

Summaries

Olaf Kaltmeier & Sebastian Thies: Bolivia's state of imagination: Postcolonial regimes of representation and the strategic use of culture in development. In the context of the ongoing process of postcolonial transformation in Bolivia under the indigenous president Evo Morales, notions of state, nation and citizenship are being redefined. In this article we explore how the international development agency UNDP-Bolivia positions itself, through a strategic use of cultural politics, in the field of identity politics in order to impose a new concept of the state. By focusing on the UNDP report „The state of the state“ and the documentary „The state of things“, which is an integral part of the UNDP project, we argue that even though the overall project imposes a mestizo perspective, when it is implemented in different cultural and political fields with opposed practical logics, ambiguous representations and performances result.

Matthias Krings: „Osama“ as Brand: Communication and Commerce through Images of Bin Laden in Nigeria. Soon after 9/11 Bin Laden merchandise flooded the streets and markets of, predominately Muslim, Northern Nigeria. Later on, singers and filmmakers released songs and films which commented on the wars in Afghanistan and Iraq. While the emergence of such products may be explained by the commercial logic of „politicsploitation“ (Armbrust), the meaning attributed to Bin Laden and the communicative use of his image remain largely obscure by such an explanation. In moving beyond the concept of „politicsploitation“ this essay pays close attention to a number of Bin Laden inspired products (posters, films, stickers) and interprets their significance in relation to the wider Nigerian context in which they emerged – between 2001 and 2003, a period characterised by intense political and religious debates. I argue that the local meanings and communicative function of Bin Laden images are based in the transfer of global lines of conflict – simplified and reduced to „USA vs. Bin Laden“ or „Christians vs. Muslims“ – onto local Nigerian conflicts being played out between Muslims and Christians since 1999 due to the reintroduction of shariah law in twelve of the federation's northern states. For a number of Nigerian Muslims Bin Laden serves as an icon of a new and radical brand of Islam and has become a kind of 'surrogate prophet'. To a certain extent Bin Laden's image, especially his face, has filled a gap within new visual public spaces, which emerged in Nigerian cities during the past decade and which are dominated by the advertisement of political ideologies and religious faiths. As occurs elsewhere, this kind of visual communication draws upon the anthropological logic of advertising ideas and products through the faces of well-known religious or political personalities. Within this logic Bin Laden's face developed into a brand of radical Islam and an icon of just and selfless Islamic leadership, and, as such, was used by members of the Muslim masses to communicate a new radical identity vis-à-vis both their Christian fellow countrymen and their own political and economic elites.

Marie-Hélène Gutherlet: Rwanda and the Media: Genocide as cinematic narrative and transnational media event. In this paper eight films on the Rwandan genocide are analysed, all of which were produced by African or Euro-American producers ten years after the fact. Special emphasis is placed on the examination of the *transmitters* – such as: photographs, radio broadcasts, testimonies of contemporary witnesses, documents and equipment – which were utilized by the producers to lend their films authenticity. At best these films present a convincing critique of the colonial and postcolonial hegemonic structures by way of a critical examination of the media. On the other hand, the films of a mainstream or Hollywood brand mostly just reproduced classical Western stereotypes which echo the „heart of darkness“.

Anne Jung: Fictional Realities: The Hollywood movie *BLOOD DIAMOND* and the alliance between NGOs and the film industry. The Hollywood Blockbuster *BLOOD DIAMOND*, which depicts the diamond and arms deals of the 1990ies in war-torn Sierra Leone, incited a collaboration between the film industry and the movie's director and actors with NGOs who started the campaign against the trade in conflict diamonds; this article evaluates the impact of such cooperation.

All of the parties involved in the production of *BLOOD DIAMOND* claimed to communicate the issue of conflict diamonds beyond the screen; thus, the proclaimed objective of the movie was, in addition to being entertaining, to educate viewers about the reality of conflict diamonds and thus have a positive impact on the NGOs' campaign. The article analyses why this project did not fulfill its self-claimed objective; furthermore, it discusses the conditions needed to make such collaborative efforts successful. The ambivalent role of NGO-campaigns, whose strategic goals are often characterized by market-economy criteria and not by a critical concept of intervention, is also discussed.