

Summaries

Hanna Hacker: AidToo as Interference. Strategies against Sexual Violence in the Aid Business. Taking a feminist, queer, postcolonial, and postdevelopmental perspective, the paper discusses the revelations of sexual violence in the so-called aid business. Starting at the end of 2017 with the publication of the “scandal” within the British NGO Oxfam, revelations of sexual violence in the aid business were debated internationally under the title “AidToo” in 2018/19. The paper analyses the strategies and rhetoric against violence in this field in three areas of action: firstly, feminist activism, its strategy of “speaking out”, and the structures of AidToo as a protest campaign; secondly, critical and reflective debates in online media, such as Twitter or in the blogs “Smart Development” and “AfricanFeminism”; and, finally, third, how involved institutions, especially Oxfam, dealt with the revelations. In each case, focus is placed on how actors involved in AidToo thematised or de-thematised sexualities, bodies, norms, and norm transgressions. Through the analysis the limitations and contradictions of the examined activist, media, and institutional strategies becomes clear, but so too does the importance of politically struggling, disturbing, and unsettling “aidland”, which is deeply embedded in structures of violence and inequalities.

Carol-Lynne D’Arcangelis: Feminist Invocations of “the Decolonial”. Reading Resistance/Resurgence in María Lugones and Leanne Betasamosake Simpson. In this article I juxtapose the decolonial agendas of María Lugones and Leanne Betasamosake Simpson to reveal a rich complex of similarities and differences. Situating my work in relation to the field of decolonial feminisms, I discuss how Simpson’s “kwe as resurgent method” accords with Lugones’s conceptualisation of decolonial feminist resistance as an embodied, infra-political achievement that deploys the logic of coalitions and begins with subjects who inhabit the colonial difference. However, in outlining the ultimate divergence of Simpson’s and Lugones’s respective visions, I expose the importance of a broader mapping of feminist literatures that allude to “the decolonial,” including those beyond the Americas.

Rubén de J. Solís Mecalco: Decolonising Maya Sexualities in South-East Mexico. In an exercise of questioning the official history of Mayan sexualities in the Southeast of Mexico, especially the Yucatan Peninsula, this article seeks to deepen, reclaim, and re-signify the sex-generic constructions that the Maya have been developing since the pre-Hispanic era. Mayan sex-generic constructions form part of a cosmology and religiosity that sees both the feminine and the masculine as necessary and complementary elements to archive cosmic balance. This worldview not only generated less unequal societies, as demonstrated through the outstanding role of women and non-binary people in Mayan society, but it also resisted, with its respective transformations, centuries of Spanish conquest and colonisation. From this perspective, the diversity of sexualities observed among Mayan peoples today

cannot be conceived as a product of Western modernity, but instead as a remnant with roots embedded in more ancient times. The article argues that, to start from Mayan sex-generic constructions for the study of contemporary sexualities requires generating radical dialogues and alliances on equal terms with peoples on whom the colonial hetero-patriarchal binary was imposed, as well as with Western emancipatory processes like Queer Theory.

Antje Daniel: Fragile alliances. LGBTIQ activism in the context of the intersectional and decolonial practice of the South African student movement. On March 9, 2015, Chumani Maxwele threw faeces at the statue of colonialist Cecil Rhodes at the University of Cape Town. Out of discontentment about the presence of the statue of Rhodes at the university and the critique of this discriminatory memory culture, one of the largest social movements since the end of apartheid in South Africa emerged. With *Rhodes Must Fall* and later with *Fees Must Fall*, students demanded free access to tertiary education and a university space free of discrimination and racism. Decolonisation and intersectionality were two key concepts for understanding the students' experiences of injustice and summarised the students' multiple demands at the same time. The varying meanings of decolonisation and intersectionality ensured that alliances were created between different students, including LGBTIQs students, who experience multiple forms of discrimination and often remain excluded. However, in the course of the protest, LGBTIQ students increasingly experienced discrimination and exclusion. Gender positions became contested and challenged alliances. What started with a shared demand for decolonisation and intersectionality, and a striving for a non-hierarchical space that overcomes discrimination and racism, ended in the reproduction of inequality and the development of positions of power. Alliances broke up, contributing to the fragmentation of the student movement and the emergence of counter-protests, which questioned the power critical position of the students' protests and their reproduction of inequality. Therefore, against the background of the student movement, the fragility of alliances and the need to analyse the course of the protest becomes obvious. Indeed, only through analysing the course of protests can the emergence of alliances, on the one hand, and the dynamics of power and exclusion, on the other hand, be revealed.

Manju Ludwig: Bodies in Pain: Violence and Sexually “Deviant” Male and Transgender Bodies in Colonial India. Through analysing various instances when and how the colonial state intervened in the lives of sexually “deviant” male colonial subjects, this article interrogates the historical entanglement of male and transgender sexual “deviance” with state violence. To explore the ambivalent nature of the colonial constellation and its manifold outcomes, the article first shows how colonial legal regimes created a double standard in their prosecution of non-consensual sexual relationships by negating the possibility of homosexual rape while affirming the occurrence of heterosexual rape. Secondly, the article broaches the issue of the inclusion of so-called “eunuchs” into the 1871 Criminal Tribes Act and the resulting policing and medical regime that violently disrupted the lives of the individuals

concerned. Finally, the article gives insight into the world of colonial prisons and penal settlements, in which colonial theories about the violent inclinations of sexually “deviant” men were formed while the colonial state itself experimented with modes of punishment, including forms that mimicked sexual violence and left the traces of violence on the bodies of the alleged “deviants”. These examples illustrate how, on the one hand, colonial discourses about male sexual “deviance” depended heavily on the terminology of violence, and, on the other hand, created violent disruptions for the people thus labelled.

Jens Kastner: For “independent visual thinking”. On the sociology of the art and culture of Peruvian-Mexican theorist Juan Acha. How art production is linked to the culture surrounding it and how the two influence one another is a central question for the theory of art and culture. Peruvian-born art critic and cultural theorist Juan Acha (1916-1995) approaches this question through engagement with global art theoretical debates while paying special consideration to the Latin American situation, in which the colonial foundations of economy and culture are particularly emphasised. While Acha has made an extraordinary contribution to the interdisciplinary debate on the relationship between art production and culture, his contribution has yet to become known in the German-speaking world. The primary aim of this article is to make Acha’s central theses accessible to a German-speaking audience. In so doing, the article demonstrates the relevance of Acha’s work for contemporary debates through a discussion of the central tension that arises in his work: the relationship between his empirical-theoretical insights into the reproductive function of art, on the one hand, and the emancipatory hopes that are nevertheless placed on artistic practices, on the other hand. The text proceeds in five steps: first, Acha’s fundamental plea for a sociology of art and his central concept of *no-objetualismo* are presented; second, through a comparison with other theoretical approaches, the specificities of Acha’s approach, which lies in the significance he gave to colonialism and the normative turn in redefining art, are emphasized; third, Acha’s focus on aesthetic consumption is traced and his relational method sketched out; fourth, Acha’s political commitment is examined more closely; and, finally, fifth, the influence of Acha’s work on other theorists and on the artistic movements of his time is highlighted.