artist in my mind. Someone who, if alive, I would not imagine could easily "disappear" from the art world.

Also, reading her correspondence with Slade, the language of the letters echoes the statement of M.E. Betts who noted that the works of the artist (then only 23 years old, living in a patriarchal society and male-dominated art world) were developed in a "highly authoritative and original manner". This, when considered with her personal statement in 1963—"... I want to produce shock, but want to leave a concrete image in the mind of the observer"—and her 1965 text, "Man Loves What is Sweet and Obvious", further defined an already forming mental image of Omogbai-as-artist in the mould of Barbara Hepworth and Lynda Benglis—both trail blazers who pioneered the feminist art movement in Britain in the 1960s (the same period Colette was writing in) and whose works I had studied just months before whilst in the UK. At this point my excitement was doubled, but deep inside, I felt the fear that the artist may not be alive.

24 January 2018.

After the Christmas holidays, I received new material from Iwalewaha—a scanned copy of the invitation to Colette Omogbai's first solo exhibition organized by Ulli Beier at Mbari, Ibadan in August 1963. It was in this exhibition that the painting *Agony* (1963) was first featured, and subsequently acquired by Beier. In this invitation card I found that Colette Omogbai was born in Uzebba, a town few kilometres from Benin City.

14 February, 2018.

I embarked on a trip to Calabar to research the archive of late Afi Ekong, a female modernist artist and entrepreneur who operated the Bronze gallery. In her very rich archive I found a letter from Colette Omogbai inviting Afi Ekong to Olokun Gallery in Benin City where Omogbai worked as secretary in 1965. This, at least, provided another piece in the puzzle of the artist's activities after her return from Slade.

Planned a visit to Benin City. With this information and the previous knowledge that she worked in the Ministry of Education in Edo state, possibly Benin City, I focused my resources visiting the various offices of both State and Federal Ministries of Education in Benin City. This was, however, unsuccessful as nobody seemed to remember her or have knowledge of any official records pertaining to her. Nevertheless, I planned a further exploratory visit to Benin. First, to participate in public radio programmes and discuss the phenomenon of disappearance and see if anyone with information about Colette Omogbai would call-in to the programme or after. As a backup, I planned to visit Uzebba, where she was born, to search for families and relatives who may have information about her current whereabouts.

What Is Surrealism? Reading *Agony* with Tchicaya U Tam'si

Tchicaya works with UNESCO in Paris, where he has lived since 1946 when he accompanied his father—then a deputy for Moyen Congo—there. We had two meetings, drinks and supper at a small cafe and a dinner party which he arranged for me.

My first introduction to Tchicaya was through his poem "A Mat to Weave"¹ which was read for criticism at the African Writers' Conference held at Kampala in June 1962². I remember that assembly of African poets and novelists spending a baffled and almost stormy half-hour trying to analyze the opening of this poem.

*He came to deliver the secret of the sun
and wanted to write the poem of his life*

*why crystals in his blood
why globules in his laughter*

What held up the conference was the "crystals" in his blood and the "globules" in his laughter which many felt were inappropriate images conjuring up visions of sluggish natural functions. One fact however was obvious. Tchicaya is not untouched by Negritude but his presentation of this doctrine is more implied than stated. There is nothing idyllic about his ancestors—to him they were warriors. *His* "race remembers the taste of bronze drunk hot" and one suspects that his crocodiles would never be "scented." [...]

Miss Omogbai is in the fourth and final year of a painting course [...] she is undoubtedly one of the outstanding painting students we have had since the formation of the Fine Art Department here over ten years ago. Her work produced during the first two years of the course was both competent and intelligent. However, during the last year her painting has developed in a highly authoritative and original manner. Miss Omogbai is extremely prolific in her work and has already had two exhibitions of her painting in Lagos and Ibadan.

I am wondering if it is possible for you to accept her as a student. She appears to me to be a person of some potential and in my opinion would benefit. [...] Here we have the sun and a certain amount of magic.

I try to reproduce on canvas, nightmares and dreams, in fact the otherness that underlies the human flesh. I want to produce shock, but wish to leave a concrete image in the mind of the observer.

Colette Omogbai in Howardina Pindell, "Colette Omogbai" in: *Women's Studies* Vol. 6, 1, 1978, 116.

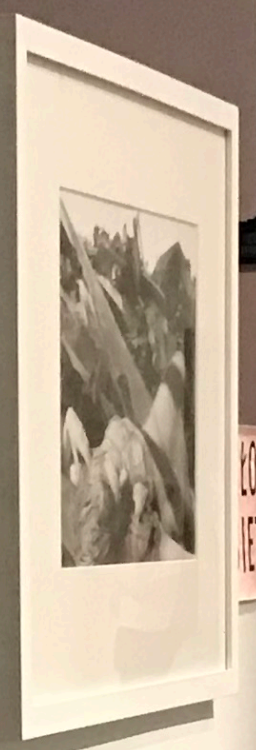
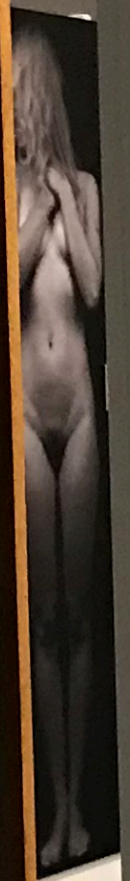
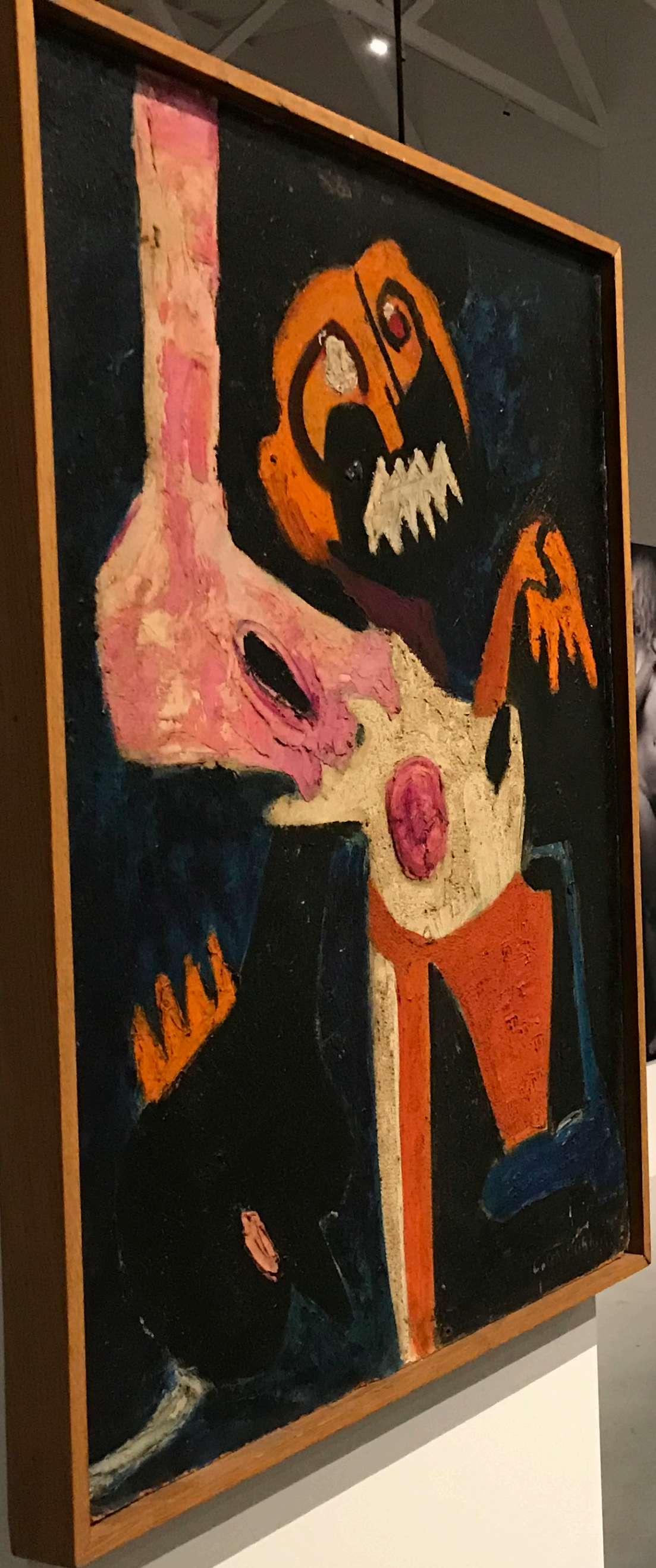
1963, M.E. Betts from the Department of Fine Art and the Ahmadou Bello University in Zaria writing to the Slade School of Art, Slade Archive, UCL.

1963, Charles Argent, Professor and Head of Department, Department of Fine Art at the Ahmadou Bello University writing to the Slade School of Fine Art, Slade Archive, UCL.

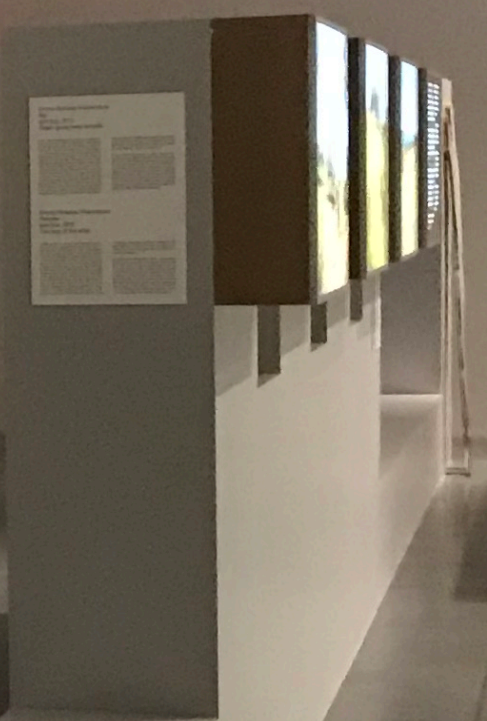
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WOMEN ON AEROPLANES

Inflight Magazine #1

LAGOS — NORTHERN NIGERIA	
Table 1	
FLIGHT	TIME
LAGOS — KANO	1:00
KANO — LAGOS	1:00
KANO — EASTERN NIGERIA	
Table 2	
FLIGHT	TIME
KANO — ENUGU	1:00
ENUGU — KANO	1:00
NORTHERN NIGERIA	
Table 3	
FLIGHT	TIME
LAGOS — ENUGU	2:00
ENUGU — LAGOS	2:00

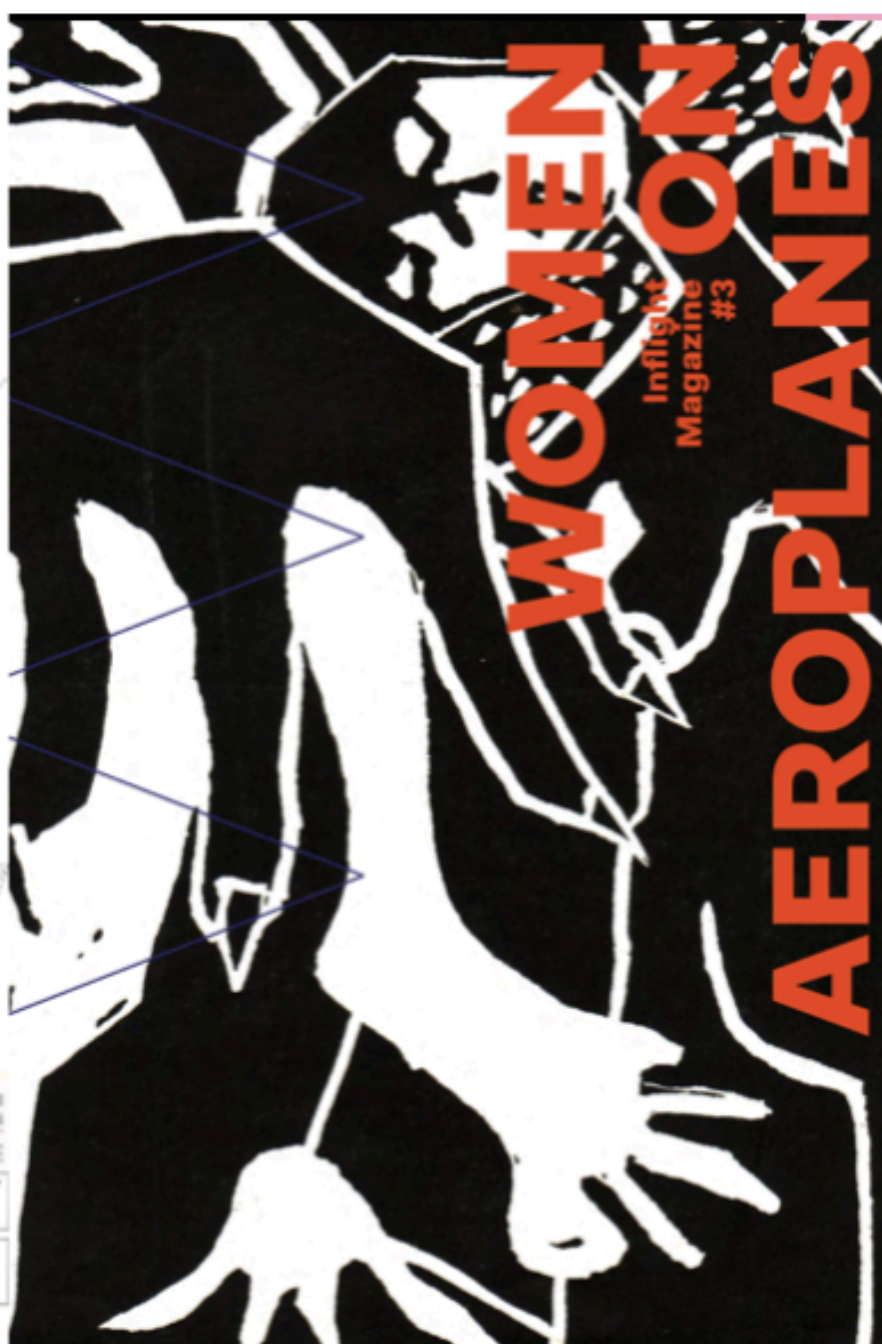
WOMEN ON AEROPLANES

Inflight Magazine #2



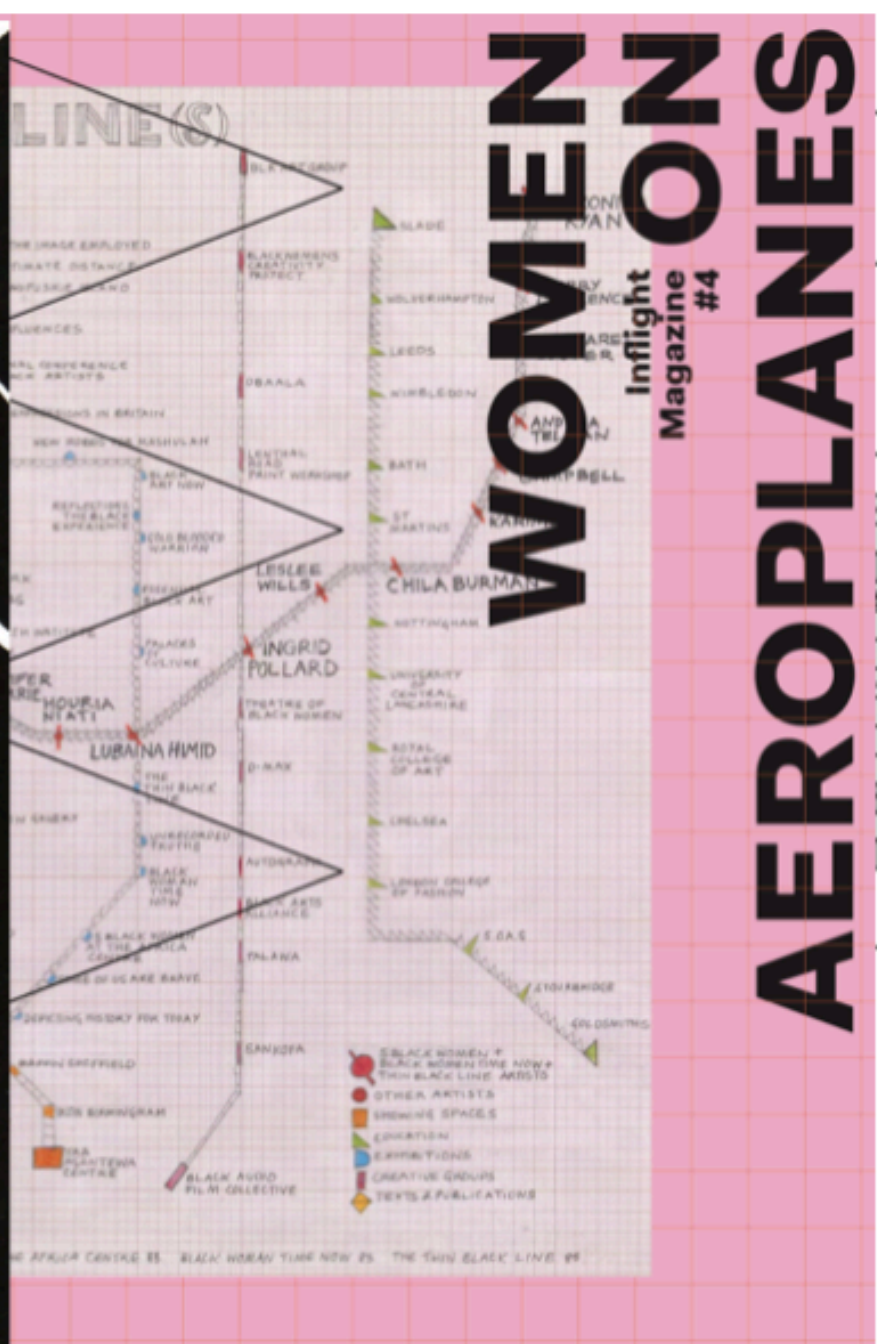
WOMEN ON AEROPLANES

Inflight Magazine #3



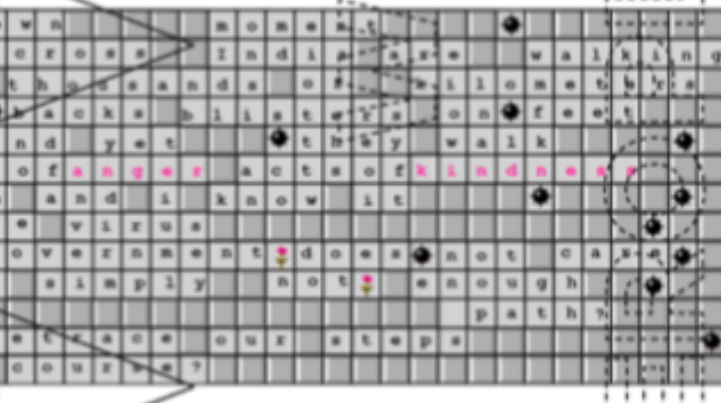
WOMEN ON AEROPLANES

Inflight Magazine #4



WOMEN ON AEROPLANES

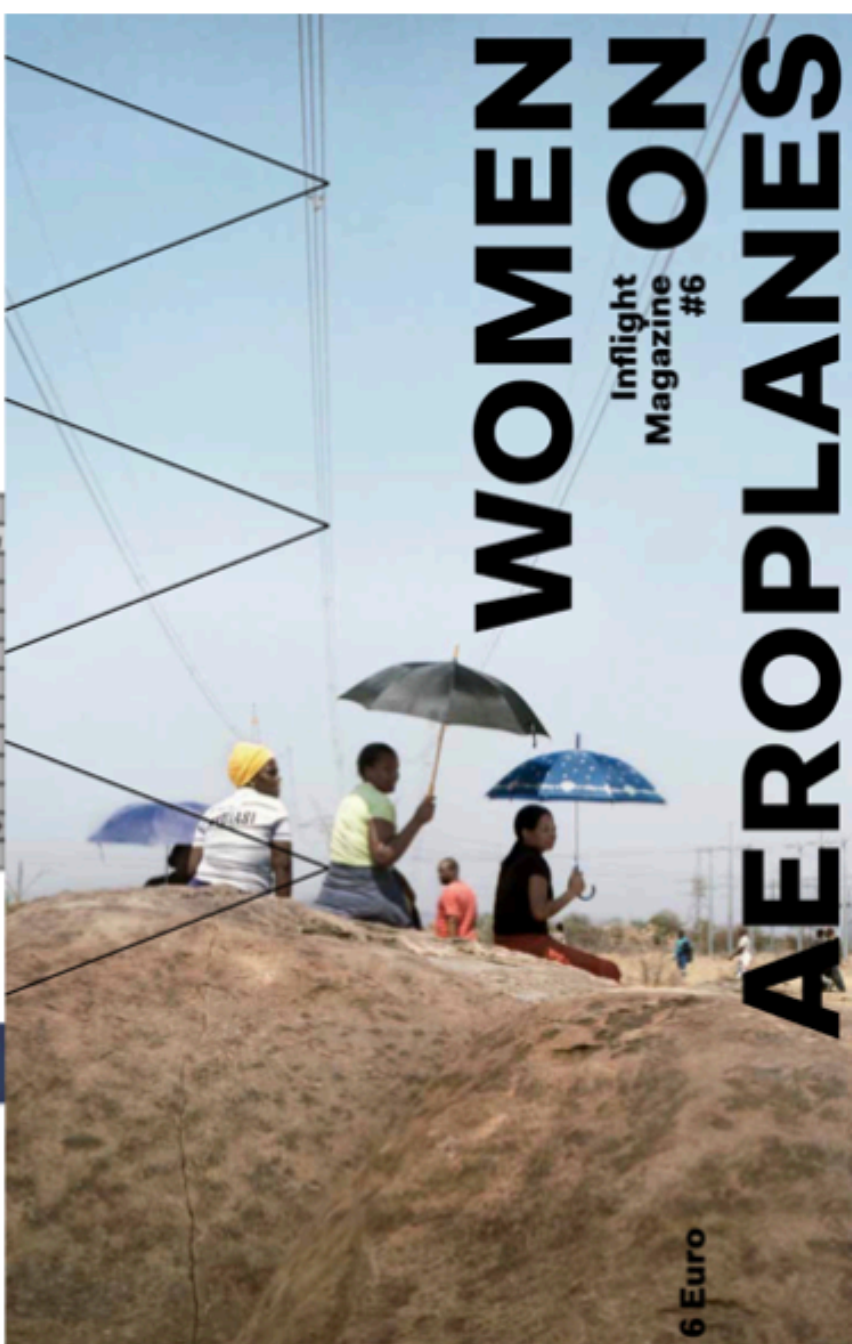
Inflight Magazine #5



6 Euro

WOMEN ON AEROPLANES

Inflight Magazine #6



6 Euro

oppressed women. They developed the signature petition to represent the numbers of women who supported their demands and give heft to cross-class campaigns. Perhaps most revolutionary of all, they listened to dispossessed women.

Rural landless women and urban, resettled refugees from India's partition violence were two central bases for MARS' membership. Demands for affordable food, clothing and housing combined with a focus on



Hello West Indies! This is Una Marson Calling!

"Voice" - the monthly radio magazine programme in the Eastern Service of the B.B.C. (Left to right, sitting) Venu Chitale, J.M. Tambimuttu, T.S. Eliot, Una Marson, Mulik Raj Anand, C. Pemberton, Narayana Menon; (standing) George Orwell Nancy

Algerian Women, or UFA) was established in the aftermath of North Africa's liberation from the Nazi-collaborationist Vichy regime in 1944. But the UFA was not founded by Algerian women. Rather, the UFA was the product of white, European communist women who had settled in Algeria as *petit colons* ('little colonists'), organising in 'household committees' to defend the liberation of North Africa and campaign against rising living costs. In the same year, in the neighbouring French Protectorates of Morocco and Tunisia the

delegates from 40 countries represented 181 women's organizations. They came to Paris in November 1945 from Algeria, Ceylon, Egypt, India, Indochina, Morocco, Palestine and Sudan. None came from sub-Saharan Africa. An African country appeared for the first time in the WIDF monthly bulletin, in connection with the struggle of black women in South Africa, and again in 1946, when the Union des femmes de



"In late November 1945, when the **Women's International Democratic Federation** emerged from the ashes of World War II on principles of world peace, women's rights, democracy, anti-fascism, and children's welfare, **850 participants from forty countries** attended its first gathering in Paris, France. Joining WIDF was an organizational, not an individual act, and the list of attendees provides women's names, their country of origin, and their organizational affiliation. Participants were not all communist-linked mass organizations. In fact, many of them were more ideologically jumbled, including those that emerged from the call for women's unified activism against fascism. **Four women from India** attended their founding Congress, including **Ela Reid from MARS**. One of them, **Vidya Munsu**, traveled to Paris directly after the conference of the World Federation of Democratic Youth, another communist-linked mass organization that was held in London the month before. **"Over 15,000 women filled the Velodrome D'Hiver (Winter Stadium) to capacity,"** remembered Munsu of the founding address by French resistance leader **Eugenie Cotton**, who led the international women's organization from 1945 to 1967.

In 1945, WIDF was the only transnational women's organization that explicitly condemned colonialism and demanded international solidarity for liberation struggles. Its founding document stated: "The Congress calls on all democratic women's organizations of all countries to help the women of the colonial and dependent countries in their fight for economic and political rights." Activists from Vietnam and India in particular, but also the United States and Egypt, deepened WIDF's opening commitments both theoretically and politically. They pushed delegates to define fascism in relationship to imperialism. They described fascism and its racialized genocide as one powerful force behind military conflict. They argued that colonial occupation and anti-black violence were other

1945

1946

London



Esther Cooper (left), Alice Dritz (middle), Vidya Kanuga (right)

World Federation of Democratic Youth (WFDY), First Congress, London, November, 1945

This photograph was included in the official record of the conference, "Forward for our Future!" It begs the question to us, its viewers, today: What must it feel like to stand in the ashes of war that spanned the globe, wrenching the lives of the majority of the people on the planet, cutting short the lives of millions of others? As we stand in our own rubble of wars that never end even when the media declares them finished, or obscures that wars of economic blockade, military occupation or aerial bombing exist right now. What does this memory about a conversation mean for us now as we refuse to accept the differential injuries of our lived violence? Vidya, Esther, and Alice collaborated on a systemic analysis of their moment. At this gathering, with other young people's movements around the world, they linked racism to colonialism to fascism. Vidya and Esther added

1941

1942

1943

1944



La Main à Plume

"In 1941, while André Breton and many other surrealists were in exile in America, a handful of young people decided to group together in Paris in order to maintain surrealism in occupied France. In reference to the verse by Rimbaud ("La main à plume vaut la main à charrue", "the writer's hand is as important as the hand that guides the plough"), the group calls itself la Main à plume and to signify its will to revolt against the powers that be. The opposition was not only intellectual and this generation of those that were "twenty years old in the year 1940" were to pay a heavy price to the armed struggle. In its four years of

Ada Gobetti

Milano



Gruppi di difesa della donna. Milano 1943 - 1945

Cukorovac



Women's Antifascist Movement Conference in the village of Čukorovac, Serbia, May 1944



Egyptian delegation to the Congrès International des