

Biographies
of the Authors

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Claudia Andratschke

studied Art History, Medieval and Modern History and obtained her PhD at the University of Tübingen. Since 2008 she has been responsible for provenance research at the Lower Saxony State Museum Hanover, Germany, since 2013 for all departments of the museum, since 2018 she is Head of the Collections & Research Department. Since 2015 she also has been coordinating the Network for Provenance Research in Lower Saxony, including museums, archives and libraries. The focus of her research, publications and seminars is on provenance research on cultural assets seized by the Nazis and on collections from colonial contexts, as well as on questions of standardisation and digitisation.

Ndzodo Awono

studied German at the University of Yaoundé, where he obtained his Master's degree and a DEA. After a short stay in Munich, he worked at the Übersee Museum Bremen (2017–2020). Between April 2021 and March 2023, he worked in a provenance research project at the Ethnographic Collection of the University of Göttingen. 2022, he defended his dissertation in the Department of History at the University of Hamburg on the topic “The German Colonial Looting in Africa: The Cameroon Collection in the Übersee-Museum Bremen in the Focus of Provenance Research”.

Bianca Baumann

is a researcher and lecturer at the Department of Anthropology and African Studies at the Johannes Gutenberg University in Mainz. After her posts at the Lower Saxony State Museum Hanover and at the Ethnographic Museum Berlin, she became a member of the PAESE project and analysed the collections from Cameroon from colonial contexts which are held at the Lower Saxony State Museum. This continued the research which she started as co-curator of the exhibition “A Difficult Legacy: Remnant of Colonialism until Today” in 2016. Her research interests include German colonialism in Africa as well as the material cultural heritage of Africa.

Isabella Bozsa

is a PhD candidate at the Department of African History at the Leibniz-University Hannover and a research fellow at the Leibniz Institute for European History in Mainz. Her PhD is based on postcolonial provenance research on the ethnographic collection from Cameroon which is held at the Municipal Museum of Brunswick (*Städtisches Museum Braunschweig*), where she was part of PAESE (2019–22). Previously (2013–2019) she worked in different positions at the *Museum der Kulturen Basel*. Her main research interests are the colonial histories of Cameroon and India, the history of missionary activity in these spaces, and postcolonial discourses about ethnographic museums.

Tommy Yaulin Buga

works at the National Museum and Art Gallery in Port Moresby, Papua New Guinea as the Technical Officer in the Anthropology Department. In this position he helps to manage the manifold objects of the ethnographic collections. He regularly participates in fieldtrips assigned by the management to enforce the National Cultural Property Act (NCP Act) to the Sepik regions and other centres. There he works with communities helping to raise awareness for the importance of collections. Within the PNG-Aus Partnership at the National Museum he contributed significantly to research and the installation of exhibits connecting objects with as he says “the stories embedded in the rich culture of my people”. He is currently working on a project cooperation program between the Papua New Guinea National Museum and Art Gallery & The Prussian Heritage Foundation Berlin and as a consultant for the *Kunstmuseum Moritzburg* in Halle for the Horn Exhibition Project.

Evelien Campfens

is an international lawyer specialised in art and cultural heritage law. She is an academic based at Leiden University, and consults private and public parties on issues concerning looted art (e.g. the European Parliament and the European Centre for Constitutional and Human Rights). Between 2002 and 2015 Evelien was the general secretary to the Dutch Restitutions Committee for Nazi looted art. She lectures at universities in the Netherlands and abroad, and is member of the Ethical Committee of the Dutch Museum and of the Cultural Heritage Committee of the International Law Association. She frequently engages in the public debate and published widely in her field

Paule-Clisthène Dassi Koudjou

is an archaeologist and museum curator. She holds a master's degree from the University of Yaoundé in Cameroon and is responsible for the conservation of all the museums of the Chieftaincy Route programme in Cameroon. As the former director of the Royal Museum of Batoufam, she participates in the development of museums and has worked on the exhibition "On the Chieftaincy Route, from the visible to the invisible" at the Quai Branly Jacques Chirac Museum in 2022. She is currently training curators at the Institut National du Patrimoine in Paris and is working on the documentation of collections in German museums through the "PAESE" and "TheMuseumLaB" programmes. The valorisation of African heritage in Africa and in Western museums and the provenance research of works from the colonial period are her main research interests.

Jamie Dau

is an anthropologist specialized in provenance research. He studied at the Universities of Mainz, Heidelberg, Toulouse and Vienna where he graduated in Anthropology with a thesis on the plaster cast collection of Felix von Luschan. He worked as assistant at the *Museum für Kunst und Gewerbe* Hamburg between 2016 and 2017. From 2019 to 2020, he was research assistant at the Anthropological University Collection in Vienna. Since 2020, he works as a provenance researcher with a focus on collections from colonial contexts at the *MARKK*, Hamburg.

Drossilia Dikegue Igouwe

completed a scholarship at the University of Augsburg, a bachelor's degree at the Omar Bongo University, Libreville (Gabon), and a master's degree at the University of Augsburg with the thesis: "Der ethnologische Blick – Günther Tessman und die Pangwe". Since 2019 she has been working on her doctoral thesis as a doctoral scholarship holder of the Centre for Cultural Research Lübeck (ZKFL), worked as an associated employee in a DZK provenance research project and as a lecturer at the Omar-Bongo University (2020–2021). Her focus is on research in cultural assets from Central Africa in European museums, their original intangible meaning and their importance for the African community today, which has been investigated in field research projects (2020, 2021 and 2022).

Joseph B. Ebune

obtained an M.A in African History from Fourah Bay College, University of Sierra Leone, and a PhD. in History from the University of Buea, Cameroon. Since July 1998, he has been teaching African History in the Department of History, Faculty of Arts of the University of Buea. His research interest is centered on Africa Social History. He is currently serving as the Deputy Director in the Higher Teachers' Technical Training College (HTTTC), Kumba of the University of Buea. He has published extensively including books, book chapters and articles peer-reviewed journals in Cameroon and abroad. Dr. Ebune also participated in the Provenance Research Project on "The 'Blue Rider Post' and the Max von Stetten Collections from Cameroon" at the Museum Fünf Kontinente, Munich, Germany (2020–2022).

Larissa Förster

Larissa Förster, PhD, is Head of the Department of Cultural Goods and Collections from Colonial Contexts established in 2019 at the German Lost Art Foundation (*Deutsches Zentrum Kulturgutverluste*), and Honorary Professor at the Institute for European Ethnology at the Humboldt University, Berlin. She is a cultural and social anthropologist with a regional focus on Southern Africa and works on issues of postcolonial provenance and return with regard to artefacts and human remains. She co-edited „Museumsethnologie – Eine Einführung. Theorien – Praktiken – Debatten“ (2019) and „Provenienzforschung zu ethnografischen Sammlungen der Kolonialzeit. Positionen in der aktuellen Debatte“ (2018). She was a member of two working groups of the German Museums Association for guidelines for German museums: "The Care of of Human Remains in Museums and Collections" (2021) and "The Care of Collections from Colonial Contexts" (2021).

Silvia Forni

is Shirley and Ralph Shapiro Director of the Fowler Museum at the University of California, Los Angeles, USA. She was formerly Senior Curator of Global Africa, and Deputy Head of the Department of Art & Culture at the Royal Ontario Museum, Toronto, Canada, where she worked until 2022. Her research focuses on the significance of art objects and material culture both in local contexts and as part of global exchange networks. She is the author of numerous essays and book chapters. Among her recent publications is the volume “Africa in the Market: 20th Century art from the Amrad African Art Collection” (2015) edited with Christopher B. Steiner, and “Art, Honor, and Ridicule: Fante Asafo Flags from Southern Ghana” (2017), co-authored with Doran H. Ross.

Richard Tsogang Fossi

holds a PhD in German Studies, specialising in literature, colonial history and memory. In recent years he has been involved in a number of research projects on transnational German colonial history and memory in Cameroon and Germany (Heinrich-Heine-University Düsseldorf-University of Dschang), on school textbooks as vehicles of colonial memory (at Georg Eckert Institute in Brunswick), and on the exhibition project “Hey Hamburg, do you know Duala Manga Bell?” at the MARKK Museum Hamburg. He is currently a postdoctoral researcher at the Technical University of Berlin as part of the joint research project “Reverse Collections’ Stories: Mapping Cameroonian art and culture in German museums”, funded by the DFG, and directed by Prof. Albert Gouaffo (University of Dschang) and Prof. Bénédicte Savoy (Technical University Berlin). The project resulted in the book *Atlas der Abwesenheit. Kameruns Kulturerbe in Deutschland. Heidelberg: Reimer* (2023), which can be consulted at the following link: <https://doi.org/10.11588/arthistoricum.1219>

Olaf Geerken

is an anthropologist and worked 2020–2021 as an academic researcher with the Georg-August University Goettingen on the PAESE project “Provenances of Tjurungas at the Landesmuseum Hanover and the Hermannsburg collection”. He studied Ethnology, Anthropology and Aboriginal Studies in Munich and Adelaide, Australia. For 22 years he worked as an anthropologist with and for the Central Land Council in Central Australia, primarily on Aboriginal land rights and traditional land tenure matters. In the course of his work, he collected valuable experiences in relation to Tjurungas (Aboriginal secret-sacred objects), both in terms of their ongoing use and ceremonial value among current Aboriginal communities, as well as relating to provenance research on secret-sacred objects held in museums in Germany and Switzerland. For the PAESE Project Olaf also has drawn on his experiences in the repatriation of sacred Objects and cultural knowledge within the Australian context.

Albert Gouaffo

is Professor of German Literature and Cultural Studies, as well as Intercultural Communication in the Department of Applied Foreign Languages at the Université de Dschang in Western Cameroon. He is Vice-President of the Association of Sub-Saharan Germanists (GAS). His current research interests include German literature of the colonial period in Africa, German literature of the African diaspora, studies of remembrance and provenance research on cultural goods stolen during the German colonisation. He is co-editor of the “Atlas of Absence: Cameroon’s Cultural Heritage in Germany (2023)”, which grew out of the research project on reverse collection history funded by the German Lost Art Foundation.

Karin Guggeis

was the overall project manager of the provenance research project on “The ‘Blue Rider Post’ and the Max von Stetten Collection (1893–1896) from Cameroon in the Museum Fünf Kontinente Munich, Germany” (2019–2022), and now is back at the Department *Sammlung Fotografie und Schriften* in that museum. Her research interests are provenance research, early globalization, and dealers in ethnographica.

Rainer Hatoum

is Head of the Ethnographic Collections and Provenance Researcher at the Brunswick Municipal Museum (*Städtisches Museum Braunschweig*). Since 2007, Hatoum has worked in several collaborative research projects involving, among others, the Navajo Nation and the Kwakwaka'wakw. These projects dealt with different collections of song, object, and archival manuscript materials.

Werner Hillebrecht

has a background in information science. He worked for the Centre for African Studies (CAS/CASS) of Bremen University (1986–1991); from 1992 he was employed at the National Archives of Namibia, then the National Library, and again for the National Archives which he led as Chief Archivist until retirement in 2015. He is researching and has published several articles about aspects of German colonialism in Namibia, as well as bibliographies. Since his retirement, he works as a History and Heritage Consultant, in close cooperation with the National Archives and the Museums Association of Namibia, and is involved in provenance research and repatriation activities.

Katja Kaiser

is a historian and researcher at the Department Humanities of Nature, Museum for Natural History (*Museum für Naturkunde*) Berlin. She is currently working on guidelines on dealing with natural history collections from colonial contexts. She has specialized in colonial history, museum and collection history and published recently a book on the colonial entanglements of the Berlin Botanic Garden and Botanical Museum.

Naazima Kamardeen

is Chair Professor of Commercial Law at the Department of Commercial Law of the University of Colombo and a member of the Law Commission of Sri Lanka. Her research interests include Cultural and Intellectual Property Law, Trade, Investment, Environmental Law, Traditional Knowledge and Biopiracy, and Third World approaches to International Law.

Syowia Kyambi

recognizes the power of entwining the personal with the political and the entangled nature of both. Incorporating photography, video, drawing, sculpture and performance installation Kyambi's approach takes aim at the politics of the time as well as its legacy today. What is remembered, what is archived, and how we see the world anew. Kyambi engages with museums and/or ethnographic collections, personal and public archives, bridging disciplines, visually interrogating our histories, the representation of identity, the effects on the psyche and the nuances in our relationships to each other and the world we live in. She holds a Master in Fine Arts (Plymouth University UK) and is Co-founder of a processed based international residency program focused on autonomy and sustainability ("Untethered Magic", since 2019) and Co-director of the "Transart Institute" (since 2023).

She was represented in the Pavilion of Kenya, La Biennale di Venezia in 2022 as well as in exhibitions in Frankfurt/Main (2022–23), the Lisson Gallery in London (2023) or the Dakar Biennale in Senegal (2022). Her works include a permanent commission 'Infinity: Flashes of the Past' Nairobi National Museum (2007).

She is the recipient of the Centre for Art Design & Social Research fellowship (2018–2020), the UniArts Helsinki fellowship (2018), the Smithsonian Artist Research fellowship (2017) and the Art in Global Health grant from the Wellcome Trust Fund, United Kingdom (2013). Artist residencies include PRAKSIS, Norway (2019), Delfina Foundation, UK (2016) and IASPIS, Sweden (2013). Her work is held in a number of collections including the Kouvola Art Museum, Finland, and the Sindika Dokolo Foundation.

Thomas Laely

is a cultural anthropologist with a focus on museology, political anthropology and African studies. He was the Deputy Director of the Ethnographic Museum at the University of Zurich, Switzerland, from 2010 to 2019. In previous years he was active in international arts promotion, 1994–2010, establishing and directing the International Department of the Swiss Arts Council *Pro Helvetia*. Currently, Laely is concentrating on issues of the history and perspectives of ethnological museums, particularly the exploration of new practices of collaboration between cultural history museums in Europe and Africa and is involved in a collaboration between museums in Uganda and Switzerland.

Sabine Lang

After taking her doctoral degree at the University of Hamburg in 1990, cultural anthropologist Sabine Lang conducted fieldwork in the U.S. and was active as an independent scholar for many years. Since early 2017 she has been in charge of provenance research at the Roemer- und Pelizaeus-Museum Hildesheim, from 2019 to 2021 in the context of the PAESE joint project, from 2022 onwards for other projects on provenance research on collections from colonial contexts.

Katja Lembke

studied Classical Archaeology, Egyptology and Latin in Tübingen, Munich, Rome, and Heidelberg, where she completed her doctorate in 1992. She is corresponding member of the German Archaeological Institute since 2003 and Head of the research project “The Petosiris Necropolis of Hermupolis/Tuna el-Gebel” since 2004.

From 2005 to 2011 she was director of the *Roemer- and Pelizaeus-Museum Hildesheim*, 2011 she became director at the Lower Saxony State Museum Hanover (*Landesmuseum Hannover*). Since 2015, she has been an honorary professor at the Georg-August-Universität Göttingen. In 2018–22, she was spokesperson for the PAESE project initiated at the Lower Saxony State Museum Hanover. Recently, she studied the concentration camp of Shark Island at Lüderitz/Namibia.

Nzila M. Libanda-Mubusisi

has a Master in World Heritage and Cultural Projects for Development (University of Turin, Italy), a Postgraduate Diploma in Heritage Conservation and Management (University of Namibia), a Bachelor of Technology Degree (Namibia University of Science and Technology) and a Diploma in Human Resource Management Business Management (Training College of Southern Africa, South Africa). She is a heritage professional, researcher, cultural economist and has 24 years of work experience in the public service of Namibia. She is working as the Chief Curator of the National Museum of Namibia, since 2009. She coordinated the repatriation of Namibian Heritage and is serving in various ministerial and intergovernmental committees such as the Namibia Human Remains and Management Committee, the Inter-Ministerial Committee on Tourism Development in Namibia, the Culture Programme Committee of the Namibia’s National Commission for UNESCO and the Commonwealth Association of Museums.

Flower Manase

is a researcher and curator at the National Museum of Tanzania. Her research interests focus on topics of African colonial history, museum and communities, museum and environment/climate change, cultural tourism and public discourse on decolonization, restitution, and repatriation of colonial cultural materials and African (particularly Tanzania ancestors remains). She has been featured in national and international projects, i.e. she has been a member of the board of a research project by the Africa Center for Transregional Research (ACT) in Freiburg funded by the German Lost Art Foundation (2020–2023). She's currently a steering committee member of the Museum Futures Africa project (a pan African project which focuses on new formats of African museology, supported by the Goethe Institute South Africa (2021 to present).

Rachel Mariembe

is an archaeologist, curator and museographer and holds a PhD in Heritage Sciences. As Head of the Department of Heritage and Museum Studies at the Institute of Fine Arts of the University of Douala in Nkongsamba, she has been involved in the realisation of seven community museums in Cameroon, as well as the exhibition "On the Road of Chieftaincies of Cameroon: from visible to invisible" at the Musée du Quai Branly Jacques Chirac, Paris, as Associate Curator. She is also a member of the "Commission of Memory" established by the French President, Emmanuel Macron to address issues around the French colonisation of Cameroon from 1955 to 1971. Her main areas of research are the development of the cultural and creative industries, preventive conservation through the analysis of symbols and social taboos, historical tourism and provenance research.

Christoph-Eric Mecke

studied Law, History and Sociology at the universities of Passau, Tours (France) and Göttingen, made his PhD in Göttingen as a Fellow of the Lower Saxony Grant programme and was research assistant at the universities of Göttingen, Hildesheim, Hanover and Wolfenbüttel. He has been the managing Director of the research project "Family Law in Early Women's Rights Debates" at the Leibniz University Hannover, and a lecturer *ibidem*. 2019 he habilitated at the University of Wrocław (Poland) and was in 2020/2021 interim professor at the Humboldt University of Berlin. Since 2021 he is associate professor (professor extraordinarius) at the University of Zielona Góra (Poland). His research focuses on the field of legal theory, legal history and comparative law.

Stephan Meder

is a Professor for Civil Law and History of Law at Leibniz University Hannover where he has been a faculty member since 1998. His research interests lie in the areas of History and Philosophy of Law, in which much of his published work has focused on the research of eighteenth and nineteenth century.

Lars Müller

studied History and Politics in Brunswick, Cardiff and Vienna. At the Georg Eckert Institute in Brunswick, he worked on the DFG project “Knowledge about Africa: Discourses and Practices of Textbook Development in Germany and England, 1945–1995”; in this context he also completed his PhD.

From 2019 to 2022, he was the academic coordinator of the PAESE Project. In 2022, he conducted a provenance research project on Hans Schomburgk for the Museums Association Saxony-Anhalt. Since 2023, he has been a research fellow in the project “IN_CONTEXT: Colonial Histories and Digital Collections” at the State Library Berlin (SPK). He also researches transnational debates on (post)colonial restitution.

Martin Nadarzinski

is an associated researcher with DITSL and works at the Lippe State Museum (*Lippisches Landesmuseum*) in Detmold. His PhD project deals with the ethnographic collection of the Baden State Museum (*Badisches Landesmuseum*) from 1875 to today. His further research interests include ethnographic collections and their postcolonial history as well as memory culture and museology.

Victor Bayena Ngitir

was born in Victoria, Cameroon and holds a PhD in Art History and Museum Studies. He has carried out extensive ethnographic research on Grassfields palace museums, art history, archives and cultural heritage. He is senior lecturer at the Institute of Fine Arts, University of Douala, Cameroon.

Elvis Nkome Ngome

holds a PhD in Social and Economic History from the University of Yaounde 1, Cameroon. His research interests cut across Cultural History, Archaeology, Museum studies, and Post-colonial Africa. In addition, he teaches heritage studies, maritime History and other courses. Since 2015 he has attended several conferences in Cameroon and abroad like the Institute for Development Studies (IDS@50) at the University of Nairobi, Kenya, the highly competitive African Leadership Fellowship (ALC) for African Scholars at King's College London/ALC, Nairobi, Kenya, the Women Leadership Colloquium in Yaounde, Cameroon, the Pan-African Conference at the university of Fort Harare, South-Africa 2017. Besides teaching and research, he served as an assistant under the project "The 'Blue Rider Post' and the Max von Stetten Collections from Cameroon" at the Museum Fünf Kontinente, Munich (2019–2022).

Frederick Ueriurika Nguvauva

grew up in the Epukiro Constituency, Omaheke Region, Namibia. He studied Public Administration at the University of Namibia and worked for various government Ministries, the City of Windhoek Council and Omaheke Regional Council from where he was promoted to a position of the Deputy Director for Planning and Development Support in the Ministry of Urban and Rural Development.

He hails from the Nguvauva Royal House and thus serves as a Senior Advisor to the Chief of the OvaMbanderu Traditional Authority, Chief Kilus Karaerua Munjuku III NGUVAUVA. He represents the latter authority on the OvaHerero/OvaMbanderu Council for Dialogue on the 1904–1908 Genocide (ONCD 1904–1908) as the Deputy Secretary. He is a member of the Technical Committee for Genocide, Apology and Reparations established by Cabinet to spearhead the negotiation process between Germany and Namibia and serve on the Negotiating Team led by Dr. Zedekia Ngavirue who is Namibia's Special Envoy.

Katharina Nowak

studied Cultural Anthropology, Communication and Media Studies in Bremen, as well as Museum and Exhibition Studies at the Carl von Ossietzky University of Oldenburg. As a doctoral candidate at the Department of Anthropology and Cultural Research at the University of Bremen, she teaches provenance research, internationalization and regional studies. Her research focuses on collaborative forms of knowledge production and the decolonization of knowledge. She has a regional interest in Pacific Island states. Since April 2021, she has been working as assistant curator for the Oceania collections at the *MARKK* in Hamburg.

Michael Pickering

is Honorary Associate Professor with the Department of Museum and Heritage Studies at the Australian National University, Honorary Professor with the Global Station for Indigenous Studies and Cultural Diversity, at the Hokkaido University, Japan, and a Partner with the Centre for Australian Studies, Cologne University. Since 2022 he has been an independent researcher with a focus on First Nations Heritage.

He has worked extensively with Aboriginal and Torres Strait Islander organisations, State and Territory heritage agencies, and museums across Australia over 45 years. He moved to the National Museum of Australia as the Director of the Repatriation Program in 2001 and was Head of the Aboriginal and Torres Strait Islander Program (2004–2011). From 2013 to 2014 he was the Head of the Australian Society and History Program. In 2015 he took up the position as Head of Research Centre. From 2018 to 2022 he was the Senior Repatriation Advisor at the National Museum of Australia. He is on the editorial boards of several journals and functions as an Expert Examiner under the Australian Protection of Moveable Cultural Heritage Act 1986. His wide research interests and publications range from material culture, settlement patterns, exhibitions, museum ethics, workplace health and safety to repatriation.

Brigitte Reinwald

has been Professor of African History (since 2004) and Deputy Chair of the Centre for Atlantic and Global Studies (CEAGS, since 2015) at Leibniz Universität Hannover. She is also a full member of the Academy of Sciences and Humanities at the Georg-August-Universität Göttingen. Her research and teaching focuses on Africa in the Atlantic region, the economic, social and cultural history of West and East Africa, gender, family and generation, migration and transcultural processes, and popular culture and media in urban spaces.

Mareike Späth

is currently curator for the ethnographic collection at the Lower Saxony State Museum Hanover (*Landesmuseum Hannover*). She studied Ethnology and African Studies at the Johannes Gutenberg University Mainz and focussed her research on questions of historiography and heritage-making. As part of various academic projects, she worked in East and West Africa, particularly in Tanzania and Madagascar. She worked as curatorial assistant for the African collection at the Museum am Rothenbaum (*MARKK*) in Hamburg before joining the Lower Saxony State Museum Hanover in 2020.

Hannah Stieglitz

is a social and cultural anthropologist and a historian working at the Georg August University Göttingen, Germany. She studied in Göttingen and Dar es Salaam and has since then been concerned with combining the two disciplines in research. She joined the PAESE project in 2018 focusing on colonial provenances in the Ethnographic Collection in Göttingen and their relation to academic practices at university as an institution of knowledge production.

Jennifer Tadge

studied Ethnology and Arabic Studies at the University of Leipzig as well as Museology at the University of Applied Sciences Leipzig. Since 2014 she has been researching the ethnographic collection of the *Landesmuseum Natur und Mensch Oldenburg*. Her projects there included research on the provenances of human remains of non-European origin and, most recently, on an object from the Kingdom of Benin. She is currently finishing her doctoral project on “Colonial collecting practices in military contexts” supervised by Prof Dr Dagmar Freist at the Institute of History, Carl von Ossietzky University Oldenburg, as part of the PAESE subproject at the Museum in Oldenburg (2018–22).

Chief Charles A. Taku

is a great grandchild of Fontem Asonganyi, King of Bangwa in German Kamerun who resisted German colonial rule shortly after the participation of Africa in 1884. He is a leading international civil law, victims and defence lawyer of 40 years professional and trial experience, a certified specialist in International Law, International Humanitarian Law and practice and International Human Rights Law and Practice. He also is a former President of the International Criminal Court Bar Association (ICCBA), former Vice President of the association of defense counsel at the International Criminal Tribunal for Rwanda (ADAD) and a Trustee and member for life of the Executive Governing Council of the African Bar Association (AfBA). As President of the International Criminal Court Bar, ICCBA, Chief Taku presented an addressed to the plenary of the ICC during the 20th anniversary of the Rome Statute on 17 July 2018 and during the Assembly of State Parties Conference on 6 December 2018 in the Hague, Netherlands.

Hervé Youmbi

was born in the Central African Republic in 1973 and raised in neighboring Cameroon. He is a visual artist working and living in Douala. He is a founding member of the *Cercle Kapsiki*, a collective of five Cameroonian artists, founded in 1998. His work presents African-centered reflections on the power of both internal and external frameworks, questioning the operations of political, economic, and cultural forces. Youmbi often integrates traditional Cameroonian sculpture techniques within his installations and into performance and video. This allows him to juxtapose indigenous African art traditions with contemporary global art conventions, and to destabilize what is regarded as “traditional” versus “contemporary”.

