

Transitions in Art, Culture, and Politics: An Introduction

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This volume is a collective critical celebration of the work and legacy of Rosemarie Buikema, a Dutch academic, originally trained in Dutch literature, who has become a household name in the fields of gender and postcolonial studies, art and curating, transitional justice and human rights in the course of her intellectual career. We have not compiled a *liber amicorum*. Rather, this volume aims to express a kaleidoscopic engagement with Buikema's many scholarly interventions across diverse disciplines and genres, deeply embedded in a practised feminism, but also reflecting institutional settings and broader political arenas.

One of the main contributions Buikema has made in the humanities in general, and in gender and postcolonial studies more specifically, is to have developed a cultural critique in a new but also 'recycled' way (most recently, see Buikema, 2020), provokingly pleading for a 'politics of definition' that solicits us to be aware of our own language and vocabulary in order to redefine and empower the political field, the agency therein, and the autonomy required for thinking and living beyond the strictures of patriarchy, oppression and authoritarianism. Her work always pushes towards the foundational rethinking of our representational categories, appropriating the symbolic and the imagination, and infusing it with new political power, which can lead to institutional changes, inclusion in practice and a manifestation of social justice.

While pursuing these objectives, Buikema manages to intersect the field of gender studies with the arts, as well as legal and transitional demands, cultural and memory studies, and the politics and poetics of representation at large in various forms, including literature, art, music and sculpture (Buikema, 1995; 2003; 2004; 2006; 2014; 2017; 2018b; 2020). Her work across scholarly and societal sectors develops curatorial practices that engage the broad public sector in order to raise awareness of the foundational issues of culture, diversity and inclusion. Much of Buikema's work has been propelled by her witnessing the events surrounding the publication of the *Truth and Reconciliation Commission of South Africa Report* (1999), which

inspired her to analyse in a differentiated manner how traumatic memories can be relived, both collectively and individually, through narrative and storytelling, but also, and even more effectively or sustainably, through the *recycling* of matter, both in their material and meaning-making dimensions. It is this eclectic, versatile and creative approach, combined with a rigorous practice of cultural analysis and deeply embedded in various strands of feminist and postcolonial theory, that allows her work to become poetic and inspirational as well as politically incisive. It also shows the price and bargain of the healing that is needed to make transitions possible on the cultural, socio-political and symbolic levels and ensure lasting transformations. In Buikema's work, this approach is realised from both institutional perspectives, such as academia or governmental constituencies, and more marginalised positions and standpoints, thereby carving out new ways of *doing* gender, democracy and citizenship.

Everything said so far is substantiated in and by her many books and other publications, be it – most recently – *Revolts in Cultural Critique* (2020) or the edited volume *Cultures, Citizenship and Human Rights* with Buyse and Robben (2020). As readers of these books, we get essential insights into the constitutive role and transformative force of art in political transitions: the ways in which art is always connected to political events, often traumatically and violently, such as in the case of post-apartheid South Africa but also within Europe, where multidirectional memories connected to the Holocaust as well as deep histories of colonialism and totalitarianism intersect with art and a continued concern with and commitment to issues of democracy, citizenship and human rights.

Art, in Buikema's view, has the crucial function of reporting on and bearing witness to social phenomena, but also of enacting transformation and reconciliation via its own, always medium-specific, aesthetic practice. Her more recent work on global curating and decolonising the museum (also represented through the online Museum of Equality and Difference, MOED) shows precisely how to do gender through theoretical, methodological and material engagements, and how to pay meticulous attention to contested legacies, fraught memories and gendered and racialised histories. Furthermore, Buikema's 'politics of recycling', her core idea in *Revolts in Cultural Critique*, signifies the need to think about transformation in relation to past histories, and from there to rethink genres and rework methods. The need to pay attention to the role that gender plays in social transitions, transformations and historical disruptions remains central throughout her work, as is shown in her continued analyses of intellectual figures, writers and artists such as Charlotte Brontë, Virginia Woolf, J.M. Coetzee, William Kentridge, Phila Portia Ndwandwe, Wim Botha, Philip Miller and many more.

Arts, Power and Transformation

For Buikema, the arts offer the main arena in which to engage with social and political debates, whether within the Netherlands or transnationally. But the arts are never at the service of politics, according to her. Art does not need to become hijacked by any specific political agenda. On the contrary, for Buikema art is most transformative via its aesthetic form and its performativity. And it is important to note that it is this force of art – in its material and aesthetic dimensions – that she believes leads to change in the political reality of conflicts and social traumas. To provide an example of this commitment to artistic (re)presentation, we should look at the work on the subject of Sarah Bartmann, who has become iconic in gender and postcolonial studies with respect to the re-materialisation of a deeply problematic issue of representation that, however, also takes flight by way of artistic forms of representation – concretely to be seen in the South African sculpture by Willie Bester (2000) – thereby exceeding the seemingly naturalised assumption of what we see, but also hear from and about Sarah Bartmann. Buikema's analysis – in her by now seminal text “The Arena of Imaginings: Sarah Bartmann and the Ethics of Representation” (2009, 2018b) – goes further than the attempt to immortalise or memorialise the life and times of an abused Khoi Khoi woman, repurposed by Western scientists and exhibited in public freak shows, to finally be returned to her contemporary post-apartheid South African homeland. For Buikema, if attention is paid to what art can do when it is engaged in meaning-making practices, Bartmann's representations become an arena where we can question what form collective memory should take, and who has the right to (re)present. As a cultural critic, Buikema's approach attends rigorously to the difficult topic of (re)appropriation; yet she does not simply argue against appropriation. Much more effectively, Buikema makes it clear that a sincere cultural analysis needs to look into the danger of (re)appropriation as something inherent to cultural and critical engagement in order to become accountable for one's analysis. Attending to the questions and materials at stake in such medium-specific ways is what makes all the difference.

The same can be argued with regard to Buikema's literary analyses. To only mention some examples, in her analysis of complex novels such as *Disgrace* (1999) by J.M. Coetzee and *Agaat* by Marlene van Niekerk (2004), Buikema works to propel the force of the text towards the unmasking of power differentials and structures of injustice without at the same time renouncing the complexity of literature, thereby avoiding flattening out the inherent aesthetic power of the text itself for any ideological political gain. Instead, her analyses aim to release the political power of a text through the recognition and unearthing of its literary and aesthetic specificity.

And finally, in Buikema's deeply engaged work of visual analysis, e.g. on Phila Portia Ndwandwe in "Monumental Dresses: Coming to Terms with Racial Repression" (Buikema, 2012a), she introduces her concept of the 'poetics of scrap' by showing how everyday material used by the poor, such as plastic bags, can function as a way to redeem and memorialise the death of a South African freedom fighter who had been missing since 1988. If for a moment we dive deeper into this specific case, Buikema shows that without the Truth and Reconciliation Commission the truth about the disappearance of Phila Portia Ndwandwe could have never come to the surface. As it turned out when the truth about this specific incident was unearthed, she was murdered by the hand of the security police because she did not want to collaborate with them and turn into an *askari* (Buikema, 2012a, 43). For a cultural critic, as much as for an artist, the next question from there is: how could the recollection of Phila Portia Ndwandwe be brought into the public memory without at the same time recreating a purely victimised representation that repeats the violence done? That is, how can the suffering of the past lead to something significantly different, something that is not just symbolic reconciliation? On the back of these complex dynamics, this is what Buikema's texts and overall work consistently emphasise: art can play a crucial role in creating an alternative visual language and in offering new registers for comprehending transition. The dress for Phila Portia Ndwandwe, made of blue plastic bags, covers her nakedness and thereby restores Ndwandwe's humanity. As Buikema so cogently writes:

The dress thus both restores Ndwandwe's dignity and her agency. This dress negotiates between the seen and the unseen, the said and the unsaid, the known and the unknown. The exhumations most literally brought hidden truths to the surface in such a way that this surface will never be the same. In that vein, the dress performs a sense of redemptive truth as well as a sense of restorative justice for both the perpetrators (or those who suffer from identifications with this position) and the victims. In this context, the very materiality of the plastic dress opens up possibilities to think about the historically raced and gendered space of South Africa in a different way for both the oppressor and the oppressed. The blue plastic shopping bag, which really is omnipresent in South Africa, is paradigmatically related to the blue plastic bag that at least minimally warranted Phila Ndwandwe's dignity as well as her agency. The present and the past, the personal and the political, truth and justice acquire a specific form through the reuse of a plastic shopping bag as a dress. (Buikema, 2012a, 59)

Political transitions and transformations – be it the evolution to a more democratic regime, as was the hope in the context of South Africa, but also other transformations in Europe and more specifically in her own country, the Netherlands – are, as Buikema

(2020) writes in *Revolts in Culture Critique*, always a process of *reiteration* that should lead to manifestations of inclusion, practised diversity and social justice. This means remembering history in such a way that repetition re-forms, re-purposes and overhauls material-semiotic relations. The recycling of stories and materials can set historical relations in motion between perpetrators and victims, oppressor and oppressed. The monumental dress of Phila Portia Ndwandwe shows an attempt to embody the Truth and Reconciliation process in South Africa. It visualises new collective ways to bring to light different and conflicting histories. Transition and reconciliation have thus become not just a process, but a rhythm, a pattern, and a way to materialise what has remained un/seen, un/spoken and un/conscious. In her work, Buikema stresses the revolving and recycling as a transformative praxis in the arts. This artistic analysis and this practice show new ways to inscribe memory into a postcolonial, post-apartheid, post-transitional realm of justice. Fleeting and flimsy blue plastic bags can indeed come to function as redeeming and reparative. Her ‘politics of recycling’ means that it is the dialogicity, the materiality and medium specificity of art that make the artefact able to convey and perform contested truths in all their layers and complexities (Buikema, 2020, 90, 96).

Pathways to global justice

The variety of contributions in this volume are a testimony to the breadth of Buikema’s oeuvre, her influence in many fields in the humanities and beyond, but also the polyphony and multivocality of genres, styles and media (re)presented in her work. Articulated both in Dutch and English, the articles of this volume show a legacy that is poised between the local and the transnational, the poetic and the political, the personal and the collective, the symbolic and the material. The many voices gathered here are also a sign of our contemporary times: how a wide network of feminist solidarities is constructed over a long arc of time, intergenerationally, through both symbolic and institutional means, sometimes hypervisible, sometimes very much made invisible, but always functioning as strong ties that empower us to reconfigure the infrastructures of academic relations, social engagements and political activism.

There is no better introduction and framing to these pathways and interdisciplinary interventions than to add the voice and scholarship of Rosemarie Buikema herself. The chapter “De huid van de feministische dekoloniale wetenschapper: genderstudies en de kunsten” was originally written in English as “The Skin of the Feminist Decolonial Scholar: Gender Studies and the Arts”¹ and translated into Dutch

¹ The chapter is to be published in the volume by Torres, A., Pinto, P., Hearn, J., Shefer, T. and A. von Alemann (eds). *Routledge Handbook of Global Feminisms and Gender Studies: Convergences, Divergences and Pluralities*. London: Routledge, in press.

by Asaf Lahat for this volume. However, it was originally conceived as a lecture for the opening of the academic year of the Faculty of Humanities at Utrecht University on 7 September 2021 entitled “De huid van de wetenschapper”. The different layers and applications that this text has gained in its trajectory is exemplary of the work of Rosemarie Buikema. The text connects and weaves together the different strands of thought, scholarship and curational practices, as well as different mementoes, networks and publics that Buikema has created throughout her career, and which are reflected in the different contributions to this volume.

As editors, we decided to organise the book along four main themes, which are better described as pathways to the various trajectories of Buikema’s intellectual legacy of thinking and working within and beyond academia. These pathways are represented through the thematic dimensions and theoretical horizons of Buikema’s work as envisioned in the intellectual dialogue with colleagues, collaborators and current and former students. They can also be seen as the main hubs of engagement between theory and practice, as we have discussed above, by showing how theory, practice and materiality are deeply entangled to produce artistic and also political transitions. Before we conclude these introductory remarks, we would like to pay tribute to these main pathways that Buikema has traversed throughout her work, life and career, both within and around institutions such as academia and the museum world. Cultural critique is the main framework through which her perspective of the world and the analysis of its biased mainstream representations is framed. She uses the visual arts, feminist theory and postcolonial critique as her primary toolbox to unearth structures of power. And she never forgets that utilising these tools on diverse cultural art products, novels or musical composition, as much as on infrastructures of solidarity and feminist activism, are the main ingredients to keep alive the hope for transformation towards a more just society.

CRITIQUE

Signification, therefore, involves power and control.
(Buikema, 2018a, 90)

Critique is central to feminism, and it remains so in the ongoingness of feminist debates. If, as Buikema states in the above epigraph, ‘signification (...) involves power and control’, then it is one of the foundational drives of gender studies (and various other critical studies) to *critically attend to* the what and how of power and control in our past, present and future. And yet, the actual complexity of the above statement resides in its insight that the involvement of power and

control is not just a one-sided, merely majoritarian issue. Rather, all forms of signification involve these dimensions. Critical interventions aiming for the transformation of inherited and hegemonic structures of power and control are not exempt from the insight that 'signification, therefore, involves power and control'. The question of critique in feminist analyses is then no simple matter. What it requires is a form of critique that does not stop at mere opposition and negation, allowing itself to say only 'no' and then take a rest. Different from any dualistic approach, what feminist critical interventions teach is the requirement to work towards a sufficiently complex accountability in view of the always more than one-sided dynamics of signification as the materialisation of specific worlds.

Cultural critique understood in this sense is practised throughout Buikema's oeuvre. It can be made explicit by her differentiated attention to the critical matters at stake – what she calls *medium specificity* (e.g. Buikema, 2012b) – and by the capacity to think with a more complex temporality than merely the linear, one that in her words can be said to *revolve* rather than progress (Buikema, 2020). Such combined critical efforts, attending both to the phenomena under investigation, i.e. *what* is at stake, and to the complicated dynamics of signification, i.e. *how* the matters at stake unfold, are central concerns emerging from her work. This section pays tribute to this specific cultural critical trajectory. All contributions in this section are deeply engaged with the transformative quality of cultural critique in such situated and accountable ways.

The section opens with two of Marlene van Niekerk's poems. Thematically, these poems address matters of our critical 'today' (anthropogenic climate change, exploitation of the Earth), and they do so in a situated way (South Africa). Yet, via their poetic form, readers enter much broader horizons, even the cosmos itself, and thereby find ways to deeply sense how entangled – critically messed up – 'today' has become. Attention to medium specificity as a critical transformative power remains central also in the second contribution by Maaïke Meijer. Re-engaging with Buikema's earlier analysis of Coetzee's novel *Disgrace* (1999), and continuing it by producing insights on white hegemonic masculinity in that novel, Meijer elaborates on the critical force of literature in processes of social transformation and political violence. The next contribution, by Liedeke Plate, takes as a point of departure virulent images of victims in the recent Turkish-Syrian earthquake. In her discussion of these events, Plate combines cultural critique inspired by Buikema with an inquiry into the specific role art can have as a societal agent of change. From there we move to the co-authored contribution of Vasso Belia, Laura Candidatu, Gianmaria Colpani and Milica Trakilović. Their text provides further reflections on the polysemic relationship between culture and critique in Buikema's work at large, and their own personal encounter with it. Having also been students of

Buikema in the past, Belia et al. produce a multilayered account of the influence that Buikema's feminist cultural critique has had on their individual work. Jesse van Amelsvoort also shares such deeper and personal connections in his contribution on questions of cultural critique in the Anthropocene. Returning to central aspects of Buikema's feminist and postcolonial thinking, his discussion moves to the question of 'what kind of critique is necessary' in view of the contemporary climate catastrophe. The section is closed by Jasmina Lukić, another of Buikema's long-term collaborators in different transnational Gender Studies contexts. In resonance with Buikema, her contribution once more emphasises the importance of literature, and especially its method or practice of close reading, as having an impactful potential 'to reveal the world'.

TRANSITIONS

(T)o illustrate the many complexities associated with the decolonial transitions of public spaces and the building of genuinely inclusive and postcolonial spaces and imaginaries.

(Buikema, 2018b, 195)

In her work on #RhodesMustFall, Buikema explores the contested legacies of European imperialism. Here, the notion of revolt, as deployed in Kristeva's later work, implies a process of self-reflection and working through, a radical transformation but also a return (Buikema, 2018b, 200). Therefore, the radical transformation, as proposed for example by the #RhodesMustFall movement, needs to come to terms with its intellectual heritage, in order to transition and project an inclusive future for all, as Achille Mbembe also emphasises (ibid.). It is not a call to burn the past to ashes, or to turn our back on Europe, but an invitation to see repetition as a way to innovate and create new futures. As Buikema (2018b) writes: '[t]he working through of the matter of history and the construction of contemporary knowledge diasporas is being encouraged, supported and necessitated, not so much by processes of nation-building or Africanization, but by the broader process of globalisation' (202). This repetition with a change is how the self-evident nature of Eurocentric imaginaries is questioned and contested, and the colonial archive reordered.

This line of enquiry is the inherent combination of the work of postcolonial and decolonial theorists. For the postcolonial critic, 'post-' always entails an engagement, however antagonistic and conflictual, with the past whose continued influence and impact in the present needs to be scrutinised. The decolonial approach, somewhat differently, proposes instead a delinking with the colonial legacy of the past, and engaging with a recuperation of the heritage and culture

preceding colonial times. While, of course, a return to an uncontaminated past could be seen as utopian, the difference lies in the idea of transitions either as entanglement – as in the case of the postcolonial – or as delinking – as in the case of the decolonial. Characterised by the ‘politics of recycling’ and ‘the poetics of scrap’, both perspectives are included in Buikema’s work. As illustrated above, working through the interrelated legacies of erasure and exclusions enables both new relations of signification and novel representations (204). These transitions entail the inclusion of forgotten voices, material and imagined, that should be recuperated, recycled and repaired. By maintaining a relation between art, culture and politics, the painful memories of the past are not forgotten or repressed, but worked through and transformed.

This is beautifully illustrated by the opening poem by Diana Ferrus, who famously wrote a poem on Saartjie Baartman (Sarah Bartmann), one of the main areas of expertise of Buikema (2018a), who is here recollected in her nurturing and inspiring nature. Lies Wesseling focuses on the genealogical inquiry into Zwarte Piet (‘Black Pete’) to gain deeper insight into the multiple semantic layers of this cultural icon, and to make a so far overlooked connection with the forgotten history of child labour that was so crucial to early industrialisation in Europe. Eva Hayward, Lieks Hettinga and C.L. Quinan share their insights into trans artistic practices, not aiming for a categorical delineation of what ‘trans art’ is, but rather, suggesting its motions and instantiations, proposing trans as an optic and mode of viewing, analysing and representing. Agnes Andeweg introduces the notion of the Dutch Southern Gothic, connecting to one of Buikema’s main areas of expertise and passion, the gothic, as a form of cultural critique that allows us to see transitions as erupting from a repressed past or truth (Buikema and Wesseling, 2006; Buikema, 2013). Like no other, this genre has allowed the colonial unconscious to erupt into modernity, creating disruption and a call to justice and retribution. Doro Wiese continues with her analysis of William Kentridge’s *Black Box*, one of Buikema’s battle horses (Buikema, 2016), where the hidden history of the Holocaust intersects with that of German colonialism, the Herero in Namibia, creating a complex application of the notion of multidirectional memory, in which again materiality, music, light and shadow become key features of denunciation and transitions. Very aptly closing this section, the intervention by Layal Ftouni, Magdalena Górska and Jamila Mascot on “Revolt: The sense and non-sense of Kristeva” focuses on the notion of revolt that Buikema foregrounds as a strategy and as a concept for transformative thinking and practice (Buikema, 2020a). Drawing from Kristeva’s notion of revolt, understood as a process of movement and repetition and not as a singular moment of breaking away, Buikema’s work emerges as invested in a politics of transition which signals transformation as well as return.

CURATION

Innovative ways of looking, listening, and speaking are often developed within the domain of the arts. Artistic practices as sites of critical creativity can contribute to different ways of seeing the world around us. (Buikema, 2019, 11)

Postcolonial feminist scholars, activists and artists have interrogated, challenged, redefined and forever changed the parameters of what art is and does; and they have emphasised the role art and curating play in shaping narratives, cultural values and social perceptions.

The liaisons between art, the curatorial practices of museums, social justice and the power of the imagination are also at the core of Buikema's research and cultural commitments. Taking Buikema's scholarship as an example of a long tradition of thinkers and public intellectuals, we are invited to look at works of art in their intertextual and contextual entanglements; in their specificities of forms, material(itie)s and semiotic resonances; and at the role of museums in challenging patriarchal and colonial norms, amplifying marginalised voices and contributing to a more just and equitable society. In this vein, works of art made in periods of political transitions, as well as cultural artefacts more broadly, are understood as carrying the histories and memories of oppressive systems, but also as producers of alternative imaginaries that can disrupt hegemonic histories of representation, and are able to incite dynamics of identification that empower communities. The role of the curator, as a cultural critic, is then one of making such representations and imaginaries emerge and enter into a dialogue with each other; and to allow viewers, audiences and readers to encounter them and be affected. The act of curating, through this critical and intersectional feminist lens, therefore becomes a space for 'creating ways of seeing that counter social injustice' (Buikema et al., 2019, 1), a space for making visible the invisible yet very material dimensions of historical, cultural and social power inequalities, and for opening opportunities for critical dialogue, reflection and transformation.

In different ways, the contributions collected and curated in this section touch upon these social, ethical, symbolic and political connotations of art and its modes of curation.

The poem by Maria Barnas, written for Rosemarie Buikema, playfully touches on psychoanalysis, and opens a space where art, theory, the political and the personal meet. In the contribution by Bart Rutten and Maarten Prak, the financial constraints and challenges of Dutch museums are discussed in relation to their gendered and racialised norms, to zoom in on the question of what happens when 'the world' enters the museum. With Phoebe Kisubi Mbasalaki we turn our gaze towards a specific artwork, Willie Bester's sculpture of Sarah Bartmann (2000), and

its politics of representation. Kisubi Mbasalaki discusses the sculpture in terms of the risks of reproducing sexist and racist appropriations, and in conversation with the ruptures that took place at the University of Cape Town in 2015-2018, after the student protests calling for the university to be decolonised. Dutch museums and heritage institutions are the focus of Mineke Bosch's intervention, in which she discusses the significance of objects for the history of women's movements, and of knowledge about gender. She also stresses the importance of collaboration between historians and curators in dealing with historical objects. In the article by Astrid Kerchman, Rosa Wevers and Alessandra Benedicty-Kokken, the crucial role of collaboration – between and among artists, scholars, critics and art institutions – is discussed in and performed by the piece itself. Taking MOED (the Museum of Equality and Difference) as its starting point, the text interweaves an interview with artist Iris Kensmil with broader reflections on the meaning of feminist leadership within an institutional context, and the role of art in relation to dynamics of emancipation, representation and resistance. The contribution by Tamara Shefer focuses on contemporary post-apartheid South Africa and articulates how Buikema's feminist postcolonial conceptualisation of the 'poetics of recycling' points towards collaboration across modalities of art, activism and academic scholarship; which opens up productive possibilities for imagining safety, freedom and justice for all. Finally, Jeff Hearn walks around the edges of art, science and politics and proposes a new take on the humanities through the notion of wandering. His writing and wandering can be seen as a way to mobilise and move around concepts, disciplines and methodologies, making and unmaking theoretical, personal and political relations.

INFRASTRUCTURES

Implementing new structures and new knowledge perspectives takes time and continuous efforts in the development of conceptual and methodological frameworks.

(Buikema, Plate and Thiele, 2018, 1)

Besides praising her intellectual work, we also want to pay tribute in this volume to the inspirational role Rosemarie Buikema has had as an academic and how she brought (and still brings) so many generations of colleagues, students and scholars together. In her capacity as the Director of the Graduate Gender Programme, Buikema has managed like no other to intersect the field of gender studies with art, legal and transitional issues, cultural studies, memory and the politics of representation. Her work has also engaged with many different structures and institutions, to raise awareness on issues of culture, diversity and inclusion. We can

think once again of the various curatorial practices and her multiple engagements with the public sector. MOED is an important example of this, among many others.

Since her early days teaching gender in Utrecht, Buikema has been an essential factor in the growth and success of the Graduate Gender Programme. But this book is also proof of the role that Buikema has played in numerous other embodied feminist infrastructures, both within the university and beyond. There are many examples to give here, but just to mention one, there is the book *Doing Gender in Media, Art and Culture* (Buikema, Thiele & Plate, 2018 [2009]). This book, which is used in various gender studies courses and thus read by hundreds of students every year, is a collective project in which the various knowledges produced in the Graduate Gender Programme in Utrecht are brought together. It shows (as the quote at the start of this section also highlights) the importance of developing feminist conceptual and methodological frames, but also demonstrates Buikema's commitment to doing this type of work together. This is also the kind of vision that made it possible for her to 'curate' such a wonderful, diverse and cooperative team in Utrecht and to build feminist infrastructures of solidarity far beyond Utrecht and the Netherlands.

This section starts with a poem by Antoine Buyse who describes Buikema's skills in building infrastructures beautifully through his concept of 'Rosemary's land'. Then, Suzanne Clisby and Adelina Sánchez Espinosa present an overview of the many international feminist networks and infrastructures developed in the last 30 years and the role that Buikema has played in these. The authors show how they have collaboratively created and sustained embodied infrastructures of care, and how these have supported, and still are supporting, the entry of subsequent generations of feminist scholars into the academy. They argue that these infrastructures have facilitated feminist access to higher education and career development. GEMMA and GRACE are important examples of such structures that have provided specialist training in Gender Studies to hundreds of students. Senden, Derks and Veelen write about the plea they made together with Buikema for the establishment of a Netherlands Authority for Emancipation (NEMA). Their claim is that the responsibility for emancipation should not be placed on those who suffer from inequality and that the government has to take ownership of this societal problem. Structural problems require structural solutions, they say. Emile Wennekes starts his piece from an argument that Buikema once made in an interview about women and quota. He uses her words to reflect on gender equality in his own field: classical music. With humour and interesting examples, he discusses the necessity of quota and argues that it is not always quality that makes it possible for many men to advance in their careers, but also their gender. Berteke Waaldijk, who has worked with Buikema for several decades, describes in her contribution to this volume the situation during the first few years of Gender Studies at Utrecht University.

She describes how scholars with different disciplinary backgrounds found each other through their engagement with Gender Studies. They can be seen as the first generation of Utrecht University teachers in a new and emerging field, bringing together knowledge from feminist thinkers in academia and from the feminist movement outside of the university. Rosi Braidotti and Anneke Smelik reflect on art, fashion design, and cultural practice as forms of critique and creativity. Making use of new materialism and posthuman theory, they read different art works as modes of resistance and revolt. They conclude that critical scholars, like artists or designers, are freedom fighters who have to trust their dreams so as to imagine a different future. In the concluding contribution of this section, Nina Lykke asks important questions about the complicated connections between feminism and the humanities, focusing on critique and aesthetics. Lykke shows the reader in general, and Rosemarie Buikema specifically, that retirement is actually a new beginning, and thus a portal of possibilities.

Coda

There is no better way to close this discussion of pathways to global justice than by offering some final words of recognition and thanks to Rosemarie Buikema herself. As this volume shows, the pathways to social justice that foster inclusion and gender equality have been a collective endeavour, very much inspired by the institutional, pedagogical and affective legacy generated by Buikema through her lifetime of work. These pathways have been realised and operationalised at various levels, within the academic institution as well as within the wider cultural sector and political arena, but also in her private and personal life.

This coda shows the complex webs of relations and connections that have made Women's and Gender Studies in Europe flourish, nationally as well as transnationally, under the unwavering directorship of Rosemarie Buikema since 2006. Her trademark approach for doing gender studies in arts, culture and politics has always been the construction, consolidation and maintenance of complex infrastructures of solidarity and activism, which she has inspired with her lucid critique, managed through transitions and crises, and successfully curated thanks to her creativity and humour.

The different generations of scholars, colleagues and former PhD students that are gathered in this volume show how change and transformation can only happen through collaboration, moving forward and gaining equality, while battling gender backlash and new ideological crises. But 'revolvere' means that recurrence will come with a change. Therefore, it is important to keep on doing the work. As her close colleagues, we would like to thank Rosemarie Buikema for her inspiring and

nurturing role that has sustained us through many years and many challenges, academic and beyond. What she has done first and foremost, and for which all of us will always be grateful, is a thoughtful politics of care, showing great respect for the different visions and views amongst her colleagues, combined with a strong sense of empathy for personal struggles as well as successes.

A few personal words from us, fellow editors. As editors of this book, we have navigated many seas to bring the project to its completion. It was a way to collaborate intellectually and think beyond the nitty-gritty of our daily tasks and to find inspiration in rekindling the larger goals of our mission, as recapitulated through the exemplary work of Rosemarie Buikema. We stand here together with our colleagues, many of whom have contributed to this volume, with many others missing but thinking along with us. We see this book as a volume that could never be exhaustive or representative. It is about creating pathways and an attempt to reconstruct a collective feminist vision.

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