

# DECOLONYCITIES

## KIGALI/HAMBURG

A project by **Yolanda Gutiérrez**

Illustrations by **Dolph Banza**

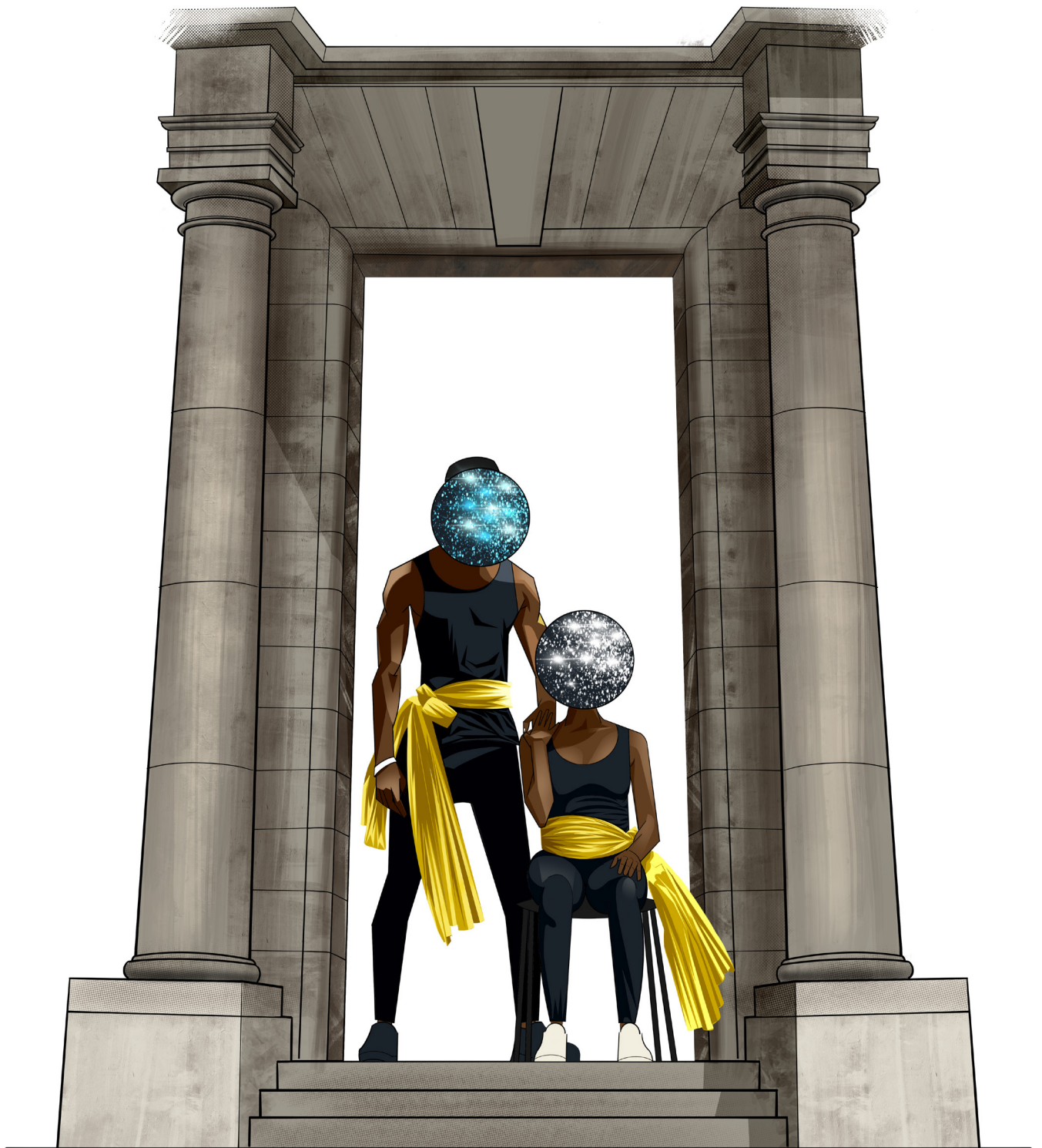


The process of decolonisation requires time, knowledge and the will to change.



We shape this society together.





What could decolonization of a place like this look like?  
A place whose founding emerge from colonial interest.



It is very important that we are using dance because  
the body stores a lot of the trauma ...  
through dance I am emancipating myself physically and mentally,  
what I pass on to my children is going to be factual information  
through which we can continue to liberate ourselves.

Frank Mugisha, Dancer.



Colonisation is still affecting many people around the world, bringing bodies into the process of decolonisation in places who has colonial past is bringing past into our present.

Yolanda Gutiérrez, Choreographer.







While museum established a hierarchy of knowledge, everyday institution such as the post office where also instrumental in allowing colonial institution of power to establish and structure themselves. As part of the colonial system every form of communication became an instrument of power.





The history they were sharing in museums and theatres were all selected, this is what they want people to know I am here to say the kind of things they never tell to people.

Issiaka Moussa, Dance/Choreographer/Actor.



In this museum every object has a double history, one in which the object was used to represent a particular culture and another one in which the object was created in its place of origin and served its original purpose. How do we bring this hidden history, the real history back to light?

Colonisation interrupted Africa's story, now we are in place and time where we can do and make things different ... we shouldn't be given a space, it is our right to speak.

Christian Mbanza (Chris Swagga), Multi-disciplinary Artist.







"Twambariye gutsura ikivi cy'abakambwe"  
We are heroes, we are soldiers and we are here  
to finish the work of our ancestors.

Eliane Umuhire quoting Rugamba Cyprien.







I feel happy with what I learned with DecolonyCities.  
I have a son, he is German mixed with Rwandan  
because I am a Rwandese, now I have something to  
tell to my son about Germany and Rwanda.

Djuma Albert (Babou Tight King)





We should not use this place (Kandt House Museum) as a symbol to glorify colonisation because there is nothing good about it. We should use it a symbol to reflect on our history.

Dolph Banza.



How do we decolonise our institutions to produce knowledge that does not radiate from Europe into the world but is produced together?



My strong connection to my culture is through my grand mother her name is Mukarugema.

Mugisha Frank.



This project means a lot to me because it connected me to my grand father Mr. Moussa Worou.

Issiaka Moussa.



I have exactly the same name as my grand father and  
that is my strong connection to our culture.

Djuma Albert



My cultural archive is my father  
whose name is Emmanuel.

Eliane Umuhire.





This project has been a learning process for me since 4 years. As artists we are able to see things differently, in this process of decolonization it is the artist who can bring up the other perspective.

Yolanda Gutiérrez.

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Visual artists: Chris Schwagga und Dolph Banza  
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Celine Manzi.

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**DECOLONY OBJECTS**  
HAMBURG – KIGALI