

TALYA LUBINSKY

MARBLE DUST

KÜNSTLERHAUS BETHANIEN

KFW STIFTUNG

Preface

Talya Lubinsky's meticulous artistic explorations delve into South Africa's colonial past. Her cross-disciplinary work combines historical and anthropological research which provides the source for her abstract sculptural installations. The artist developed her most recent project, the series *Marble Dust*, during her one-year residency in Berlin where it was showcased in a monographic exhibition. The International Artist-in-Residence Programme – initiated by KfW Stiftung in cooperation with Künstlerhaus Bethanien – offers emerging artists the opportunity to devote themselves fully to their creative work and to engage with Berlin's intercultural art scene. The publication series accompanying the residency pro-

gramme serves as an additional platform for the artists to contextualise and expand their projects. In the newest edition, Lubinsky has invited visual anthropologist Nnenna Onuoha as well as researcher and poet Sarah Godsell to investigate and discuss her work from different perspectives. Whereas the poems may be regarded as a literary response to the sculptures, Onuoha's text presents an analytical frame that places Lubinsky's art within contemporary discourse. Together with the artist's commentary, the result is a multi-layered approach examining how South Africa's cultural remembrances are shaped. We invite you to discover the different views suggested by this artist's creations.

Daniela Leykam and Christoph Tannert
Editors

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the shape of history

history is magnet:
that experiment we did in high school with all the metal scrapings
collecting towards and away from the powerful pull.

history is finger down my throat
imagining that the remains of my stomach would
tell a story I did not know.

history is butcher
carving deftly – cuts and off cuts and
some bits that will make it into those sausages we never
really want to think about the contents of.

history is bone. never whole skeleton.
never enough for one, but maybe
enough for millions.

history is a stone, somewhere in Berlin,
mirrored by another stone
in the shape of an African country acknowledging genocide.

history is a small group of people at an exhumation
watching fragments of old cloth on bone.

history is the chink of a champagne glass
and the sigh of a spirit passing through stone.

Sarah Godsell





Marble Dust, 2020, exhibition views



























Setting in Stone: Contemporary Reckonings with Histories of Racism

Nnenna Onuoha

White supremacist power structures are under fire. Given the current moment, one would expect nothing less.¹ Alongside cries to defund and abolish prisons and the police, the proliferation of Black Lives Matter protests in cities across the globe has increased the pressure to confront white supremacist symbols. In a stunning instance of poetic justice, antiracism protestors in Bristol, England, tore down a bronze statue of the 17th-century slave trader Edward Colston, dragged it through the streets and threw it into the River Avon near Bristol Harbour, where his slave ships were moored four centuries earlier.² Similar fates have since befallen statues of Cecil Rhodes, Leopold II and Christopher Columbus, to name but a few, which were taken down either by the action of anticolonial activists or by city officials in anticipation of such action. And all this has triggered essential-yet-belated debates about how we as a society might best confront the various monuments that were built to commemorate histories of racism and colonialism.

Here in Berlin, this reckoning manifests itself in a renewed push for street renaming, with activists and academics calling for those streets whose names glorify individuals and instances from Germany's colonial past to be changed and contextualised. In June, members of the Humboldt University's Institute for European Ethnology, where I work, signed an open letter calling for Mohrenstraße, where the department is located and whose name currently references 18th-century Prussian involvement in the enslavement of Black Africans, to be renamed Anton-Wilhelm-Amo-Straße, after the Black African philosopher and abolitionist who wrote in the 1700s about the legal status of Black people in Europe.³ In addition to the new street name, the letter also calls for the establishment of "a postcolonial place of learning and remembrance" ("Einrichtung eines postkolonialen Lern- und Erinnerungsorts"). Known as *Perspektivumkehr* (reversal of perspective), this second half of the reckoning process would involve erecting placards, signs and other informational structures on sidewalks to explain why the street has been renamed, thereby officially recognising the violent colonial histories connected to its old name.

While some are opposed to removing statues or renaming streets, however problematic their name, on the

1 The burden of death and illness resulting from coronavirus disproportionately affects communities of Black, Indigenous and People of Colour (BIPOC). In addition, Black people continue to be unduly criminalised, brutalised and killed by law enforcement officials. This text was written in June 2020 after a conversation between Talya Lubinsky and the author in the same month.

2 The statue has since been recovered and will be placed in a museum rather than returned to the square in which it once stood.

3 The councillors from Berlin's Mitte district officially decided in August 2020 to rename the metro station Anton-Wilhelm-Amo-Straße. (Editor's note)

basis that this erases the past, others argue for these changes to be made on the grounds that having these figures named and imprinted on public space constitutes a glorification of the racist, colonialist versions of history that they represent. The exhibition *Marble Dust* by Talya Lubinsky at Künstlerhaus Bethanien ties in with these ongoing debates about monumentality. Carving the outlines of time-worn papers into stone, Lubinsky's piece raises similar questions about which histories become immortalised and which others are disregarded.

*

Opened in January 2020 at Künstlerhaus Bethanien in Berlin, *Marble Dust* features 25 slabs of carved off-white marble displayed simply on black shelves. Each piece's contours evoke the fraying and crumbling edges of sheets of paper, remnants of the archive in which the names, dates and grave locations of individual civilians buried at the Mamelodi cemetery were documented.

Located outside Pretoria, South Africa, this cemetery is one of the places where the remains of over 100 political prisoners and Black South African activists executed between 1960 and 1989 were interred. By burying them without ceremony in unmarked "paupers'" graves, the white supremacist state committed further violence by depriving the deceased's families of all their usual channels for mourning and commemorating their dead.⁴ To facilitate restorative justice post-apartheid, the Truth and Reconciliation Commission mandated that a task force be set up to restore the remains of these political prisoners to their relatives. This "Missing Persons Task Team" has been engaged in this work for the past

4 Bianca van Laun, "Bureaucratically Missing: Capital Punishment, Exhumations, and the Afterlives of State Documents and Photographs", p. 123. Funerals of political martyrs often also served as spaces for activist resistance against the regime; in consequence, the state decreed paupers' funerals to prevent communities from getting together.

twenty-five years. Since 2017, they have been active at the Mamelodi cemetery, unearthing the remains of executed activists and returning them to their families. As part of her research, Lubinsky explains, she was invited to witness one such exhumation ceremony:

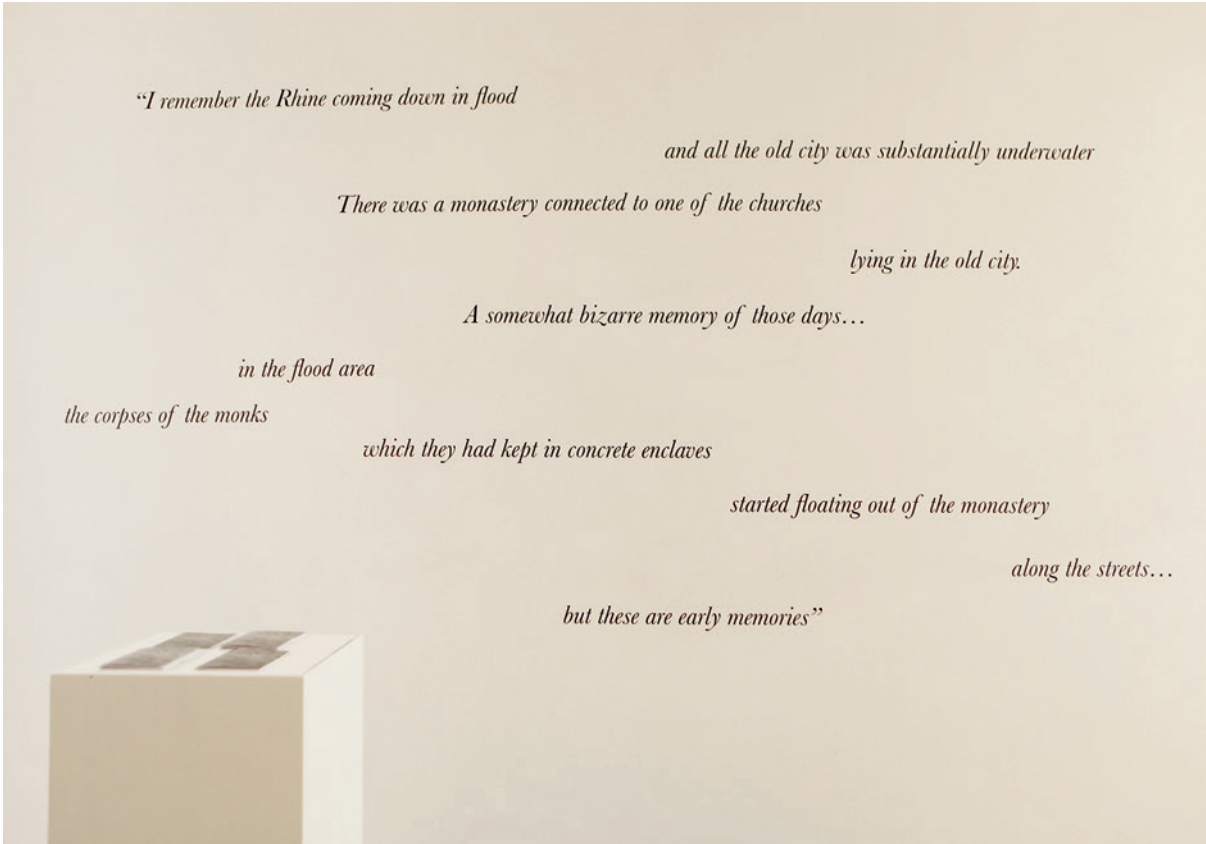
I spent a few days there because there's a whole programme that gets set up by the government for the families who are brought to be part of this process of exhumation. So it's not just the one day of the exhumation at the gravesite, it's the day before, when the families come and make speeches and pray at the site of the grave. Then they are taken to the site of the actual gallows where their family members would have been hung, which is being made into a museum.⁵

Along with recovering decomposing bodies from the cemetery grounds, the task force also worked to preserve the decaying papers from the cemetery archives and to turn them into a digital record by photographing them. Lubinsky – whose previous works such as *Floating Bodies* (2017) and *If We burn, there is ash* (2016) have focused on themes of disintegration – assisted the team in taking some of these pictures, and these later inspired her work for this exhibition:

The papers are also these ephemeral things that are falling apart, and subject to time and weather and natural forces. Also, because they are falling apart, they signify something about the loss of those people. They are disappearing, you can't read some of that information. There is something about the materiality of that paper that tells you something about the condition of the information that's there. This is problematic for archivists or people who work in the office who are trying to look for content.⁶

5 Talya Lubinsky in conversation with Nnenna Onuoha, June 2020.

6 Ibid.



Floating Bodies, 2017, exhibition views







If we burn, there is ash, 2016

Although the information written in these documents may become increasingly harder to decipher, as Shireen Ally has shown, even rotting papers in seemingly abandoned archives have much to reveal about the workings of the systems under which they were produced.⁷ Whereas their decomposition may have rendered the information in these records less usable over time, the papers themselves still testify not only to the state violence that gave rise to them, but also to the historical silences that permeated that era. In Lubinsky's own words, "it says something on a more meta level, beyond the details that are being lost."⁸ In particular, as with the bones buried without ceremony or signage, the records' lack of proper preservation gestures towards the state's intention to erase these activists and their political agitating from public memory. Against this near-gap in the narrative, the exhibition intervenes by drawing our attention to these records, to their state of disrepair, and, by association, invites us to consider the realities that lie behind them.

*

Michel-Rolph Trouillot identifies four moments at which such silences enter historical production: during "fact creation (making sources)", in "fact assembly (making archives)", during "fact retrieval (making narratives)", and in the moment of "retrospective significance (making history)".⁹ This exhibition can be viewed as creating ruptures in some of these processes of historical erasure.

For instance, it constitutes an intervention in the silence on the third level, fact retrieval. Where a lack of adequate care has resulted in an archive that is dete-

riorating and whose contents are therefore difficult to unlock, *Marble Dust* sets the outlines of these historical documents in stone, or marble, to be precise. By reinscribing them in this medium associated with classical sculpture and architecture, the artist draws on the qualities of timelessness and tradition usually ascribed to this material. The juxtaposition of crumbling paper and solid stone is enhanced by the way it is staged. In the exhibition, the slabs have been placed on simple black metal shelves reminiscent of the furniture used to store papers and boxes in archives and libraries such as the one in Mamelodi. Through this visual association, which stretches across materials and geographies, the exhibition turns the disintegrating papers into monuments: it writes them, more solidly, into history.

To one visitor at the opening, *Marble Dust's* referencing of the history of political executions in apartheid South Africa was obvious even on a more direct level, since in their view it recreated the material archive as an instance of fact assembly. As Lubinsky recounts:

I remember speaking to someone while the exhibition was up, and they were like, 'oh I get it, so you're making tombstones for people who died and never had tombstones'... I didn't think about it being that obvious. I'm not saying it's not about that, but I was trying to do an inversion of the fragile things, making them into permanent things. Which is weird, because I'm someone who's much more interested in the fragile, impermanent things, and then I go and make marble sculptures, which is the literal opposite of that. I had bought boxes of marble dust, there were going to be piles of it in the exhibition and I ended up not using any of it, and it became this very formal clean thing, and part of that was just intuition while I was setting up. Maybe then the impermanence doesn't get across as much as I would have wanted it to. There's some point at which I've done all the thinking, I've made

7 Shireen Ally, "Material Remains: Artifice versus Artefact(s) in the Archive of Bantustan Rule."

8 Talya Lubinsky in conversation with Nnenna Onuoha, June 2020.

9 Michel-Rolph Trouillot, "Silencing the Past: Power and the Production of History", p. 26.

all the components, and then have to give over to a process, being in the space, and feeling what feels right. I don't think I would have done it differently. I think the way I displayed the marble pieces, it does look a bit like a cemetery, like rows or grids of tombstones.¹⁰

By interpreting the exhibition as recasting the material archive as a collection of tombstones, this visitor experienced *Marble Dust's* historiographical intervention as one that reversed the specific historical silencing imposed through the paupers' burials. The idea of "invert[ing] fragile things" and "making tombstones" for people who never had any, of creating monuments to a past subjected to historical silencing, is reminiscent of contemporary calls for a shift in perspective by highlighting Black and PoC experiences that have otherwise been or are being erased. However, this exhibition diverges in one key aspect from many of the other attempts at confronting histories of white supremacy that we are witnessing right now. Whereas the calls for a *Perspektivumkehr* here in Berlin have been more didactic – concerned with teaching certain audiences specific, less well-known historical facts about the past being denounced – *Marble Dust* operates on a more abstract level. It is more focused on the edges of such histories.

Only the outlines of these archival papers have been carved into stone, leaving out any textual information that they may have held. Lubinsky's work is not necessarily concerned with telling the specific stories of the Black activists chronicled in the archive. It purposefully shies away from presenting viewers with this concrete information, instead inviting us to consider broader connections between what fades to dust and what endures through time and provoking more general meditations on the notions of permanence and decay that such histories bring into play.

The decision to focus on the more generalised themes that emerge from considering the archive rather than on the specific lived experiences of those whose stories it records is not beyond reproach. On some levels, abstracting this particular history of violence in such a way could be criticised as, at best, instrumentalising and appropriating an already-suppressed account of the past and, at worst, continuing this erasure. Lubinsky recognises this. However, this abstraction enables her, a white South African, to speak about this history, which is not hers, without any pretence to "speak for" or "give voice to" those involved. As she explains:

It's a really hard balance, and something I struggle with every time I make exhibitions. Because I have this large and disparate amount of research and archival stuff, and then it has to be distilled into an exhibition, or an artwork. I like that fact that it became something that was quite abstract in the end. It also allows me to feel more ok with the subject matter that I'm dealing with because I'm not trying to make it about the experience of the trauma of the people who have lost their family members, who were people... There's all this personal and political stuff that I don't have access to. These were not my family members. I'm a white South African, you know, but my way in to say there's things that maybe I can learn... it's about making things less specific. I think this form of abstract storytelling is on the one hand problematic and on the other hand it's what allows me to be able to make the work. It's like fiction, fiction is not false.¹¹

Drawing parallels between different kinds of dust – the dust created by carving marble and the dust into which the disintegrating paper and decomposing bones are morphing – *Marble Dust* juxtaposes the notions of a permanent memorial and of a fading archive.

10 Talya Lubinsky in conversation with Nnenna Onuoha, June 2020.

11 Talya Lubinsky in conversation with Nnenna Onuoha, June 2020.

ecologies, and to
make useful and
necessary things
such as food,
pottery, or coal...²



If we burn, there is ash, 2016

The exhibition's invitation to meditate on permanence and impermanence also highlights the historiographical practices of a white supremacist world. In particular, it prompts us to consider which accounts of the past have traditionally been memorialised and which others, like the papers in the Mamelodi cemetery, have been left to disintegrate over time. This provocation is particularly germane to ongoing debates about the need to shift perspectives on histories of racism in many cities, including right here in Berlin. Yet while many of the interventions by activists and academics attempt to do this by confronting viewers with the specifics of history, Lubinsky's exhibition opts for a more generalising approach. Though it risks seeming like an exploitative use of an already-silenced past, it nevertheless allows the artist to approach a history that is not hers. By carving out the outlines of the papers rather than their contents, *Marble Dust's* use of abstraction enables Lubinsky to engage with this history from a respectful distance while still guiding our attention to the truths that can be learned from it: as Trinh T. Minh Ha puts it, to "speak nearby"¹² rather than about.

References

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Lubinsky, Talya, in conversation with Nnenna Onuoha, June 2020.

Minh-ha, Trinh T., *Reassemblage: from Firelight to the Screen*, film produced by Jean-Paul Bourdier and directed by Trinh T. Minh-ha, New York: Women Make Movies, 1982.

Römhild, Regina, and Nachbarschaftsinitiative Anton-Wilhelm-Amo-Straße c/o Institut für Europäische Ethnologie der Humboldt-Universität zu Berlin, "Kein Rassismus vor unserer Haustür! Wissenschaftler*innen des Instituts für Europäische Ethnologie fordern: Die Mohrenstraße in Berlin-Mitte umbenennen und als Ort postkolonialen Zusammenlebens neu denken," Berlin, Juni 2020.

Trouillot, Michel-Rolph, "Silencing the Past: Power and the Production of History", Boston, Mass.: Beacon Press, 1995.

12 Trinh T. Minh-ha, *Reassemblage: from Firelight to the Screen*.



If we burn, there is ash, 2016



in my country

(which is always never mine)

the most common grave markers
are plastic flowers
until the tombstones can go up
which they sometimes never do.

i am underwater
every body is there
every body is stone
every body is archive
looking to be spoken,
 not stolen.
looking to be seen in stone.

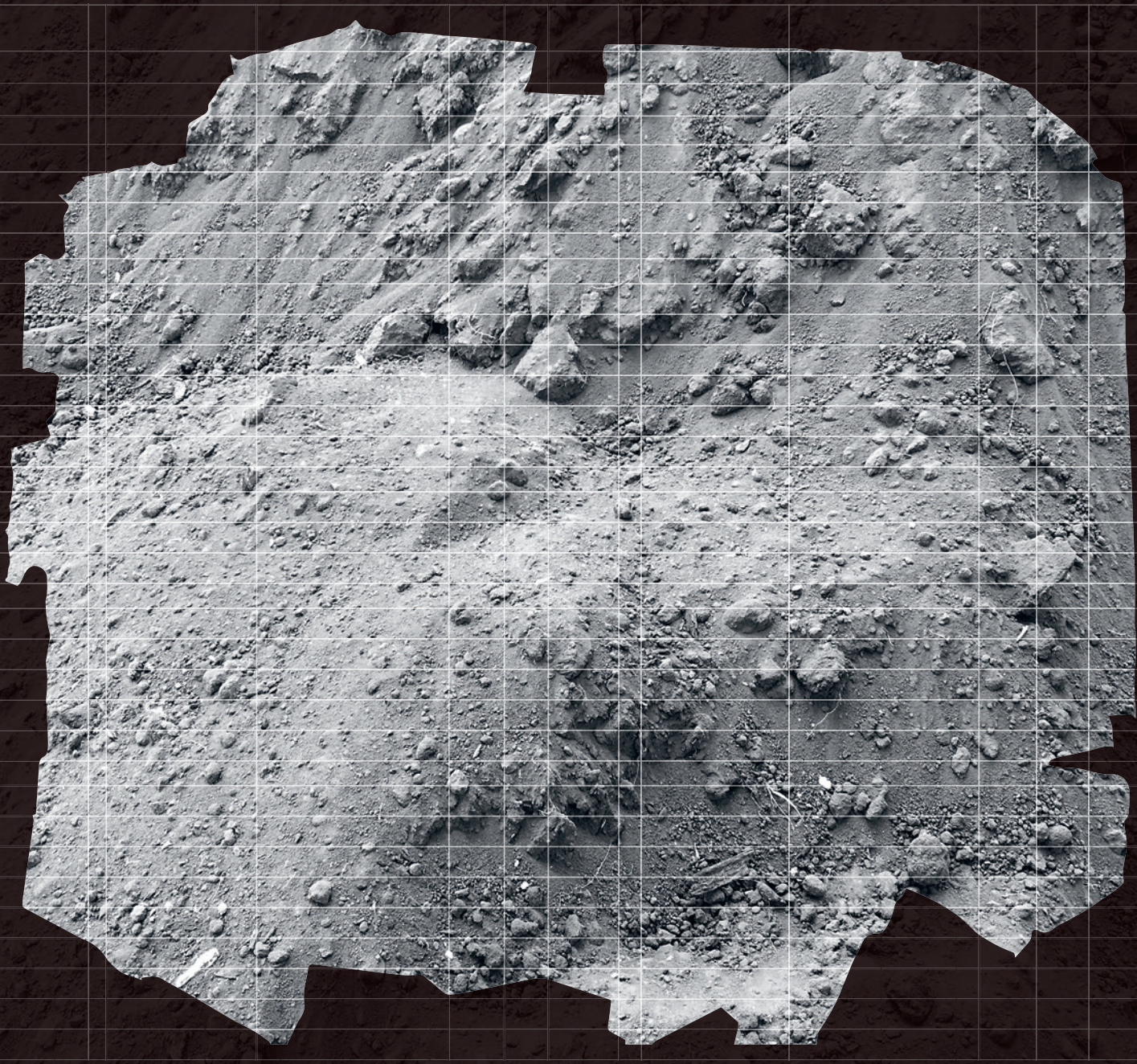
i am a mouth and a pair of hands
mouth that makes soundless O,
hands that make stones, nameless
crevices that archive
held beneath the breath.

forgotten time, crimes,

names are somewhere still
as spirits are fetched and remain

here
far away from my never-mine
country, names
are carved into stone.

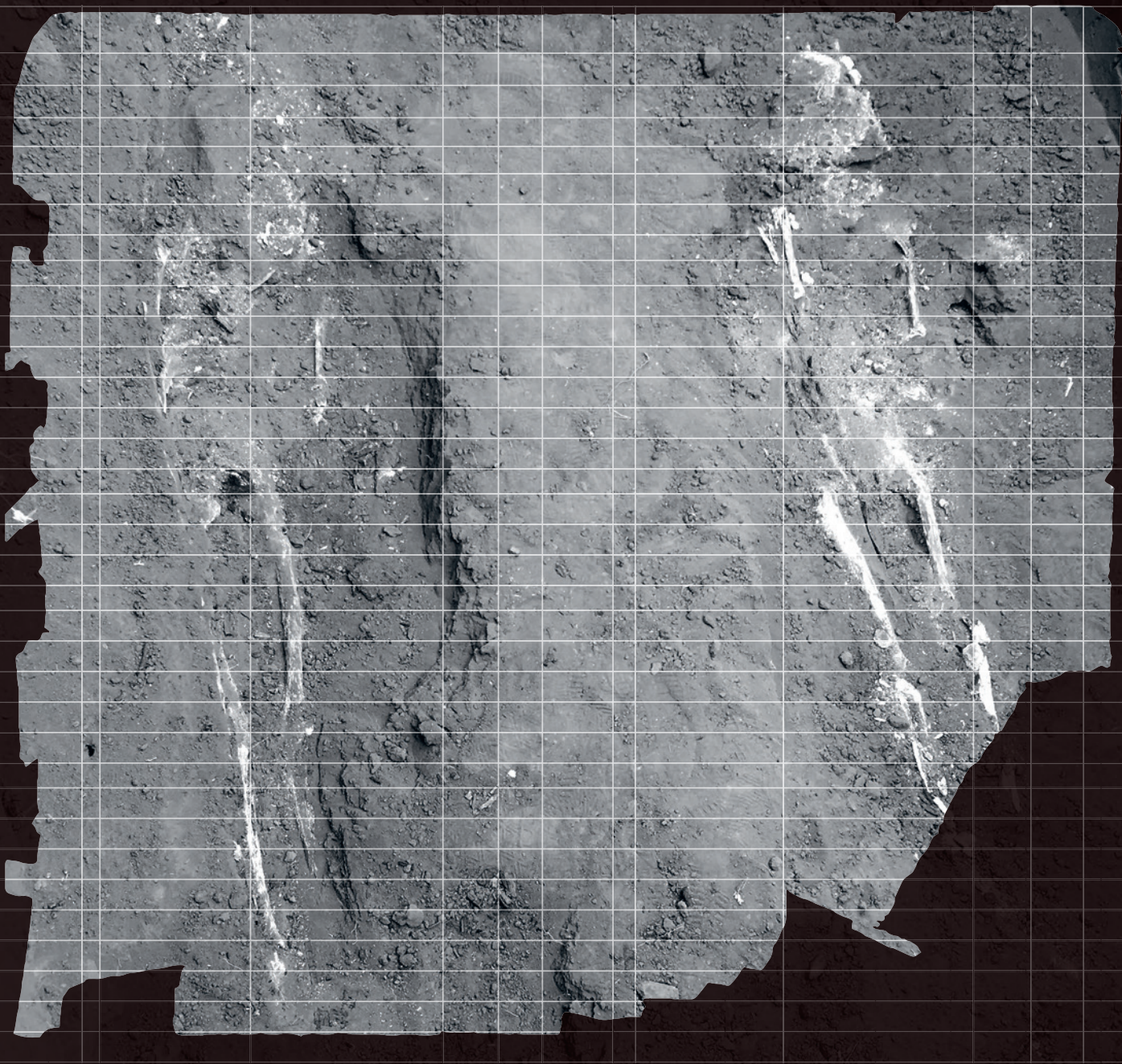
Sarah Godsell



In the office of the Mamelodi Cemetery in Pretoria, South Africa, torn and disintegrating pages of old ledger books containing grave numbers, names and dates of burials lie scattered across the floor and pile up in boxes. These are the documents that are used day-to-day to answer queries by the public.



The Missing Persons Task Team was established after a recommendation was made at the Truth and Reconciliation Commission to trace what happened to people who disappeared for political reasons during the apartheid era in South Africa. The Task Team continues to search for the bodies of missing persons following ongoing requests from the families of the deceased. They are hoping to be reunited with the bones of their loved ones.



The office of the Missing Persons Task Team is located at the back of the National Prosecutions Authority in Pretoria. Upon my first visit there in August 2018, I was struck by the informality with which human remains are treated. The office is filled with cardboard boxes. Inside these boxes, there are paper bags, each labelled scientifically with a description and number, containing bones, teeth, torn clothes, buttons, string and dirt. Here, there is a flattening of distinction between paper (or written documents), objects, bodies (bones) and earth (or nature), which facilitates an equalising territory for the collapse of categories of knowledge.



SA-AVL/01
GRAVE N187B
AVALON CEM
ID KUKI
ZWANE

SA-AVL/02
GRAVE 835225
Box 1/2 + Box 2/2
ID: NOT MPTT CASE
EXHUMED
25/07/2011
AVALON
CEMETERY

SA-AVL/03
GRAVE E87
BODY 2
AVALON CEM
25/07/2011
TREBURY

SA-TSK/02
GRAVE 982
ID
EXHUMED
TSHIKOTA
CEMETERY

SA-JOZ/02
GRAVE 5
ID
EXHUMED
02/02/2013
JOZA
CEMETERY
5/1/2011

SA-TSK/02
GRAVE 940
ID
EXHUMED
02/10/2013
TSHIKOTA
CEMETERY

SA-MAM-07/001
BODY 1
TSHIKOTA
CEMETERY

Fragments for
Reburial

SA-MAM-07/001
BODY 1
TSHIKOTA
CEMETERY

VER ANT
ES PRIME LINE - W
8133 - W71

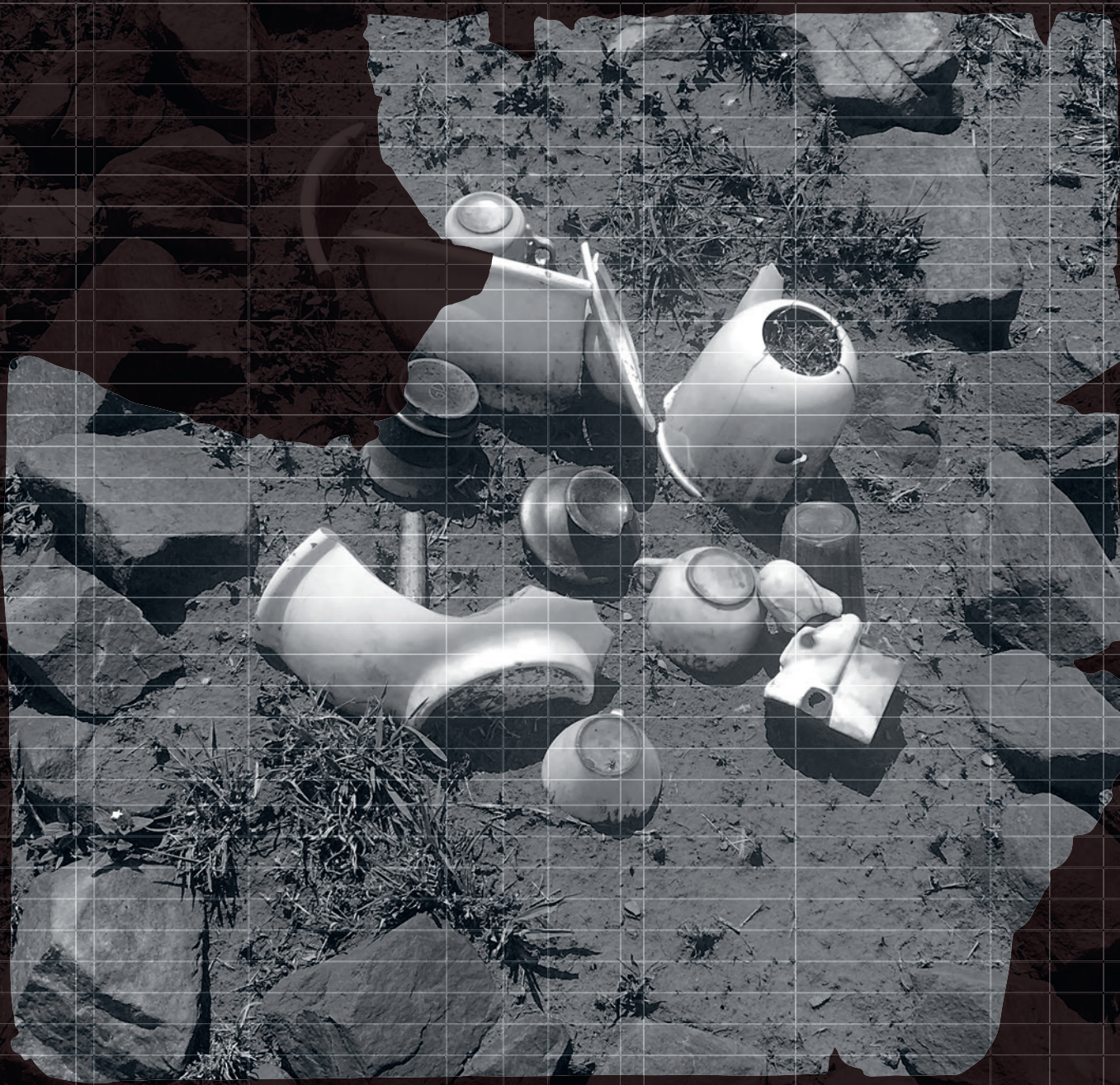
FILES

SA-MAM-07/001
BODY 1
TSHIKOTA
CEMETERY

SA-MAM-07/001
BODY 1
TSHIKOTA
CEMETERY

SA-MAM-07/001
BODY 1
TSHIKOTA
CEMETERY

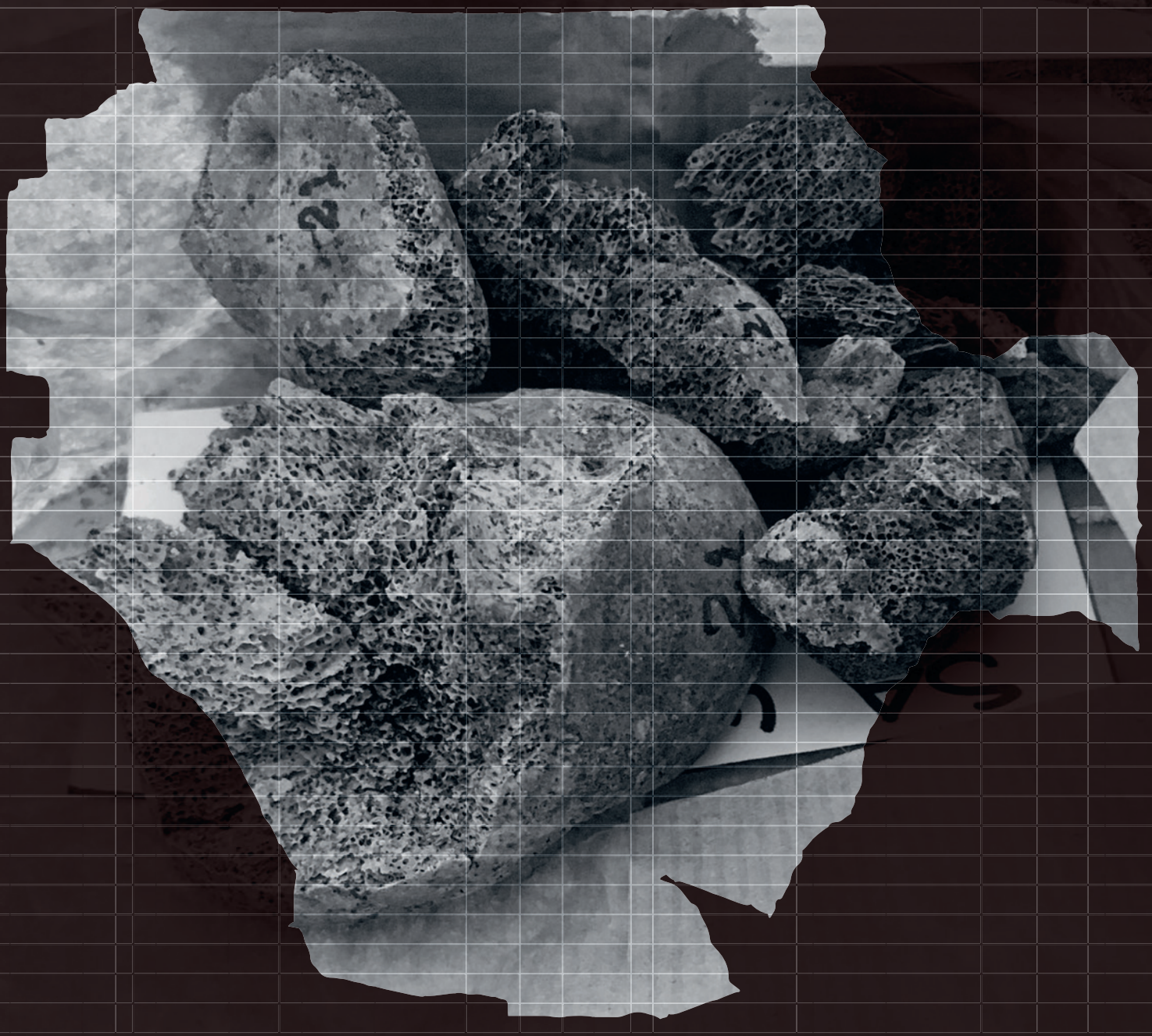
Black political prisoners who were hanged by the apartheid state in the 1960s were buried in the Mamelodi Cemetery. They were buried as paupers with no gravestones. Now, 60 years later, the human remains of the hanged prisoners are being exhumed. The bones are very brittle, to the point where some of them crumble upon being disturbed or touched. In these cases, it is impossible to discern between earth and body. Therefore, piles of dirt (containing bits of bone) are placed into coffins to be handed over to the families of the deceased.



The marble cut outs in my installation *Marble Dust* reference the documents containing personal information of political prisoners along with local residents from Mamelodi Township. The names and dates in these archive documents provide information on the burials of each individual. The decision to focus on the material qualities of the fragile paper rather than the factual content opens up a space for abstraction and metaphor.

“The erosion of his umber brown bones, their edges perpetually softening, is slowly bringing him closer in appearance and substance to the roots and soil we plucked him from. Decomposition returns us to our affinities with flora and fauna. He is becoming earth, journeying from human to dust. His corporeal compounds are reverting to their original simple substances: salts, minerals, proteins and phosphates, the constitution of life dissembling back to the earth.”

Madeleine Fullard, “Some Trace Remains (An extract)”, in *Kronos: Southern African Histories*, vol. 44, Nov. 2018, ed. by Nicky Rousseau, Ciraj Rassool and Riedwaan Moosage, p. 172.



During my time in Berlin, I discovered Prinzessinengarten, a community garden project based in Berlin. In 2019, the urban garden moved from Moritzplatz to the grounds of the former St Jacobi cemetery in Neukölln. During the conversion of the cemetery into a vegetable garden and community-run space, the gravestones had to be removed. Made of white marble and black granite, they ended up in a large pile of rubble.



The process of digging up and returning something that is almost fully disintegrated is a powerful symbol for that which has been lost. It speaks to the impossibility of restorative justice; revealing both the inadequacy, but also the profound importance of the gesture of return for recognition of those injustices.



white marble

carves names
ignores bodies
rehearses as bones

will
never
crumble

these died. these were murdered. these are named only
in crumbling pages. these are moved and spirits fetched.
these spirits drift. somewhere away, names are on display
and pages etched for memories. in cold white marble.

Sarah Godsell



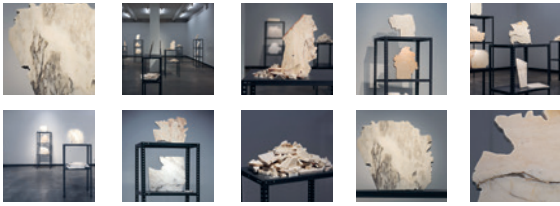




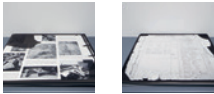
My deepest gratitude goes to Madeleine Fullard and her colleagues at the Missing Persons Task Team, for inviting me to spend time with them during an exhumation process at Mamelodi Cemetery in 2018. My experiences there and conversations with Madeleine formed the basis for this project. I would also like to thank the family members of the six deceased persons who were exhumed – Modi Mbiso, Zenzeli May, Goli Sonamzi, Katzekile Pilapi, Siqwayi Mhlaba and Nkosinam Ngalo – for allowing me into that painful space.

Talya Lubinsky

List of Images



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Marble Dust, 2020, marble and metal shelves, dimensions variable, exhibition views, Künstlerhaus Bethanien, Berlin, courtesy the artist, photos: Savas Boyraz, © the artist



pp. 16–17
Marble Dust, 2020, photos: David Brandt, © Künstlerhaus Bethanien



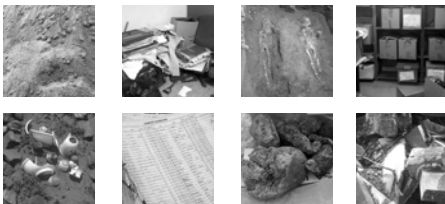
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 Photographs of the production process of *Marble Dust*, 2020, photos: Talya Lubinsky, © the artist



pp. 25–27
Floating Bodies, 2017, sandbags, vinyl text, artist's book, dimensions variable, exhibition views, Iwalewahaus, Bayreuth, courtesy the artist, photos: Sabine Linn, © the artist



pp. 28–33
If we burn, there is ash, 2016, ash, cement, vinyl text, dimensions variable, exhibition views, Wits Anthropology Museum, Johannesburg, courtesy the artist, photos: Tatenda Magaisa, © the artist



pp. 37–51
 Photos by Talya Lubinsky, printed with the permission of The Missing Persons Task Team, Priority Crimes Litigation Unit, National Prosecuting Authority, © the artist

Biographies

Talya Lubinsky

Born 1988 in New Jersey, USA. South African citizen

Lives and works in Berlin, Germany, and Cape Town, South Africa

EDUCATION

- 2018–19** PhD candidate at Department of History, University of the Western Cape, Cape Town
Andrew W. Mellon Centre for Humanities
Research Flagship Doctoral Fellowship
- 2015** Graduated Masters in Fine Art with distinction at Wits University, Johannesburg
- 2011** Graduated with distinction, BA Fine Art at Wits University, Johannesburg

RESIDENCIES

- 2019–20** International Artist-in-Residence Programme of KfW Stiftung at Künstlerhaus Bethanien, Berlin
- 2017** Research residency, Basler Afrika Bibliographien, Basel
- 2017** Pro Helvetia Grant for Research Trips
- 2016** Iwalewahaus, Bayreuth
- 2013** PLAY>URBAN, Strasbourg, France

SELECTED EXHIBITIONS

- 2021** *Talya Lubinsky and Gladys Kalichini*, Villa 102, Frankfurt
- 2020** *Marble Dust*, Künstlerhaus Bethanien, Berlin (Solo)
- 2017** *Floating Bodies*, Iwalewahaus, Bayreuth (Solo)
- 2016** *If we burn, there is ash*, Wits Anthropology Museum, Johannesburg (Solo)
- 2015** *Between Mess and Order*, The Point of Order/Wits School of Arts, Johannesburg (Solo)
- 2014** *Nesting Narratives*, GoetheonMain, Johannesburg
- 2013** *Regions A–G*, Johannesburg City Library, Johannesburg
Frisson Urbain at Exposition PLAY>URBAN
Ville(s)en Jea(x), Le-Maillon Théâtre de Strasbourg, Strasbourg
Johannesburg Workshop in Theory and Criticism
Life of Forms: Project Space, GoetheonMain, Johannesburg
- 2012** *Out of Thin Air*, Stevenson Gallery, Cape Town
Independent Publishing Project, Goethe-Institut, Johannesburg, and Blank Projects, Cape Town
- 2011** *Absa L'Atelier Competition*, national finalists exhibition, Absa Towers, Johannesburg

About the Authors

Nnenna Onuoha is a Ghanaian-Nigerian filmmaker, visual anthropologist and digital historian. Drawing upon Black, Queer and Feminist traditions, her audiovisual work collects African and Afrodiasporic perspectives to create multi-layered accounts of how these communities process, heal and ultimately thrive during moments of global upheaval. Her videos have been presented at festivals, conferences and in gallery spaces in Ghana, Germany, the Netherlands, Norway and Portugal. Nnenna Onuoha is a recipient of the Berlin Senate Film/Video Grant for Women and was awarded a residency at Atelier Graphoui. She is also an alumna of Sound Image Culture (SIC) and the Animated Documentary (ANIDOX) Lab. Since 2018, she has been researching and teaching both at the Centre for Anthropological Research on Museums and Heritage and at the Institute for European Ethnology at Humboldt Universität zu Berlin. In addition, she has been a guest scientist at the Museum für Naturkunde Berlin since 2019. Nnenna Onuoha holds degrees in History, Literature, Anthropology and Film (BA Harvard College, 2015), World History (MPhil University of Cambridge, 2016) and Documentary Film and Audiovisual Arts (MA DocNomads, 2018). She is currently a PhD student in Anthropology with Media at Harvard University.

Sarah Godsell is a historian, poet, healer, mother and activist. She is a lecturer in History at the Wits School of Education where she has the privilege to work with talented students who are going to be South Africa's next generation of teachers. In 2015, she obtained her PhD in History from the University of the Witwatersrand. Two volumes of her poetry have so far been published: *Seaweed Sky*, released in 2016 by Poetree Publications, and *Liquid Bones*, released in 2018 by impepho press. Godsell is co-chair of the Transformation Committee of the Wits School of Education and co-champion of its decolonisation research garden.

Talya Lubinsky – Marble Dust

With Poems by Sarah Godsell and an Essay by Nnenna Onuoha

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