

## **ABSTRACTS/CVs**

### **Artists**

#### **Kawira Mwirichia**

Kawira Mwirichia is a Queer, African, female visual artist with an innate desire to change the world through beauty that inspires and educates the community.

Over the years, Kawira has worked as an artist within the Kenyan LGBT community and striven for a high level of virtuosity in her own work. For instance, Kawira has shown her art in exhibitions such as the Girl Art Project (2011) and Jinsiangu's Bodies Unbound (2015). She has professionally contributed as an illustrator to projects hosted by UHAI (2013 & 2014), None On Record (2014), HIVOS (2015), AWID (2016) and HOLAAFRICA (2016). These projects were an opportunity for her to approach her art exploratively, allowing her to fully immerse herself in the work and find a true authentic voice to express through.

Her latest project, To Revolutionary Type Love (2017) is another example of her diverse use of medium (the kanga) and unique level of expression. This project aims to celebrate Queer Love through the demonstrative narrative of each country's LGBTQIA milestones through symbols and beautiful quotes.

#### **Malcolm Muga**

Mal Muga is a Photographer, Film Producer and Creative Director. His work is influenced by mythology from around the world. He is currently focusing on spirituality and male sensual expression and has developed a beautiful fascination with juxtaposing unexpected items on physical body-scapes. Sticking things on people makes him happy! His background in film production and journalism has allowed him to discover a love for bringing to life abstract ideas in an aesthetically pleasing fashion. He is of the thought that simple everyday things that may not be aesthetically impactful can be brought together in several ways to then express his visions. He is inspired by cultures, mythicism and practices from societies around the globe. Mal Muga would like to explore human sensuality and emotional expressions in performative format and hopefully discover something about his world or even better create a new understanding or not! " Mal Muga Studied Communication at the Edith Cowan University in Perth, Western Australia where he focused on Creative industries. Getting a chance to dabble in fields of visual communication and Creative business. He then went on to Study a Bachelors degree in Journalism at the United States International University - Africa in Nairobi, Kenya where he focused on Broadcast media, Film Production and Public Relations. Mal Muga has credits on films that have shown at the Toronto International Film Festival and further more has had His work recently published in Nigeria's 14 Collective's 2nd Anthology of Queer art " The Inward Gaze" 2018.

## **Faith Wanjala**

I am a visual artist born in Kenya and working in Nairobi. I explore themes that may be interpreted to be of mental health, gender and sexuality through self– portraiture as my major form of artistic expression, as both the subject and object in experimental yet mediated art works. I use a camera to make long exposure artworks of which the results are obscured and abstracted body forms in a black, white and grey monochromatic visual palette. I also use ink, soft pastels, water color and acrylic paints on canvas, gouache paper and oil pastel paper. Publications in a book album called Femmolution published and copyrighted by Creatives Garage,2016. Bibliographies in Outsider Citizen- Landscape Analysis of the Human Rights of Sex Workers and LGBTI People in Ethiopia 2014-2015 by UHAI-EASHRI; QZine Surge 2017 by Holaa Africa; Annual Report 2014 and 2016 for UHAI-EASHRI; Violence Against LBQ Women, 2017 by UHAI EASHRI. A series Stories from my Mind has shown at Creatives Garage in 2016 as a solo show and part of a group show called Anatomy of Me at Art Space Gallery in 2017. Stories from my Mind are paintings documenting my experiences with mental health issues. Most recent group shows include To The Revolutionary Type Love at Goethe Insitut, Nairobi 2017 and 27 at Shifteye Gallery, Nairobi, 2017 where a recorded performance art video called The Pain of Release was shown, and The Kenya Art Fair that took place at Sarit Center, Nairobi, 2017. OUT Film Festival as part of To Revolutionary Type Love and also as a Panelist on the discussion of The Artist in the Quiet Revolution.

## Presenters

### Maja Figge

Maja Figge, PhD is currently a guest professor for media theories the University of Arts and Design, Linz (Austria). Prior she was a postdoctoral researcher at the DFG-Research Training Group „The Knowledge of the Arts“ at University of the Arts Berlin, and held positions as research assistant at the University of the Arts Berlin and Carl von Ossitzky University Oldenburg. She received her PhD in cultural theory and history from Humboldt-Universität zu Berlin. She is co-curator of MOV!NG ON. Border activism – Strategies for anti-racist actions (Neue Gesellschaft für bildende Kunst, Berlin 2005), Co-editor of *Scham und Schuld. Geschlechter(sub)texte der Shoah* (with Konstanze Hanitzsch & Nadine Teuber, transcript 2010) and author of *Deutschsein (wieder-)herstellen. Männlichkeit und Weißsein im bundesdeutschen Kino der fünfziger Jahre* (transcript, 2015). Most recently her article „’Actions of the Eyes of the Fleeing’? Reflections on the In/Visibility of Harraga Videos“ has been published in *Cinema & Cie* (Nr. 28, 2017: Scattered Subalternities). Her research interests include Gender, Race and Media, Postcolonial Film and Media Theory, German and Transnational Cinema, Critical Race and Whiteness Studies, film, history, memory and political feelings. Currently, she works on a study which traces the entangled emergence of cinematic modernisms by looking at the transnational film relations between Western Europe and Post-Independence India.

### Anja Michaelsen

Anja Sunhyun Michaelsen has studied German Literature and Gender Studies (MA) at the University of Cologne, Humboldt-University Berlin, and McGill University, Montreal. She holds a PhD in Media Studies from Ruhr-University Bochum. Until April 2018 she was a researcher and lecturer at the Media Studies department as well as in the Gender Studies program in Bochum where she also served as co-editor of the online journal *kultur & geschlecht*. Currently on leave she will take up a postdoctoral fellowship at the ICI Berlin Institute for Cultural Inquiry in September 2018 with a project on postmigrant film and video art as inofficial archive and sensory tool for racialized violence, derealization and social death.

Latest publications include: *Kippbilder der Familie. Ambivalenz und Sentimentalität moderner Adoption in Film und Video*. Bielefeld: transcript 2017; *Ein Erbe gespenstischer Normalität. Postmigrantisches und multidirektionales Erinnern in Filmen von Sohrab Shahid Saless, Hito Steyerl und Ayşe Polat*, in: Tanja Thomas, Elke Grittmann, Lina Brink, Kaya de Wolff (ed.): *Anerkennung und Sichtbarkeit. Perspektiven für eine kritische Medienkulturforchung*. Bielefeld: transcript 2017, 105-120 (with Maja Figge); *Medien und Körper: Ansätze der medienwissenschaftlichen Geschlechterforschung*, in: Beate Kortendiek, Katja Sabisch, Birgit Riegraft (ed.): *Handbuch Interdisziplinäre Geschlechterforschung*. Wiesbaden: Springer 2017, 1-10. *Feeling commonly different: The It Gets Better Project as an unlikely intimate public of LGBT peers*, in: *Emotion, Space and Society. Special Issue: Feeling Differently*. Beate Binder, Benno Gammerl, Joachim C. Häberlen, Jan Simon Hutta, Monique Scheer (ed.), 25 (2017), 144-149.

## **Nana Heidenreich**

Nanna Heidenreich (\*1970) is currently professor for Digital Narratives/Theory at the ifs internationale filmschule köln (Germany). She also works as a curator and cultural producer, including Forum Expanded / Berlinale (2009-2017) and Haus der Kulturen der Welt Berlin (2015-2017, projects include "Soundtracks" on the politicization of listening and migration as well as "Now is the Time of Monsters. What Comes After Nations?"). In 2018 she was appointed member of the Akademie der Künste der Welt in Cologne, where she currently works with Max Jorge Hinderer Cruz for a project on hybrid transactions in 2019. She has published widely on critical migration studies, visual culture, post\_colonial theory, politics/art, 'other' cinema (feminist, queer, experimental) and occasionally works as a translator (English-German), including writings by Kaja Silverman, Marc Siegel, Judith Halberstam, Saskia Sassen, and Jasbir Puar. Some of her work can be accessed here: <http://nannaheidenreich.net/>. She lives in Berlin

## **Rena Onat**

Rena Onat is currently working on her Ph.D. thesis entitled 'Strategies of Resistance, Empowerment and Survival in the Work of Queer Artists of Color within the German Context'.

She works as an associate researcher at the media studies department of the Braunschweig University of Art (HBK). From 2012-2015 she was a fellow at the graduate cluster 'Helene-Lange-Kolleg Queer Studies and Intermediality: Art – Music – Mediaculture' at the University of Oldenburg. Her research interests include Visual Culture Studies and Queer of Color Critique.

## **Performer/Speaker**

### **ARKollective**

#### **ARKESTRATED RHYTHMACHINE KOMPLEXITIES Soundlectures on Travelling Drum Machines**

The swith panel of my rhythm machine with labels like "Latin", "American", or "Traditional" is a display of the Black Atlantic – a post\_colonial atlas, collecting the traumatic routes of slavery as well as the transnational present beats within a box-shaped ship, an ark. // The history of the drum machines is a history of the pirate copy, a history of the clones and the simulation of simulations. // During the 17th and 18th centuries, music boxes were very popular at the court of the Chinese emperor. They became a central element of missionary politics and of Western diplomacy. And, à propos 'Shanzai': The first forgers of music boxes were Swiss Jesuits. // "Latin Rhythms" are an invention of Japanese electronical engineers during the 1960s. The rhythm machine is a machine engraving tradition. // "Drum machines have no soul!" was printed onto a sticker by John Wood in California, in order to rant against the suspected "dehumanization of American Music". If properties like "American Music" are concerned, something like an ambiguous machine making music is unsettling. // The history of technical automata is a history of fascinated fear. Fascinating "other". Fear of the human/male replaceability. Fear of deceit.

ARKollective (Johannes Ismaiel-Wendt, Malte Pelleter, Sebastian Kunas, Sarah-Indriyati Hardjowirogo) is a changing association of musicians, producers, writers, scientists and electronic MusickingThings, who\*which perform heterochronicity and multi-track knowledge.

**Ulrike Bergermann**

### **The Desire for Appropriation and Histories of the Kanga**

Is there something like a copyright for textiles? Textiles, cloth, and patterns represent a central part of many, if not most of the cultures of the African continent – and they have been contested grounds for post\_colonial economies and discourses. On the one hand, their 'ownership' often seems unclear to the Western logic, as they 'belong' to a culture or a community; in trying to protect them from corporate uses in the global fashion industry, international organisations put up laws for "cultural property". But on the other hand, more often than not, the textile practices do not fit into these logics of creativity and property. Research has discussed copyrights and the 'Africanicity' of the Westafrican Dutch Wax print, developed out of Indonesian wax prints sold by Dutch colonial merchants, while the kanga from East Africa received much less attention. Most histories of the kanga tell the story of the upper class women from Zanzibar (part of today's Tanzania), who liked the block printed cotton cloth balls sold by Portuguese sailors meant to be used as handkerchiefs. They turned them into a garment of their own, with very distinct features, styles, multimedia-like functions, linked to women's communications and the new Swahili culture after the abolition of slavery at the end of the 19th century. Is that a story of appropriation, that took place within a colonized area, driven by female agencies, developing a style and markets of its own? The paper wants to give a short critical reading of that historiography, looking at the desires (like my own) to read it as self-conscious, autonomous formation, and relate Kawira Mwirichia's kanga series "To Revolutionary Type Love" to these stories: a queer use of a story deeply imbedded in heteronormative, muslim, and colonial cultural practices – connecting new belongings and messages across multiple borders.

Ulrike Bergermann has been teaching Media Studies at the University of Art Braunschweig since 2009. Favourite research areas are Gender Studies, Postcolonial Studies, the history of knowledge and disciplines, and their media. She is part of the editorial board of the "Zeitschrift für Medienwissenschaften" since 2007, hosts the Gender Blog since 2015, and was a member of the DFG's Lenkungsgremium Medienwissenschaften between 2010 and 2017. Publications include: Connecting and dividing media theories: Gender, post\_colonial, and other agencies, in: Connect and Divide. The Practice Turn in Media Studies. The 3rd DFG conference of Media Studies, co-edited with Erhard Schüttpeitz et al., Zürich, Berlin (diaphanes)/Chicago (University of Chicago Press) 2018; Crusing / Queer / Afrofuturism. Time for another kinship, in: Marius Förster, Saskia Herbert, Mona Hofmann, Wolfgang Jonas (eds.), un/certain futures, Bielefeld 2018; Leere Fächer. Gründungsdiskurse in Kybernetik und Medienwissenschaft, Hamburg/Münster 2016; PhD about sign language notation and academic disciplines in Hamburg 2001. See also [www.ulrikebergermann.de](http://www.ulrikebergermann.de).

**Henriette Gunkel**

**Speculative Intimacies: Some Thoughts on Alternative Queer Space-Times**

This paper takes as its starting point José Muñoz' provocation that "a mode of being in the world is also inventing the world" in order to explore contemporary (audio)visual practices and their potentiality for queer worldmaking. Here the notion of time proposed through the art practice and the capacity of the media itself will be of central concern. The film *Stories of Our Lives* by Jim Chuchu/The Nest Collective as well as Awuor Onyango's photographic series *Visibility is a Trap* will provide the context through which to think temporal movements and dimensions within the aesthetics and performance of alternative space-times as proposed by the *To Revolutionary Type of Love* exhibition.

Henriette Gunkel, Dr. phil., is Lecturer at the Department of Visual Cultures at Goldsmiths College, London. She is the author of *The Cultural Politics of Female Sexuality in South Africa* (Routledge, 2010) and co-editor of *What Can a Body Do?* (Campus, 2012), *Undutiful Daughters. New Directions in Feminist Thought and Practice* (Palgrave MacMillan, 2012), and *Futures & Fictions* (Repeater, 2017). Currently she is working on a monograph on *Alien Time* which focuses on Africanist science fictional interventions.

**Nana Adusei-Poku**

**From Post-Black Art to Performances of No-thingness**

How to make sense of the term "post-black" that has stirred so much controversy in the early 2000s in the U.S. context sixteen years past its invention? The term was used for a generation of black artists that seemed to distance themselves from previous generations who utilized the term "black" to define their practices as a definition of self and as a form of political resistance. Through recent activist work (i.e. Black Lives Matter) and media attention to persistent systemic racism as well as the rise of rightwing populism, "post-black" appears more than obsolete and is seldom used in the arts or in wider social discourse. The lecture will engage with a critical discussion of the term, its aesthetic and political implications and trace the different strategies of framing Black art, from the Black Arts movement to what I call Afropessimist Aesthetics which is embedded in Refusal.

Nana Adusei-Poku is an independent scholar, curator, writer and educator as well as Guest Lecturer in the Department Art and Media at the University of the Arts, Zurich. She was Research Professor for Visual Cultures 2015-17 and for Cultural Diversity from 2013-14 at the Hogeschool Rotterdam with affiliation to the Piet Zwart Institute and Willem de Kooning Academy. She received her PhD from Humboldt University Berlin, following degrees in African and gender studies at Humboldt University, and in media and communications at Goldsmiths College London. She has been a visiting scholar at the University of Ghana, Legon; the London School of Economics; and Columbia University, New York.

She recently curated the discursive event "Performances of No-thingness" at the Academy of Arts Berlin and co-curated the exhibition NO HUMANS INVOLVED at Witte de With Center for Contemporary Art Rotterdam in 2015. Publications include i.e. "Post-Post-Black?" in Nka-Journal for Contemporary African Art, and most recently "On Being Present Where You Wish to Disappear", which questions the notion of nothingness, universality, and whiteness common in the contemporary art world.



**Samanea Karrfalt**

## **Reclaiming a Runaway Narrative: The Importance of contemporary Art and Artists from the African Continent**

From around 1880 up until 1980, there was a European colonial presence on the African continent. During the height of colonialization, many atrocities were committed – ecosystems were forever altered and destroyed, genocides were perpetrated, and the African continent and African bodies became commodities. Western Europe benefited from colonization - at the direct expense of African peoples - economically and in scientific fields. This prosperity is reflected by Modern art. From Impressionism of the late 19<sup>th</sup> century, to Futurism, and eventually Dada, it seemed as though no artistic convention was sacred – that rules were meant to be broken. The period from 1900 until the outbreak of WWI was the time of Fauvism, Expressionism, and Cubism. These three movements in particular were heavily influenced by *primitivism* which “is less an aesthetic movement than a sensibility or cultural attitude ...[and] alludes to specific stylistic elements of tribal objects and other non-Western art forms” (guggenheim.org). The height of primitivism coincides with the popularity of *Völkerschau* and *Wunderkammer* featuring both living and taxidermied spoils from the African continent. Therefore, African peoples were not in a position to explore new artistic expressions, in part because though their folk art was fit to be an inspiration for a “real” artists, the artifacts hanging in the ateliers of Picasso and his contemporaries were seen as savage, non-art objects. For this reason, modernity in art came to the African continent as the colonists were on their way out. Though they left the people and land forever scarred, they also left canvasses, oil paints, and other Western European media. Fast forwarding to 2018, the artists on the African continent have completely made up for lost time in terms of the sheer number of masterful, highly-trained artists and the quantity of works they have produced. The only thing that contemporary African arts lack is the notoriety it is due. This is perhaps due in large part to a lack of identifiable *schools* of art. There are some, for example the Nsukka-Group, but there is still much work to be done in the field of art history of the African continent. A bloody history cannot and should not be erased, but in the wake thereof, there is the opportunity to reclaim what was lost and stolen, to reclaim the narrative of Africa and share the riches of the African continent with the world – but this time, it is on OUR TERMS.

<https://www.guggenheim.org/artwork/movement/primitivism>

Born and raised in the US, Samanea Linnea Hunter Karrfalt graduated in German language and culture at the Grinnell College in Grinnell, Iowa, in 2014, started to work as an English Teaching Assistant in Munich for the Fulbright Commission of German, and in Bayreuth for the Kulturminister Konferenz-Pädagogischer Austauschdienst Deutschland in 2015/16. Now she is a member of BayFinK (Bayerische Forschungs- und Informationsstelle – Inklusive Hochschulen und Kultureinrichtungen), which supports the inclusion of disabled and chronically ill individuals at universities and other cultural institutions.

Currently, she is enrolled in a masters program at the University of Bayreuth in cooperation with the Iwalewahaus, researching concepts of culture and society in Africa, and is a part of the press and personal relations team of Iwalewahaus. Both her research focus on African culture and society and her background in working for the queer campus-magazine „GoGo“ (US), attribute to her presentation „Reclaiming a Runaway Narrative: The Importance of Contemporary Art and Artists from the African Continent“.

**Stacie Graham**

### **Reshaping Image: Cross-genre and Intersectional Examples within the Media Industry**

In this talk the focus lies on the possibility of representative imagery in the media and entertainment industry and to what extent the lens has shifted. The ever elusive notion of identity as well as the individual and collective understanding of personal versus projected image is continuously influenced and re-shaped with the help (or hindrance) of representation in broadcast media, digital media and other powerful vehicles of mass communication. What is the media and entertainment industry's role in informing versus reflecting the collective understanding of expression as it pertains to gender and sexuality, body politics, race/ethnicity, class, societal and cultural norms? There exist groups, whose defining characteristics could be found in subculture or the embrace of subverting the cultural norms that subverted their very existence, who find their individuality framed as caricature, stripped of its 'threatening' nature and branded as mainstream. Again others remain on the margins, visibly invisibilized in support roles to be mocked and copied yet never fully integrated.

In an exploration of cross-genre examples stemming from Germany, and more broadly Europe, this talk will illustrate that representative imagery is not simply a quantitative fix. In a digital era, the barriers to considered and intersectional representation have been lowered, however the willingness of the collective to re-shape their understanding of image is limited to hand-picked identifying characteristics and has, in many ways, been regressive in nature.

Dr. Stacie CC Graham has graduated as a Doctor of Philosophy at Institute of Psychology at the University of Osnabrück in Germany in 2012. Graham is an independent management consultant and life coach based in London, UK. She has extensive work experience in the US, the UK, and Germany. In 2016 Graham founded OYA: Body- Mind-Spirit Retreats through which she offers exclusive yoga, movement and meditation retreats for Black women and women of color. Most recently Graham is the Founding Director of Colour Balance Images Ltd (2017). Her professional career path shows a broad range of interests with also being a Research Associate at the Institute of Psychology, Friedrich-Alexander-University in Erlangen, Germany from 2009 – 2011, as well as being a consultant for the Hay Group GmbH Frankfurt aM from 2007 – 2009. In the recent past Graham has also emerged as a co-curator for the Precarious Art Exhibition Series, Berlin – London – Bayreuth (2015 – 2018).

**Maureen Maisha Auma und Katja Kinder**

### **Knowledges of Un/Belonging: Transnational Queer Diasporic Conversations**

What kinds of Knowledge (Cultural Politics, Memory Politics) do we need to survive and thrive as Black LSBTQI\* humans? We face dehumanization and erasure daily. We carry colonial wounds and additional layers over layers of being rendered invisible, silent and speechless. We inhabit spaces that are antagonistic to the needs of our Black bodies, our decolonized minds and our afrodiasporic souls. And yet it is because we can draw on ways of knowing that have survived and architected survival – that we move on, resilient.

This conversation seeks to draw circles of meaning around the politics of knowledge production of Black LSBTQI\* humans. Our Queer Politics, our Black Sexual Politics, our intersectional Politics, our aesthetic politics, our Visual Activism all nurture safer spaces. We bring ourselves into visibility by making visible Queer histories and by reinforcing non-conforming and gender independent traditions and ways of knowing. Our Queer Movements are transnational, they also still happen in unseen places, places inbetween, haunted places in which the violent shadow of modernity is sharply present, places for which we can hardly find words. Queer Ways of Knowing, the daily sustenance of liberatory spaces as safeguards against dehumanization, as crucial practices of community care, practices of forging resilience, form the bassline of this conversation. We seek to strengthen the Queer Politics and Decolonial Politics of the black radical imagination and of afrofuturistic re/imaginings through speaking out even those things that seem unspeakable.

Prof. Dr. Maureen Maisha Auma is an Educator, Gender Studies Scholar and Activist. She is Professor for Childhood and Difference (Diversity Studies) at the University for Applied Sciences, Magdeburg-Stendal, since April 2008. Currently (2014 – 2018) a Visiting Professor at the Centre for Transdisciplinary Gender Studies and the Institute of Education at Humboldt University Berlin. A member of the collective „Generation Adefra, Black Women in Germany“ since 1993. Research Focus: Diversity, Inequality and Plurality in Textbooks and didactical Materials in East and West Germany, Sexual Education as Empowerment for Black Communities and Communities of Color, Critical Whiteness, Intersectionality and Critical Race Theory. She is based in Berlin.

Katja Kinder is an Educator, Empowerment Trainer and Conflict Mediator. She was born in 1966 in Berlin-West. She is a founding member of Adefra, Black Women in Germany. Katja taught German as a second Language and Gender- und Diversity Studies Courses in Berlin and Stendal from 1990 - 2017. She now works as a Diversity Leader with the NGO RAA-Berlin an Education Rights Agency for BPOC Communities.

## **Mahlot S A N S O S A**

**In “minha língua materna é parte integral dois, aproxime-se...” (my mother tongue is full: act II - {come closer...(2018)**

Sansosa will engage her audience with a frequency of seemingly innocuous confrontations, both verbal and written, that seek to stimulate societal preconceived notions predetermined within the unconscious mind, how it then relates to ‘newness’ ‘foreignness’ & actualities, rendering wholistically throughout revolutionary realms of unpredictability in the now.

Mahlot S A N S O S A is a multimedia and performance artist whose practice is primarily centered around live art and its documentation via video installation, sound and photography. With an autobiographical and liminal narrative, her works explore societal obedience as it relates to transcendence and self authorship. With mourning, transition and transformation positioned as viable means of sustainability and fundamental aspects of her on going research and artistic practice.

Sansosa (born 1982, Brasil) currently lives and works between Cuba, Tanzania, Brasil and New York.

**Nadine Siegert**

**UTOPIAN SIGHS: "MAKE LOVE TO THE FUTURE" A WALK THROUGH THE EXHIBITION WITH THOUGHTS ON THE POWER OF IMAGES FOR FUTURE-MAKING**

This walk is a form of activation of the exhibition in form of a collective (a)musing about the power of images in future-making. By doing this, we also engage with Adorno's understanding of utopia as something constantly referring to what is not (yet) there, but of what our emergent future is in dire need. From this space beyond the here and now images are able to anticipate future in thought and practise. By seeking their affective dimension, this walk invites us to think about loving the future through a sensual approach to images.

Dr. Nadine Siegert is a researcher, curator and publisher with a focus on modern and contemporary arts of the Global South. Currently she is the Deputy Director of Iwalewahaus, University of Bayreuth and member of the research project Revolution 3.0 at the Bayreuth Academy of Advanced African Studies. She was a Brooks International Fellow at Tate Modern and Delfina Foundation in 2018 and Curator in Residence at Vila Sul, Goethe-Institute in Salvador de Bahia in 2017. She curated a number of exhibitions such as Feedback: Art, Africa and the 1980 (2018), FAVT: Future Africa Visions in Time (since 2016), Mashup (since 2015) and GhostBusters (2012).

At the University of Bayreuth, she teaches modern and contemporary African arts and curatorial studies. In 2016, she published her PhD (Re)mapping Luanda on nostalgic and utopian aesthetic strategies in contemporary art in Angola (LIT). Since 2015, Siegert leads the project African Art History and the Formation of a Modernist Aesthetics, that explores the history of the art collections at Iwalewahaus, the Museum of World Cultures (Frankfurt) and the Makerere Art Gallery (Kampala). In this context, her current research project is on socialist aesthetic modernity in Africa.