



# LACE RELATIONS

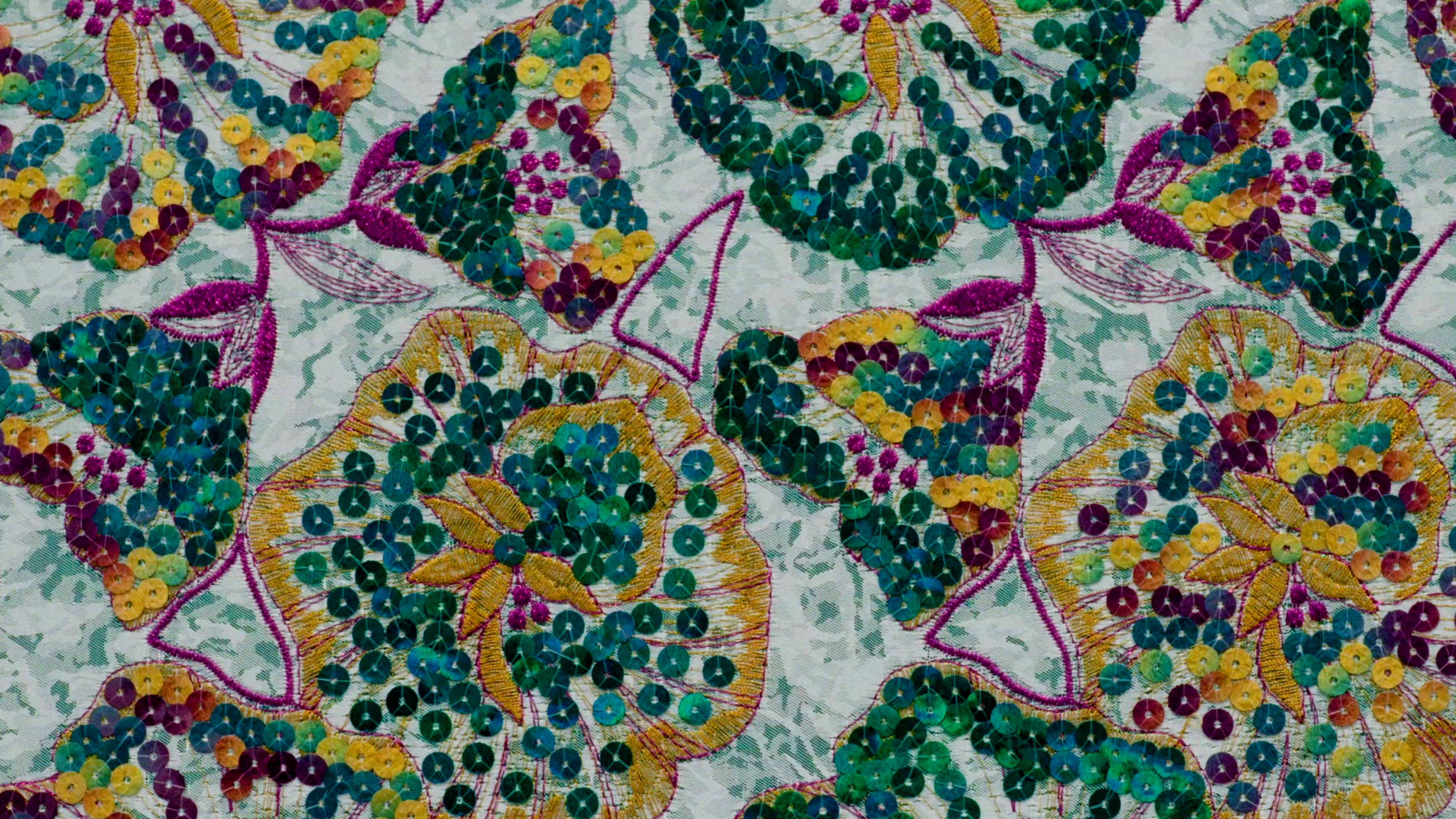
a film by

ANETTE BALDAUF  
JOANA ADESUWA REITERER  
CHIOMA ONYENWE  
KATHARINA WEINGARTNER

with

IRETI BAKARE-YUSUF  
BIBI BAKARE-YUSUF  
GRETE BÖSCH







# LACE RELATIONS

A film by

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AT 2025, 88 minutes

Theatrical release in Austria: **30 JANUARY 2026**



# LACE RELATIONS

The documentary LACE RELATIONS traces a little-noticed connection between Nigeria and Austria, told through textiles and their histories. What begins as a story about the trade in luxury embroideries unfolds into a multi-layered exploration of colonialism and power relations. LACE RELATIONS confronts colonial continuities embedded in fabrics, markets, and memory.



**LACE RELATIONS** traces a trajectory from the textile markets of Lagos to the embroidery factories of Lustenau and to the historical foundations of European wealth. Through textiles, the film examines colonial trade entanglements and makes visible the power relations that continue to operate today.

At its center is the relationship between Nigerian journalist Ireti Bakare-Yusuf and former export manager from Vorarlberg, Margarethe Bösch. Two women positioned on different sides of a little-known trade network deeply embedded in colonial structures. Nigeria appears not only as a sales market, but as an active site of knowledge, trade and creative capital, shaped by local actors such as Ireti's mother, who worked in the textile trade for decades.

From this perspective, LACE RELATIONS reveals the historical foundations of European wealth. In the 17th and 18th centuries, linen textiles from Austria, Switzerland and Germany served as a central currency in the transatlantic trade in enslaved people. Cotton from the southern United States, produced through enslaved labor, became the so-called white gold of Europe. The history of the global textile trade is also a history of exploitation, violence and cultural re-appropriation, whose structures remain effective today.



The background features a repeating pattern of stylized, overlapping leaves. Each leaf is filled with a dense, intricate pattern of small, circular motifs, possibly representing seeds or cellular structures. The leaves are rendered in a light, textured style against a solid, muted green background.

# PROTAGONISTS



**IRETI  
BAKARE-YUSUF**

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**GRETE BÖSCH**


A close-up portrait of Bibi Bakare-Yusuf, a Black woman with dark dreadlocks, smiling warmly. She is resting her chin on her hand. The background is a blurred cityscape seen through a window.

**BIBI  
BAKARE-YUSUF**

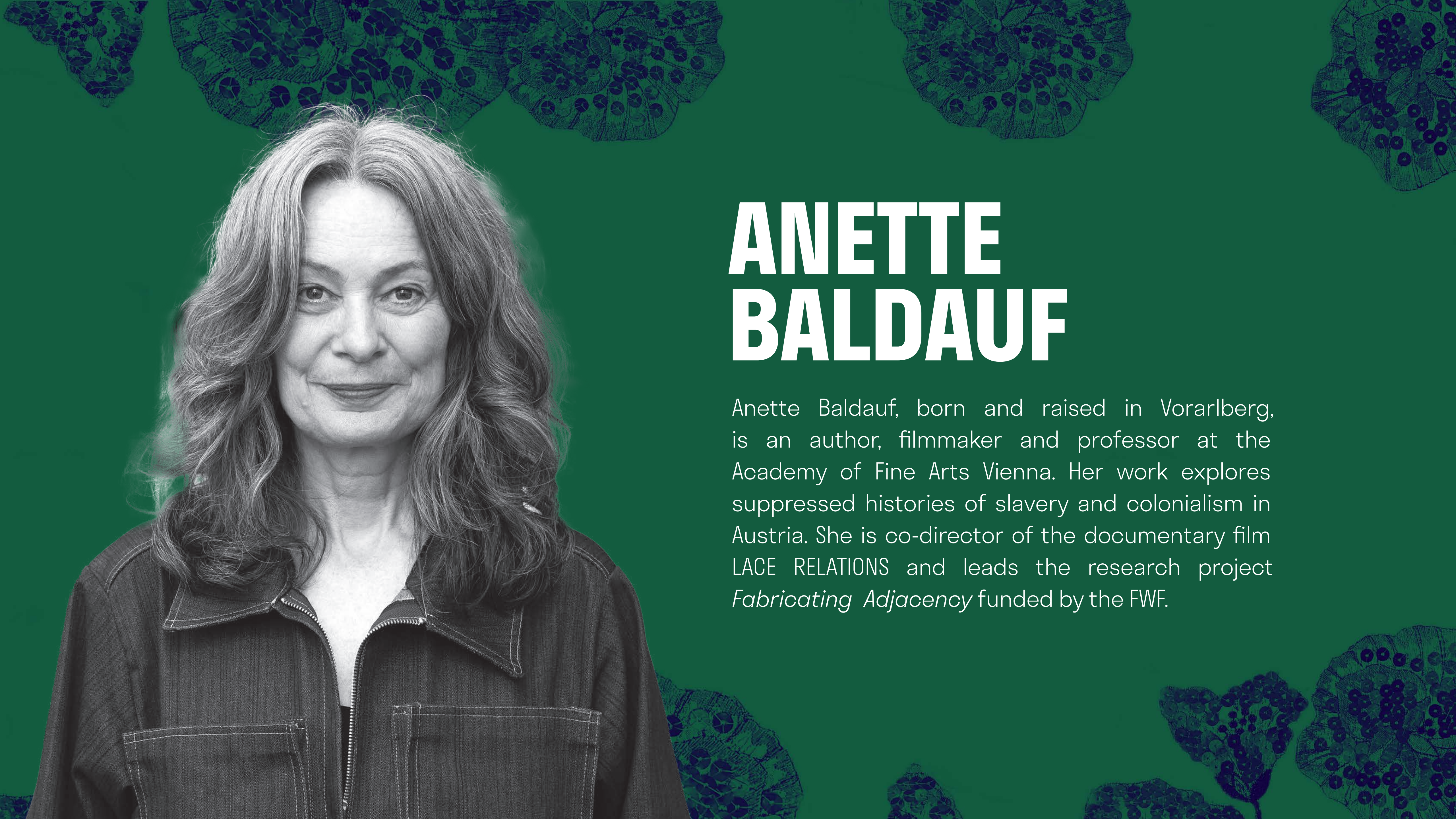
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**LACE RELATIONS** was realized in Nigeria and Austria by a bicontinental directing team: Anette Baldauf, Joana Adesuwa Reiterer, Chioma Onyenwe and Katharina Weingartner. The film not only questions historical power relations, but also reflects on the conditions of its own production, raising questions of perspective, authorship and participation.



# ANETTE BALDAUF

Anette Baldauf, born and raised in Vorarlberg, is an author, filmmaker and professor at the Academy of Fine Arts Vienna. Her work explores suppressed histories of slavery and colonialism in Austria. She is co-director of the documentary film *LACE RELATIONS* and leads the research project *Fabricating Adjacency* funded by the FWF.





# JOANA ADESUWA REITERER

Joana Adesuwa Reiterer is an Austrian filmmaker born in Nigeria, an award-winning human rights activist and an entrepreneur. She is strongly committed to empowering young women and founded Joadre, an edutainment platform for African creatives. Her work in the field of human rights has received multiple awards.





# CHIOMA ONYENWE

Chioma Onyenwe is the founder of Raconteur Productions, where she develops stories at the intersection of history, culture and identity. She initiated the August Meeting Movement and produced Nigeria's first true crime podcast *23419*. She is also a co-founder of Artdey.com and Ejima Films and works internationally as a creative producer, curator and cultural mediator.





# KATHARINA WEINGARTNER

Katharina Weingartner grew up in Vorarlberg. She is a documentary filmmaker and producer and has been working for over thirty years on radio features and documentary films focusing on decolonial practices and feminist perspectives. After many years in New York, she has been living in Vienna since 2004, where she runs the film production company **pooldoks**.



# PRESS VOICES

## CUMHURIYET (TURKEY)

**» *The film unfolds a multi-layered memory that stretches from the testimonies of a textile-trading family in Lagos to the traces of colonial heritage embedded in Europe's prosperity.* «**

*Source: Cumhuriyet – Bozcaada Uluslararası Ekolojik Belgesel Festivali sürüyor, Culture/Arts, 2025.*

## PULSE (NIGERIA)

**» *What this film does is slow us down ... It forces us to look, really look, at how deeply our clothes, our markets, and our histories are intertwined with forces outside our control.* «**

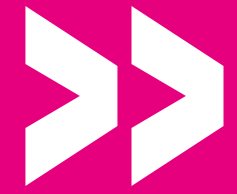
*Source: Pulse Nigeria – How LACE RELATIONS Ties Lagos to Colonial History, Entertainment, 2025.*



***BREATHTAKING  
LOCATION FOOTAGE AND  
A SOCIODRAMATIC  
NARRATIVE APPROACH  
REVEAL THE GLOBAL  
POWER RELATIONS  
SHAPED BY TEXTILES.*** >>

**BIFED 2025**

Festival Program  
Bozcaada International Festival of Ecological Documentary  
Bozcaada, Turkey



***LACE RELATIONS MOVES AWAY FROM CONVENTIONAL DOCUMENTARY STORY-TELLING AND APPROACHES ITS SUBJECT WITH A UNIQUE PERSPECTIVE THAT CLEARLY SETS IT APART.***

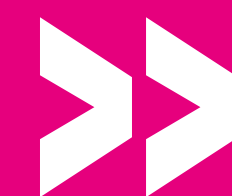
**AFRIFF 2025**

Review — WhatKeptMeUp  
Africa International Film Festival  
Lagos, Nigeria





***SPANNING THREE  
CONTINENTS,  
THIS STORY WEAVES  
TOGETHER DISTANT  
TIMES AND WORLDS.***



**WATCH DOCS 2025**

Festival Program,  
WATCH DOCS  
Warsaw, Poland



SMALLHD

# INTERVIEW WITH THE DIRECTORS

The story of **LACE RELATIONS** was developed by a four-person directing team based between Austria and Nigeria, whose different perspectives fundamentally shaped the film. Through a collaborative working process, questions, discussions, and insights emerged that went far beyond conventional documentary research.

The following conversation offers insight into this collaborative process, the challenges of finding an appropriate cinematic form, and the engagement with colonial continuities, global textile entanglements, and personal memories. The directors reflect on power structures, creative decisions, and the particular significance of the protagonists for the making of the film.

# HOW DID YOUR INTEREST IN THIS PROJECT BEGIN? >>

**KATHARINA WEINGARTNER:** Anette and I went to the Dakar Art Festival, where we also made a trip to the textile market. Before, we both had thought that the presence of textiles from Vorarlberg had severely declined, and all moved to Asian production. To our surprise, there were still so many Austrian labels to be found there. This was a start-

ing point where we both began to think about where we come from and what had happened right in front of our doorstep.

**ANETTE BALDAUF:** We grew up in Vorarlberg but never really questioned its colonial entanglements. It was only through research that this history gradually unfolded.

## HOW DID THE AUSTRIAN–NIGERIAN DIRECTING TEAM COME TOGETHER?

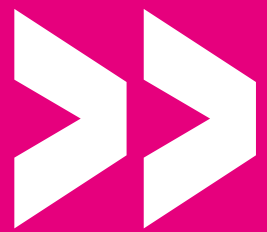
**KATHARINA WEINGARTNER:** From the very first moment it was clear that we would want the Nigerian part to be covered by creatives from there.

This is quite an unusual procedure for an Austrian documentary production. Eventually, we found our partners in Lagos, and first Joana and then Chioma came on board.

**JOANA ADESUWA REITERER:** The two-perspective approach fascinated me. I knew lace culturally from Nigeria, but through the project I learned about its industrial connections to Austria.

**CHIOMA ONYENWE:** I was drawn to questions of consumerism, capital and whose interests shape the industry. Lace plays a huge role in Nigeria, but the economic power lies elsewhere.





**ANETTE BALDAUF:** At first we researched separately and then spent a long time in conversations, negotiations and discussions. The challenge was to find a form that gives equal space to both perspectives.

**KATHARINA WEINGARTNER:** The editing process was intense. We constantly exchanged rough cuts between Vienna and Lagos. Joana and Chioma ensured that colonial responsibility remained clearly positioned within the Austrian part.

## WHY DID YOU CHOOSE SOCIODRAMA?

### **ANETTE BALDAUF:**

We wanted to address a history of violence without reproducing it and did not want to conduct interviews. When we came in contact with people working with sociodrama, it became clear that this was the form we were looking for.

### **KATHARINA WEINGARTNER:**

We are part of the system and did not want to be spectators. Sociodrama allowed us to create a form of communication within the group.

## HOW DID YOU CHOOSE YOUR PROTAGONISTS?

**JOANA ADESUWA REITERER:** Ireti seemed to be a very strong protagonist who bridges generations. Through her mother, she has a strong connection to the lace trade in Lagos.

**CHIOMA ONYENWE:** Her story allows us to show how systems of value persist. For a long time, things that came from outside were valued higher. This is slowly changing.

## WHAT IMPACT DO YOU HOPE THE FILM WILL HAVE?

**ANETTE BALDAUF:** For the first time, institutions in Vorarlberg are beginning to address their colonial history. The film has contributed to triggering this process.

**KATHARINA WEINGARTNER:** We hope the film can spark conversations in different contexts, since the textile industry has left its marks in many societies.

**Text: Karin Schiefer**

Interview originally published by Austrian  
Film Commission  
Edited for LACE RELATIONS



# CREDITS

## **DIRECTORS**

Anette Baldauf  
Joana Adesuwa Reiterer  
Chioma Onyenwe  
Katharina Weingartner

## **AUTHORS**

Anette Baldauf  
Joana Adesuwa Reiterer

## **CAMERA**

Hanno Mackowitz  
Jerry Ossai  
David Wyte  
Marie-Thérèse Zumtobel, aac

## **EDITING**

Alexandra Löwy, aea  
Anabel Rodríguez Ríos

## **MUSIC**

Bernd Fleischmann  
King Sunny Ade  
Niniola

## **SOUND**


Waheed Alao  
Hjalti Bager-Jonathansson  
Metong Mewon  
Sophie Wasserburger  
Tong Zhang, fta

## **PRODUCERS**

Katharina Weingartner

## **GREEN CONSULTANT**

Natascha Gertlbauer



**LACE RELATIONS** is a production by pooldoks film production, Vienna, produced as a Green Filming production with the support of ÖFI, ÖFI+, FFW, ORF Film/Television Agreement, the State of Vorarlberg, the City of Feldkirch, and the Municipality of Lustenau.

The Vienna-based production company pooldoks was co-founded by Katharina Weingartner and has been producing political documentary films for over twenty years. pooldoks understands documentary filmmaking as a social practice with responsibility for images, narratives, and power relations. Feminist and decolonial perspectives shape the company's working methods and narrative approaches.

[www.pooldoks.com](http://www.pooldoks.com)

## CONTACT

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