

kNOw

A Zine for Epistemic/Cognitive/Knowledge Justice



Humboldt Residency Programme 2024

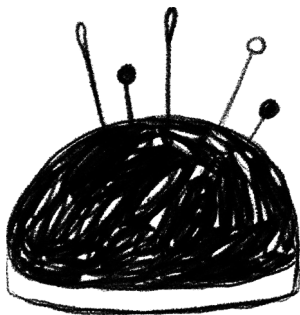
Colonisation eroded many
knowledges from different lands
and waters across the globe...

But the story does
not end there.

*Knowledge holders and
keepers resist and survive.*

With our peoples and our knowledges,
come and stand as a witness to...
continue the stories.

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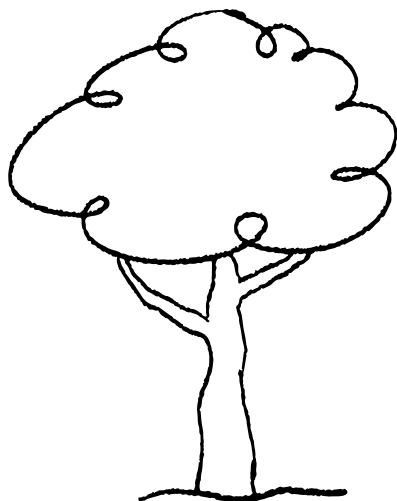
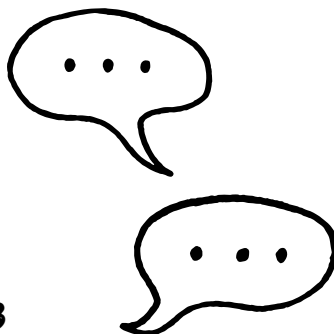
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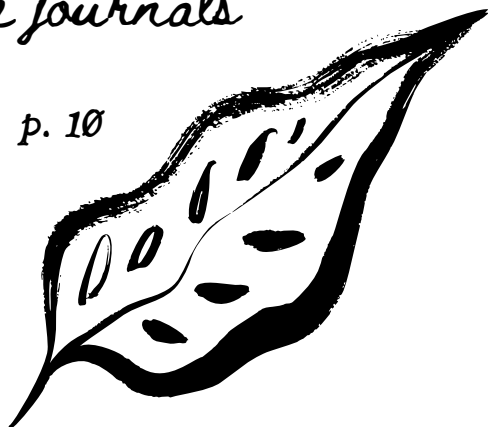
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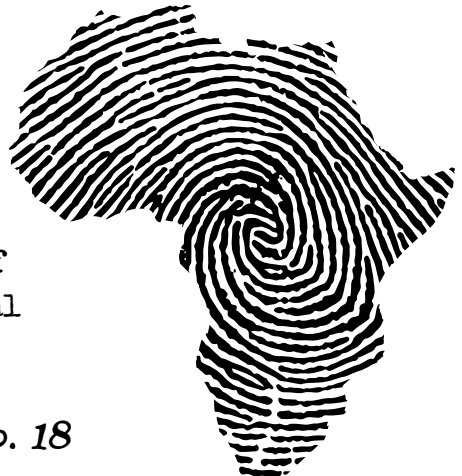
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Introducing ~~K~~NO~~w~~

“What is knowledge and what does it have to do with power?”

These entangled questions may have been a mainstay of philosophy even before a term for this practice was coined. One can peruse an English dictionary and find that knowledge is defined as “justified true belief.” With this definition, what is known is delineated against “belief” through a process of “reasoning” to determine what is true. While it may be argued that this process is elaborate, we must turn a critical eye to it and ask, “Who then gets to decide what is true and what is false?”

What counts as valid and valuable knowledge has long been assumed to be in the stewardship of academia. “Beliefs”, personal, cultural, or otherwise, have then been dismissed as less worthy of knowing. We challenge this assumption and ask: what are we missing?

This collection of creative works invites you to critically reflect on what knowledge is and open yourself up to what it could be.

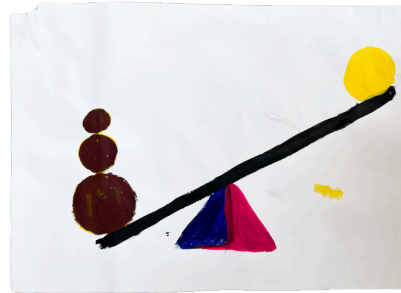
Why "zine"?

Even before the invention of the printing press, dissidents, under-represented groups, and marginalised peoples shared their knowledge and published their opinions in pamphlets.

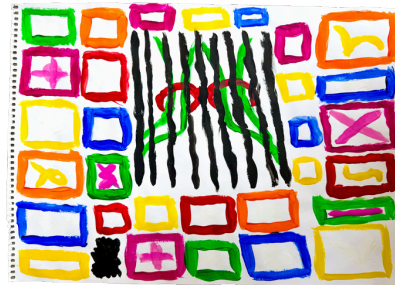
During the amateur press movement of the 20th century, "Little Magazines" flooded the streets of New York City at the dawn of the African-American intellectual and cultural revival called the "Harlem Renaissance". Science fiction fans, at the same time, started publishing their own "fanzines" to connect to one another, self-publish their stories, and build fandoms.

In the '70s/'80s' German punk movements, fanzines ushered in the formation of collective identity and self-empowerment in the FRG. Whilst they failed to be produced in the GDR, East-German contributions found in West-German fanzines prove that more than rock was alive in the GDR.

Today, zines remain an emblem of resistance, independence, and community. This collection of reflections and creative works takes this self-published, non-commercial print form for small circulation to echo the symbolism that a zine stands for.



'the imbalance of power' by babita paudel and adenike akinsemolu

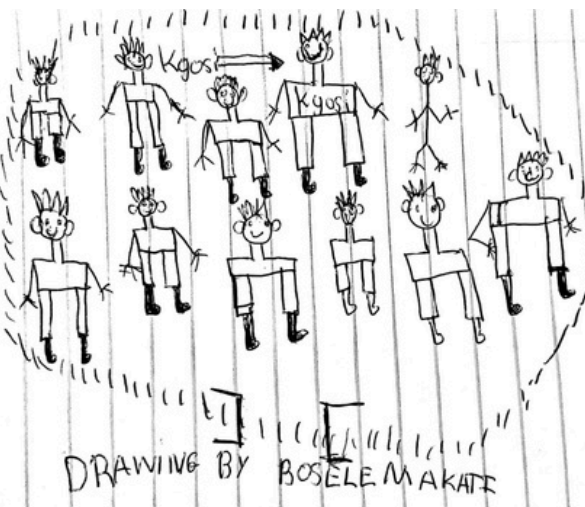


'media unchained' by amie liebowitz



'Language and survival' by amie liebowitz and tanya lallmon

-
- In this zine, you will see
- artistic interpretations
- of the topic 'Power and
- Knowledge' like the ones
- above painted by the
- cohort during our
- 'Thinking Hands'
- Workshop.
-
-
-
-
-



Kgotla Meeting

The central idea is the acceptance of all views, which is what we now call democracy. The reason why people say democracy wasn't foreign to Africans is that we just had a different way of administering it.

'Puo Pha'

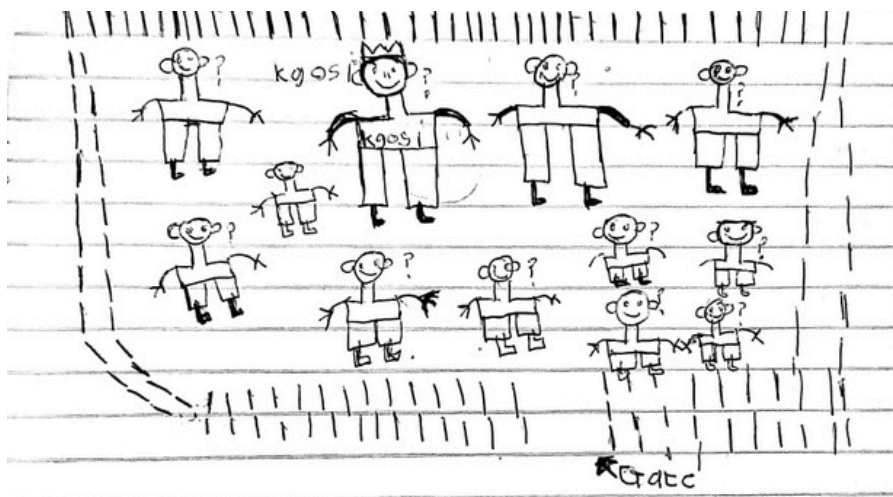
'Speaking frankly'
Expressions of Ubuntu

* Botswana

Tlamele Makati

Mafaka a kgotla a mantle otlhe

All opinions and views of the people are important



Drawing by Tlamele Makati



'untitled' by shadrach ukuma and kristina heldmann

Ubuntu

I am because we are

	bato	umundu			
	vumuntu	bomoto			
	botho	bantu			
utu	kimutu	obuuntu	umunthu	gimutu	ibuntu
	vhuthu	munto			omundu

In my country, culture is a way of life, a way we define our identity and roles and build our societies. It represents the different ways tribes can co-exist and also be unique in how they perceive the world around them. Through what we call Diane and Dithamalakane (proverbs and riddles), we learn our history as a people, preserve traditional knowledge and bond. The folklore stories also serve as warnings, guidance and insights, especially for children. Culture also teaches us how we can grow and evolve without losing our identity, hence why tribes still practise their old traditions and speak their languages. Even with globalisation and English being an official language in Botswana, respect for our roots and cultures has helped us to always remember who we are.

*Kgosi thathobala
e olela matlakala*

The leader has no choice but to accept the views and opinions of everyone, even the ones he may not agree with

*Kgetsi ya tsie e
kgonwa ke ga
tshwaraganelwa*

A tough task is better tag-teamed



*Maboga dinku a
thebana*

People work best through cooperation

*Marota wa esi
ga o ele*

Team effort produces better results than individual efforts

* Nigeria

Shadrach Teryila Ukuma

Memorising Tree Names among the Tiv, and Why

Fa ikyon ati, or wam fa ikyon ati (2x)

Fa ikyon ati:

Gbaaye, Jilagba, Kwegh

Il-kwar, Lyemen, Akinde oo

Akoondo, Maku.

The above song is a way of teaching children the names of trees and shrubs amongst the Tiv people of central Nigeria. The chant might be learnt at individual level, in a group during activities like moonlight storytelling, or on the farm where the trees and shrubs are physically present.

The knowledge surrounding this chant is more than is contained in the chant itself, which roughly translates as “you are charged to know tree names”, and a few examples are mentioned. In reality, before the learners are introduced to the chant, they are taught about trees and shrubs as well as their importance, uses and significance. Children also take a lesson on why certain trees and plants have certain uses; they learn which plants are medicinal and the ailments they cure.



Linguistic devices like proverbs associated with trees are also taught on such occasions. For example, I learnt at such an occasion that you do not make a hoe handle (or the handle of any implement at all) with a pawpaw tree. The same proverb is rendered in a similar sense: "No matter how suitable the pawpaw stem looks, it can never be used for a hoe handle." This is used to mean that one does not assign sophisticated tasks to unsophisticated persons no matter how appealing they may appear; rather, you assign tasks based on abilities and capacities, not merely on sentiments or surface value assessments. Another interesting proverb says: "It is the banana that has given itself to be eaten even by those without teeth". This means that the way one presents oneself determines to a large extent how one is treated.

In the song above, learners are charged thus:

Know tree names; my man, know tree names (2x)

Know tree names:

**Gbaaye, Jilagba, Kwegh
*Il-kwagh, Lyemen, Akinde oo
Akoodo, Maku

*names of trees in Tiv language.

* Philippines

Christer de Silva

"Tabi, tabi po!"

Noong bata pa ako,
mahilig kaming maglaro ng mga
pinsan ko ng tagu-taguan.

*When I was a kid,
my cousins and I loved to
play 'hide and seek'*

Madalas akong magtago sa
sa likod ng dyip o sa loob
ng sari-sari store ni Lolo

*I would always hide
behind our jeep
or inside my grandpa's
sari-sari store*



Minsan, nagtago ako sa
likod ng puno sa masukal na
damuhan malapit sa amin
pero sabi ng mga pinsan ko:

*Once, I wanted to hide behind
an old tree, but my cousins
cautioned me:*

Huwag mong kalimutang
bumulong ng "Tabi, tabi
po!"

*Don't forget to whisper,
'Tabi, tabi po!'*

In Filipino culture, a profound belief in the interconnectedness of the material and spiritual realms is evident. Entities like anitos and engkantos are believed to inhabit nature, fostering a profound reverence for it. The practice of seeking permission ('tabi tabi po') before entering the woods exemplifies this deep respect.

Whilst Spanish colonisation suppressed many traditional beliefs, aiming to replace them with Christian beliefs, some practices like whispering 'tabi tabi po,' endured. The American occupation exacerbated this disruption by displacing Indigenous communities from their ancestral domains (own lands and waters).

It is a struggle to recover and rediscover other practices as numerous Indigenous knowledge systems were killed and marginalised.

Research now suggests that Indigenous peoples' cultures and practices allow species to thrive. Scientists argue that we may have a better chance of conserving nature if we also consider the languages, people, and cultures where they belong.



Anitos of Northern tribes
(c. 1900, Philippines)

Sarah Iqbal & Babita Paudel

Tracing the debut of Vakkimlo in science journals

In 2020, Babita Paudel, a chemist by training, was intrigued by a fruit and its backstory.

Hailing from Nepal, Babita was documenting local fruits and their everyday uses as part of a special project.

One fruit in particular— Vakkimlo— made her pause and question the origins of knowledge.

“Vakkimlo, or sumac, is something we use in place of lemon in our salads. I have grown up hearing stories about this fruit from my grandmother,” she explained. It turns out the local communities have used the fruit for generations to treat dysentery and other stomach ailments.

How could a fruit so vital in community practice never make its way into academic discourse? The question baffled her. Sitting beside me, she began scouring Google Scholar for traces.

There have been a lot of studies on Vakkimlo, also known as *Rhus Javanica* in scientific circles. But the first mentions of the plant didn't come from Nepal, Indonesia, India, China, France, Italy or Spain (all places where *Rhus* grows at lower mountain altitudes). Instead,



'untitled' by sarah iqbal



'free your mind' by adenike akinsemolu

aber adhibiret werden, vid. Pharm. Schrad.

Schiff-Pech, vid. Pech.

Echlingbaum, Serber, Särber, Baum.

Rhus, Sumach, Rhu, Rho.

Wächst an etlichen Orten in Italien, Frankreich und Spanien, auf felsichten Orten. Die Frucht darauff wächst Traubenweise, wovon das Semen Sumack zu uns gebracht wird. Der Saamen und Blätter adstringiren, daher sie den übrigen Bauch- und Monats-Fluß hemmen, äußerlich aber wider den Ausgang des Mast-Darms gut sind. vid. C. Chf. Lib. rar. plant. hist. Præp. Succus Sumach.

Scop.

one of the earliest references came from the 1700s in a German book published by Christopher von Hellwig in 1719. In this text, Hellwig mentioned some of the plant's medicinal properties but made no reference to Indigenous communities who likely helped him discover its use.

Indigenous communities have been using different parts of the Vakkimlo plant for thousands of years, and yet its first academic mention came from a German scientist with no credit given to the communities involved. This is a stark example of how ownership of community knowledge is eroded whilst scientific credentials are created.





New Tastes, New Worlds

Recipes from the South



चुकौनी

Chukauni

Potato Yogurt Salad

Chukauni is a potato yogurt salad that originates from the hilly region of the Palpa district in Western Nepal. It is enjoyed as a side dish and has become popular throughout most parts of Nepal and even outside the country. The main ingredients of this recipe are potatoes and yogurt. Adding spices like onion, turmeric, fenugreek, and mustard or roasted sesame powder makes this dish unique. Garnishing with green coriander leaves adds a unique flavour to it. Chukauni is the perfect option for gatherings, potlucks, and picnics, especially during the summer months. It is also a great option for vegetarians and vegans.

Ingredients

- *Potato*
- *Yogurt - Plain, Full-fat / Low-fat (Cow / Plant based Milk)*
- *Onion*
- *Mustard Powder / Roasted Sesame Powder*
- *Salt*
- *Turmeric Powder*
- *Fenugreek Seed*
- *Green Chilli (Optional)*
- *Mustard Oil*
- *Cilantro*
- *Lemon*

Method

1. Boil the potatoes (1/2kg) until tender
2. Peel the potatoes once they are cool, cut into chunks and put them in a large bowl
3. Add yogurt (500g), chopped onion (100g), chopped chillies (optional), lemon juice, and salt (to taste)
4. In addition, mix in mustard powder or roasted sesame powder
5. Mix everything well and adjust salt and lemon to your taste. If the yogurt is too thick add a little water
6. Heat the mustard oil (or other vegetable oil, 2–3 tablespoons) in a small pan. Add fenugreek (1/2 teaspoon) to the heated oil. As the fenugreek seed starts to turn dark brown, remove from the heat and add turmeric powder (1 teaspoon)
7. Pour the hot oil mixture into the bowl. Mix everything well, adjust seasoning, and garnish with chopped green cilantro
8. Serve Chukauni at room temperature or chilled





Turon

Imagine yourself on the beach of a tropical island with a refreshingly ice-cold coconut water in one hand but nothing in the other. Turon, a banana caramel spring roll, would fix the problem. The name turon is probably inspired by the Spanish verb *turrón* (to toast) and not the Spanish snack *turrón*.

Like the marriage of sun and sea, this spring roll celebrates life in the Philippine archipelago where bananas grow abundantly. But no matter the season, turon will surely satisfy your longing for sweet and sunny moments.

Try it and taste the sun!

Ingredients

- 6 pieces of plantain, diced
- 1 cup ripe, sliced jackfruit (frozen is okay)
- 1 1/2 cup sugar
- 12 pieces spring roll wrapper
- 2 cups cooking oil

Method

1. In a pot, mix sugar, banana, and jackfruit.
2. Turn the heat low until the sugar melts. Let it cool down.
3. Pour a scoop of the compote into the spring roll paper and wrap it.
4. Once you have your rolls, cover them with sugar and fry on medium heat until golden brown.

The Postcolonial Trivia Quiz

Prepared by Matthew Fitzpatrick



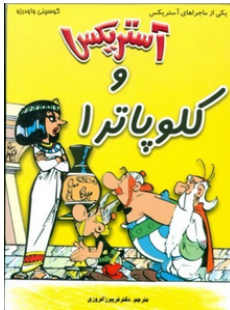
Round 1 *Flags*

What do these countries have in common?



Round 2 *Cultural imperialism*

Name the book and the language it has been translated into.



Round 3 *Decolonising*

What was the last colonial power to exercise direct civilian rule over these now independent countries?

1. Vietnam –
2. Nigeria –
3. (Western) Samoa –
4. Namibia –
5. Papua New Guinea –
6. The Philippines –
7. Angola –
8. Singapore –
9. Tunisia –
10. Indonesia –

*answers on page 20

* Australia

Matthew Fitzpatrick

The Kaiser and the Colonies

watch the lecture



'the emperor' by adenike alinsemolu



HEINRICH
BOLL
STIFTUNG



Call Them Home

I stole a home
I fled the cold for heat
Feeling my way
From fringe to heart
I broke the dark to see

A part of limb congeals
I cut the vein to heal
Piercing my skin
To feel some heat
I swam from shore to sink

A broken door reveals
I rode the squall at sea
Peeling away
The fringe of leaves
Foresworn is not foreseen

listen to the song





* Germany

Annick Eimer

Radical Transparency

Book Review of the
"Atlas of Absence:
Cameroon's Cultural
Heritage in Germany"





The Atlas of Absence is a non-fiction book published by researchers from the Technical University of Berlin. The atlas is about the cultural assets of Cameroon in the collections of German museums. These include musical instruments, textiles, weapons, jewelry, everyday objects, ritual statues, and masks. German colonial powers stole these objects at the end of the 19th and beginning of the 20th century. The researchers call them "subjects" and not "objects" because they have an agency. Many are endowed with unique powers, cross-generational histories, a character, and some even with a will and a language. The researchers' aim is to make the absence of these subjects visible - in Germany and Cameroon.

In Germany, most of these subjects are gathering dust in the basements of museums. In Cameroon, communities are often unaware that these subjects exist. The researchers were able to find 40,000 objects, far more than they expected and five times more than Cameroon has in its own museum in Yaoundé. The researchers have listed each one of these subjects. This list is not included in the atlas, however, but is available online as an appendix. The atlas itself is more of a worthy stage for these subjects, which are so important for the culture, history and identity of the communities in Cameroon. It shows the extent of the German researchers' collecting mania in the colonial era in the form of hand-painted maps.

Answers to The Postcolonial Trivia Quiz

Round 1

All of these countries include territory that was a German colony.
(Namibia, Samoa, Togo, Papua New Guinea, Nauru, Tanzania, China, Marshall Islands, Cameroon)

Round 2

The Hobbit - Japanese - Asterix and Cleopatra - Farsi / uAlice in Wonderland - Swahili / Chronicles of Narnia The Lion, the Witch and the Wardrobe - Indonesian/Bahasa Indonesia

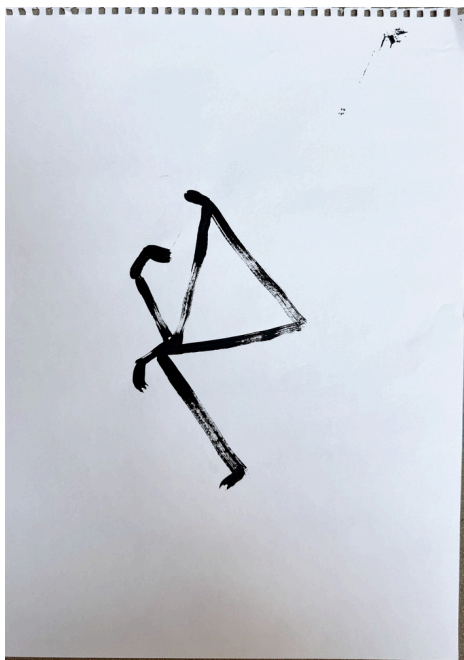
Round 3

Vietnam - France / Nigeria - Britain / Samoa - New Zealand / Namibia - South Africa / Papua New Guinea - Australia / The Philippines - US / Angola - Portugal / Singapur - Britain / Tunisia - France / Indonesia - Netherlands

A lovingly designed selection of subjects gives an idea of the wonderful things that lie dormant in these collections. Scientific contributions show the many facets of the great injustice that was done to the communities in Cameroon. The chapter entitled "And now?" brings together contributions that deal with the question of how to deal with this new knowledge. One of the editors, Bénédicte Savoy, once said in an interview, "I am driven by the need for radical transparency because once things have been said, they can be dealt with much better." It is precisely this transparency that the Atlas has created.



Assilkinga, Mikael et al.: Atlas der Abwesenheit: Kameruns Kulturerbe in Deutschland, Heidelberg: arthistoricum.net-ART-Books, 2023.
<https://doi.org/10.11588/arthistoricum.1219>



'the thinkers' by lkhamasuren munkh-erdene



*This zine was born from discussions and reflections on
'Power and Knowledge' during the Alexander von Humboldt
Foundation's Humboldt Residency Programme 2024.*



Find out more about this and other projects conducted by the participants of the Humboldt Residency Programme 2024.
