

# DAPHNE FIETZ

born 22.09.1993 in Bietigheim-Bissingen, Germany

## Higher Education

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|----------------|--|
| 2017           | Wits University, Johannesburg (non-degree)<br>MA courses in Social Anthropology and Philosophy   |
| 2014 - 07/2018 | Kunstakademie, Düsseldorf<br>Akademiebrief (equivalent MFA) Visual Arts  |
| 2018 - 09/2019 | London School of Economics<br>MSc Culture and Society (Sociology Department)<br>Focus on Cultural and Political Sociology<br><br>Distinction in All Subjects<br><br>Three Times Hobhouse Memorial Prize Winner |
| 10/2019 -      | Goethe University Frankfurt<br>MA Sociology<br>Focus on Political/Social Theory, Philosophy  |

## Publications

- Fietz, D. (under review) *Ordinary Liberals versus Brexit Britain: The Re-Creation of Liberal Culture in a Moment of Crisis*
- Fietz, D. (accepted, forthcoming) *Why we Whites need to get over our fascination with racism: Towards a discourse of relationality in African Perspectives on Critical Whiteness, Past, Present and Future Formations*. Trenton: Africa World Press.
- Fietz, D. 2019. *Rational High Ground or Compromise? Liberal Strategies for Coping with Brexit*. LSE BREXIT (blog). September 20, 2019.  
<https://blogs.lse.ac.uk/brexit/2019/09/20/rational-high-ground-or-compromise-liberal-strategies-for-coping-with-brexit/>.

## Conferences

- IV ISA World Forum of Sociology, 15-18 July 2020, Porto Alegre, Brazil. Oral presentations of
- 'Liberalisms' Guises in the Civil Sphere: A Qualitative View on Liberal Performances after the Brexit Referendum' (RC18 Political Sociology)
  - 'Within Closed Distrust: The Re-Constructions of Populism's Justificatory Grammar' (RC16 Sociological Theory)

## Academic Awards

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|-------------|---|
| 2015 - 2019 | Studentship of Cusanuswerk, Germany                                       |
| 2016        | Travel Grant for Beirut, Lebanon  |
| 2016        | Award of Meisterschüler by Prof. Tomma Abts                               |
| 2018 - 2019 | Scholarship for the Wits University, Johannesburg by Cusanuswerk, Germany |

- 2018 - 2019 LSE Graduate Award
- 2019 Hobhouse Memorial Prize, Best overall performance on the Masters Programmes in Sociology
- Hobhouse Memorial Prize, Best overall dissertation on the Masters Programmes in Sociology
- Hobhouse Memorial Prize, Best overall performance with Distinction, MSc Culture and Society

### **Art Projects and Exhibitions**

- 2015 *Kunsthoch 42* Group Exhibition, UdK, Berlin
- 2016 *Imagine* Gruppenausstellung, Whitecastle Project Space, London
- 2016 Residency at Space 27, Beirut, Lebanon  
Workshop for Lebanese students about Performativity and Public Space.  
*Al Baba Sweets*, Audio-visual Work with accompanying Publication.  
The work is based on in-depth interviews with Euroamerican expats living in Beirut. It interrogated the expats' imaginary of Lebanon and their reasons to live in Beirut. Transcripts of the interviews were given to Lebanese, who deliberately commented on these. The publication included the commented version of the transcripts, as well as a theoretical introduction to the work.
- 2017 *Paul Hempt and Daphne Fietz* Duo Exhibition, Sittart, Düsseldorf.
- 2017 Project in Namibia on the memory politics surrounding the Ovaherero and Nama genocide in Namibia in cooperation with the Ovaherero Genocide Foundation. Based on archival research on documents pertaining to the proceedings in and locations of German death camp; photographic documentation of the grounds of the death camps in 2017. The work enlightens the memory politics in independent Namibia regarding the genocide, reveals how the dominant narrative conceals not only the extent of the genocide but banishes it from public memory. Archival documents referring to the places were re-enacted by Herero in collaboration with the Ovaherero Genocide Foundation and provided a second layer of meaning to the photographs
- 2017 *How are you?*, 2 Channel Video Installation. Based on a visit and interviews in Orania, a white Afrikaner settlement in South Africa which gained global fame for being the "Neo Apartheid" village. The situatedness becomes decontextualized through the fragmentation of the documentary footage. *How are you?* neither provides a narrative about Orania, nor a definition about racism, but instead uses the context and interview fragments to ask the question: Where does racism end, where does it begin?
- 2017 *Vertrauen* Group Exhibition, KIT, Düsseldorf

### **Recent Working Experience**

- 2014 - 2016 Tutor of Prof. Tomma Abts Kunstakademie Düsseldorf
- 2014 - 2016 Arts Education for lower grade students Leibniz Gymnasium, Düsseldorf

Fluent in German and English