

**GRAPHIC DESIGN  
ASSISTANCE  
AT S A V V Y  
CONTEMPORARY**

# WHAT WE ARE LOOKING FOR

S A V V Y Contemporary is currently looking for support in its graphic design team and is therefore opening up space for an assistant.

One year ago, S A V V Y's visual identity was re-invented and re-developed. With the constant growth of the space, it has become necessary to enlarge the team that takes care of its visual language and consistency.

S A V V Y Contemporary is a non-profit art space. So we are looking for someone who has strong interests in the issues we tackle and more generally what one may call »contemporary affairs:« whether on a visual, political, or cultural level – or all at once.

Being committed and ready to learn is key: in fact more important than your proficiency in the usual Graphic Design programs, even though a basic know-how is asked for.

This position is offered with the idea that you will learn as much from us than we can profit from you. You will gain a tremendous insight into one of the most forward-thinking, independent art spaces in Berlin, with fundings coming from the Kulturstiftung des Bundes, Goethe-Institut, Hauptstadtkulturfonds, Auswärtiges Amt et cetera. Apart from meeting many interesting thinkers and doers, you will also be part of a polyphonic, enthusiastic and welcoming team, that gives support on all sorts of levels. Your closest team member will be Elsa Westreicher, the designer who developed the new visual identity and has been our graphic designer for two years. Born 1989, in Kinshasa (Democratic Republic of the Congo), she studied Graphic Design at Central Saint Martins College in London from 2008 until 2012 and achieved a First Class BA(Hons). Her interest in theoretical and contextual practices and a DAAD scholarship allowed her to study at the New School for Social Research in New York from 2013 until 2014. Since then she works as an independent Graphic Designer for several cultural institutions and projects in Berlin and elsewhere, as well as being an employee at the creative agency Stan Hema.

The wide gamut of projects coming up at S A V V Y Contemporary in the next year(s) will allow you to dive into form and content alike with a fast pace.

We need someone who, under initial guidance, will be capable to help with daylies (handouts for exhibitions,

floorplans, press releases et cetera) and work within the established framework of the new visual identity. We occasionally produce publications and books and develop new key visual elements for large projects (for which you will be involved in the conceptual and visual idea-finding processes). Ideally, you would be able to profit from the know-how of our graphic designer and want to professionalize your knowledge with programs like InDesign, typographic detailing, and your knowledge about print production. As we said, we want you to profit just as much from us than we do from you, so we are happy to welcome someone with basic skills but the right mindset and a good visual sense.

What you will need to bring with you:

- an interest in, or curiosity for S A V V Y's main topics
- commitment
- a sense for collaborative processes
- a sense for contemporary visual languages
- basic Adobe Creative Suite skills:
  - InDesign, Photoshop, Illustrator
- access to these programs

Please send on 15.09.2017:

- your CV
- a portfolio of work (1–5 pieces) or website link
- a short paragraph about your interest in this position

Contact:

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# WHO WE ARE

Founded in 2009 by Dr. Bonaventure Soh Bejeng Ndikung, S A V V Y Contemporary: The Laboratory of Form-Ideas is a non-profit, independent and »extradisciplinary« agglomeration of knowledges and practices that come together to form an art space, discursive platform, eating and drinking spot, a njangi house, a space for conviviality.

S A V V Y Contemporary consciously situates itself at the threshold of notions and constructs of the West and non-West primarily to raise, understand, negotiate and obviously deconstruct the issues, ideologies and connotations imminent to such structures. To tackle this journey, it seemed appropriate to invoke, convoke or deploy the »cosmogenic powers« of artists and artistic practice to guide us: S A V V Y Contemporary engages in what Paget Henry would call the »poetic power of artistic practice« to »un-name and re-name, to de-institute old selves and establish new ones, and to silence imposed voices and reclaim lost ones.«

We celebrate the plurality of epistemologies as we articulate knowledges as a means of decolonising the singularity of »knowledge.« Our efforts are thus to produce antidotes to the epistemicidal activities that have been practiced all over the globe, by accommodating and celebrating knowledges and epistemic systems from Africa and the African diaspora, Asia-Pacific, Latin America, but also Europe and North America. In so doing, we have chosen to explore other mediums that embody and disseminate knowledges like the body, music, storytelling, food/eating as well as performativity of different kinds (dance, theatre, performing and performance art, etc.) to swim against the Enlightenment conception of reason.

S A V V Y Contemporary sees itself as a performative space, on the one hand because it is a space in a constant state of becoming, but on the other hand a space that explores philosophical concepts of the embodied mind, as understood in many non-Western philosophies; thus practicing the fact that human cognition is not only shaped by the brain, but encompassed in the body that performs cognitive tasks like conceptualisation, reasoning and judgement, but also through interactions with the environment or the world at large. As much as we reference scholarship circles, we also cultivate the »academia of the fireside,« i.e. all those stories, folktales, recitations narrated around the fireside as legitimate sources. The idea hereby is not to create another/parallel canon, but to decanonise the notion of the canon as a whole.

An important part of our culture is working extradisciplinarily. With team members from twelve countries and five continents trained as biotechnologists, art historians, cultural theorists, anthropologists, designers and artists, we think interdisciplinary work is not enough, one must be able to liberate one's self from the tight corset of one's own discipline. When Glissant talks about not leaving history in the hands of historians alone, he indeed calls for extradisciplinarity. By thinking extradisciplinary, we acknowledge the limits and faults of our discipline and advocate for processes of unlearning to be able to learn something new.

In summary, S A V V Y Contemporary gives space to reflect on colonialities of power (Anibal Quijano) and how these affect histories, geographies, gender and race. It is a space wherein epistemological disobedience and delinking (Walter D. Mignolo) are practiced, and it is a space for decolonial practices and aesthetics. We propose to move with Sylvia Wynter »towards the Human, after Man.«