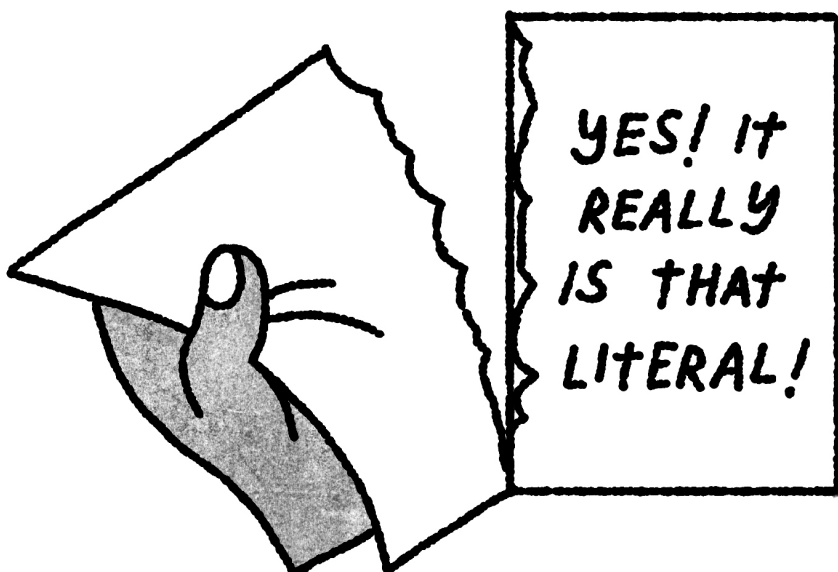


LABO*R

AN INVITATION
TO ACTION,
A BASIS FOR
HOPE

Here it is, in your hands!
The labour of several
cultural workers



RESEARCH, EXHIBITION, LABORATORY PROJECT

WITH Alaa Abdullatif Andi.Andean Aziza Ahmad Jasmina Al-Qaisi Marwa Arsanios Qusay Awad Kathleen Bomani Diego Bruno Rüzgâr Buşki Santiago Calderón Das Freie Werkstatt Prinzip Jemma Desai Santiago Doljanin DOMiD Melissa Dullius Lama El Khatib Helga Elsner Torres Fehras Publishing Practices Emmanuel Tanka Fonta *foundationClass Juan Pablo García Sossa Amirali Ghasemi Joy Gregory Daniellis Hernandez Calderon Satch Hoyt Mary Jirmanus Saba & Raisa Galofre Pekko Koskinen Pisitakun Kuantalaeng Rafał Łazar Alessandro Longo Doriane Mbenoun Medu Art Ensemble (with Kebotlhale Motseothata and Judy Seidman) Tambisan sa Sining Jamilah Sabur S A V V Y Kwata Kerala Grace Dorothee Tong Willem Van den Hoek Yoel Diaz Vázquez Jeanne-Ange Wagne Helen Wong Robert Young Ola Zielińska

ON SHOW

06.07.–24.08.2024 Thursday–Sunday 14:00–19:00

CLOSING PROGRAMME

24.08.2024

ACTIVATIONS

are taking place throughout the exhibition time, please see schedule

SAVVY TOURS IN SAVVY TONGUES

11.07.2024	16:00	ENGLISH	Billy Fowo
18.07.2024	16:00	HINGLISH	Abhishek Nilamber
19.07.2024	18:00	ENGLISH	Mokia Laisin
03.08.2024	14:30	DENGLISCH	Mokia Laisin
08.08.2024	16:00	ENGLISH	Manuela García Aldana
09.08.2024	16:00	FRENCH	Billy Fowo
11.08.2024	16:00	SPANGLISH	Daniellis Hernandez Calderon
15.08.2024	17:00	HINGLISH	Abhishek Nilamber
22.08.2024	16:00	HINGLISH	Abhishek Nilamber

Further dates will be updated on our website.

TEAM :: CULTURAL WORKERS AND THEIR (IN)VISIBLE ROLES

ARTISTIC DIRECTION Renan Laru-an

CURATION Billy Fowo Mokia Laisin Abhishek Nilamber

CONCEPTUAL TEXTS Billy Fowo Mokia Laisin Abhishek Nilamber

PROGRAM CURATION Manuela Garcia Aldana Daniellis Hernandez Calderon

PRODUCTION LEAD Ayham Allouch

PRODUCTION TEAM Fai Chung Santiago Doljanin Hassan Karimi Rafał Łazar Jessie Omamogho Dušan Rodić Willem Van den Hoek Ola Zielińska

PROJECT MANAGEMENT Grace Baggott

GENERAL MANAGEMENT Lynhan Balatbat-Helbock Lema Sikod

INTERNSHIP Vanessa Garcia Abbas A. Malakar Aina Solis Sophia-Maria Takvorian

COMMUNICATIONS Anna Jäger

GRAPHIC DESIGN Juan Pablo García Sossa Aina Solis

EDITING & TRANSLATION Anna Jäger

VIDEO & SOUND Bert Günther

LIGHT Shun Perrotta

SAVVY.DOC Sagal Farah

COLONIAL NEIGHBOURS Lynhan Balatbat-Helbock Matthew Hansen

FUNDING The exhibition takes place in the framework of the 15-months-long programme TRANSITIONS, funded by Die Beauftragte der Bundesregierung für Kultur und Medien.



Die Beauftragte der Bundesregierung
für Kultur und Medien

C O N T E N T

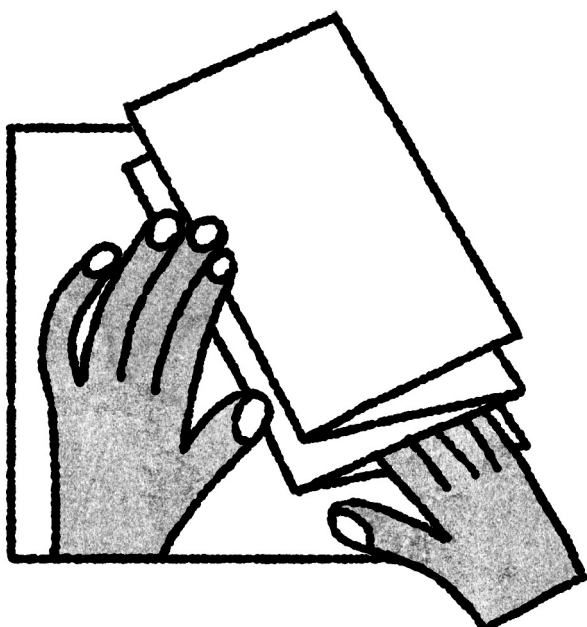
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03 ARTWORKS AND BIOGRAPHIES	22
04 ACTIVATIONS	36

CURATORIAL CONCEPT

AN INVITATION TO ACTION...
A BASIS FOR HOPE

TEXT BY MOKIA LAISIN
COMIC BY AZIZA AHMAD

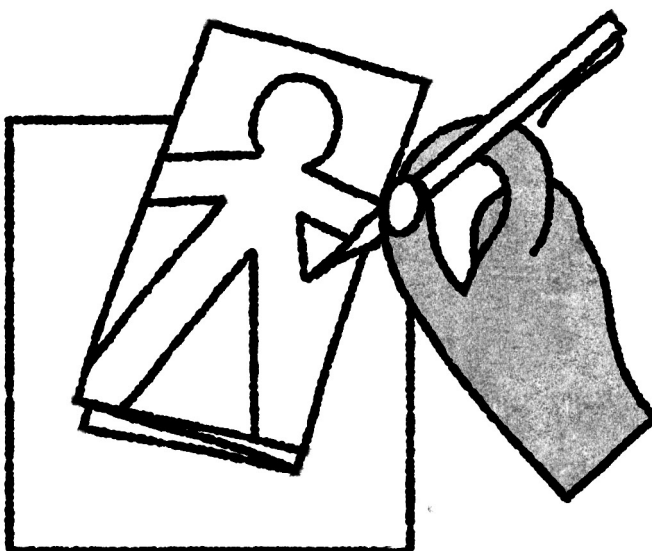
"I've always stood on one fact – that all over the world, there are only two things, the Establishment and the poor people. The poor people are a massive majority and across the world they are exploited in different kinds of ways. The Establishment depends on exploiting raw materials and the poor." Attributed to Hugh Ramapolo Masekela



and the “cultural worker”. It also provides us a chance to engage in the possibilities for a more expansive and internationalist understanding of the anti-colonial continuum within which Medu are situated and which views culture as a weapon of struggle against apartheid, imperialism, patriarchy and other such dominating ideologies. What role does the cultural worker play in pursuit of a broader class consciousness?

The work of the Medu Art Ensemble, which was active in the struggle against apartheid from 1976 to 1985, represents one of the major anchorings for our study. Though many members of the Medu Art Ensemble were artists, they were intentional in their rejection of the “artist” classification and saw a need to transcend the elitism that was suggested by such a term and chose instead to foreground the term “cultural worker”. They knew, through their work in South Africa as painters, photographers, musicians, playwrights and so on, that they themselves were working people. Regardless of their own personal classifications, they, much like the dock workers, teachers and sanitation workers, were being exploited and as such, they were obligated to stand together in opposition to their shared exploitation. This solidarity was expressed through toyi-toyi protest dances which originated in the military drills of the National Liberation Front in Algeria and made their way to uMkhonto we Sizwe, the paramilitary arm of

This exhibition programme is a reflection. A reflection on the condition of cultural workers, a group of labourers to which we, the curators of this exhibition, feel a sense of belonging and a reflection on the inspirations we draw from the works and practices of cultural practitioners who have come before us and who situated themselves and their work in pursuit of anti-colonial liberation in varying geographical spaces. This is a process which demands of us to visit our own personal anchorings within the context of a nation state as implicated in colonialism and its continuities as Germany is. Consequently, it is a process which raises more questions than provides answers. We would like to enter into this space of collective study through the prism of “work” and “labour” for many reasons. It offers a chance to explore the distinction made by collectives such as the Medu Art Ensemble between the “artist”



the African National Congress, and later to student and worker protests across Southern Africa; through the songs of Jonas Gwangwa, Hugh Masekela and others who sang and spoke about the plight of the miners; in the posters of Judy Seidman, Felix Beltran and Thami Mnyele which transmitted information to the broader public and raised consciousness about the struggle against apartheid.

It is with the understanding that they needed to situate themselves within the broader struggle of workers in Southern Africa and beyond that they took on the label of a cultural worker. In their practice, they articulated a vision of their liberation which understood that the role of the cultural worker is to engage themselves in the struggle of the brick and tile factory workers of Durban, the workers in textile, metal and chemical plants, the students and teachers of the Soweto Uprising, the writers and playwrights of the Black Consciousness movement and the many other mass democratic movements which called for fair wages, abolishment of pass laws, and an end to the humiliation of apartheid and racial capitalism. They saw the struggle of the workers as linked to these and other anti-colonial struggles and for them, the question of art and culture was not different from “social development” – which should exist at the end of apartheid.¹

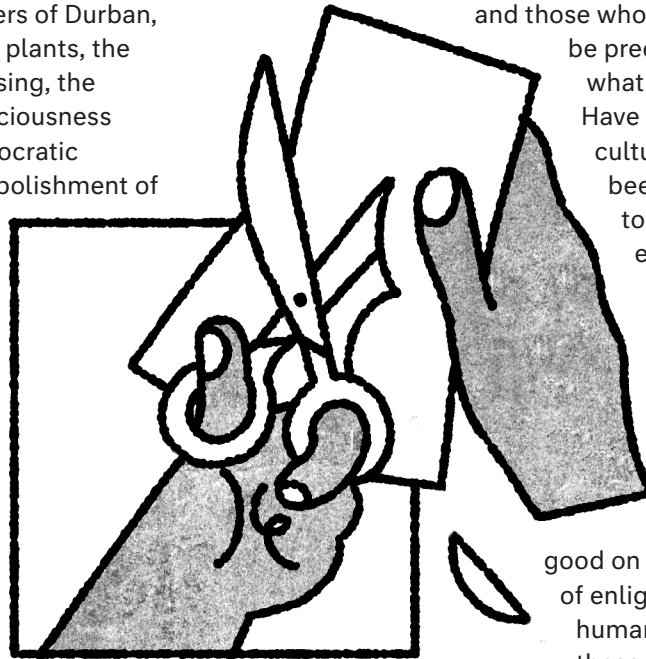
This exhibition channels Medu because of their commitment to the national liberation struggle and for their understanding of the paradoxical reality of what is supposedly “national” always bearing a decidedly international quality.² Like Ho Chi Minh, the Medu Art Ensemble aligned with the maxim that “the poet must also know how to lead an attack.” A statement which implied that there are many “front lines” of anti-colonial resistance. The poet must know well the weapons with which they are equipped. Medu and the many cultural manifestations of the anti-colonial tradition are still of importance and worth studying today because of their commitment to link the fight against apartheid in South Africa to the scourge of colonial and imperial violence in the Philippines, in Nicaragua, in Angola, in the Congo, in Palestine and many other struggles. For this, we choose to focus on Medu, not simply in an effort to memorialise them, but as an effort to honour the sacrifices they made and to understand the role that they must still play in the struggle to end the violence of colonialism and racial capitalism. In this moment, it is worth remembering the words of Solomon Mahlangu who, in the face of the

gallows, reassured his people for whose liberation he was killed: “My blood will nourish the tree that will bear the fruits of freedom. Tell my people that I love them. They must continue the fight.”³

With this project, we are engaging in a reading of anti-colonial struggles, both in an effort to understand the role of the cultural worker in those struggles, as well to understand the possibilities for solidarity that goes beyond categories and indeed, beyond categorization. How can one make sense of one’s own and current commitments to liberation struggles from within the proverbial “belly of the beast”? How can we reflect,

study and create in a manner which transcends the bubbles of migrant artists, curators and those who might already

be predisposed to what we have to say? Have we, as migratory cultural workers, been relegated to a position of emotional appeal to the better graces of liberal European thought? Are we doomed to forever plead to a European public to make good on their promises of enlightenment and humanitarianism, or are these concepts to be



understood, as Marimba Ani suggests, to be mere fictions, created in a society in which the distance between rhetoric and behavior is insurmountable? Ani sees clearly the purpose of the European rhetoric of humanitarianism as an outwardly projected ideal; perennially out of reach. If rhetoric, as Ani says, has a use value, then “to be aware of the strategic advantage of appearing to be altruistic when one is operating out of self-interest does not mean that altruism is a meaningful “ideal” in terms of one’s value-system. It is, instead, an outgrowth of the propaganda that the Europeans have fed “non-European” peoples since they first sought to conquer them. Because they exported (“sold”) this altruistic image so successfully, they have had to project themselves as adhering to this “ideal”; similarly, the projection of themselves or their motives in this way has been essential to the successful imposition of this “ethic” on others.”⁴

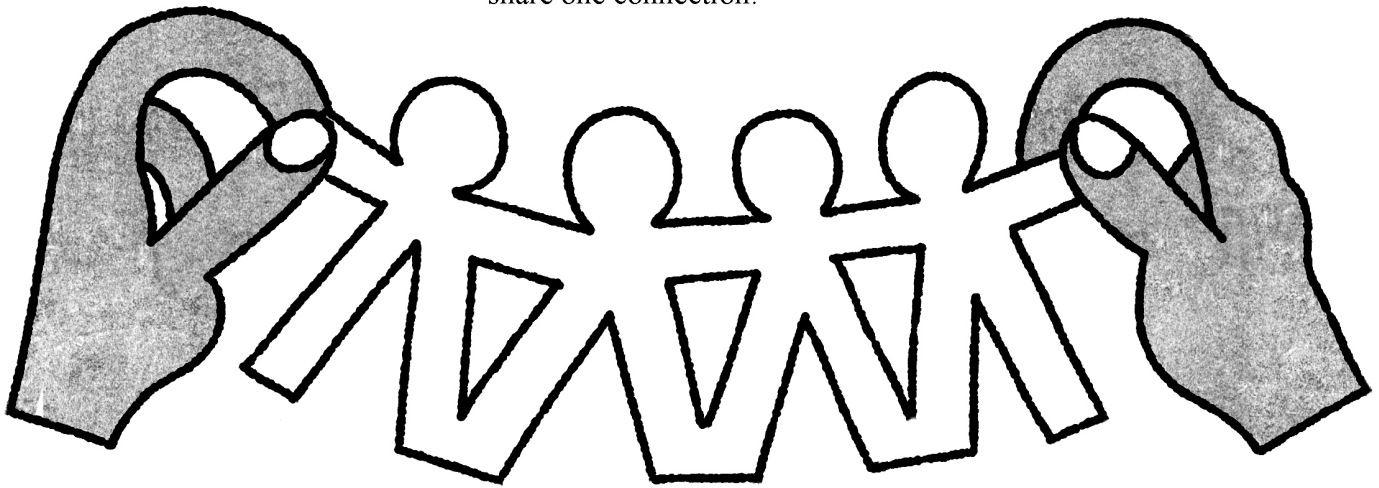
If we take Marimba Ani’s words to be true, then we must question what it means to suggest that the artist’s role is to speak truth to power. Her words demand of us to dig through the poetry offered to us by James Baldwin, who wrote that “the war of an artist with his society is a lover’s war, and he does, at his best, what lovers

1 “Culture as a Weapon of Struggle: The Medu Art Ensemble and Southern African Liberation”, Dossier N°71, *Tricontinental: Institute for Social Research*, 12.12.2023, thetricontinental.org/dossier-71-medu-art-ensemble.
 2 *ibid*.
 3 “Solomon Kalushi Mahlangu”, *South African History Online*, www.sahistory.org.za, Feb. 2012, www.sahistory.org.za/people/solomon-kalushi-mahlangu.
 4 Marimba Ani. *Yurugu: An African-Centered Critique of European Cultural Thought and Behavior*. Afrikan World Books, 1994.

Meet the cultural workers
of Berlin

Although they really come in
a multitude of forms, they all
share one connection:

The collection, curation, and
creation of culture!

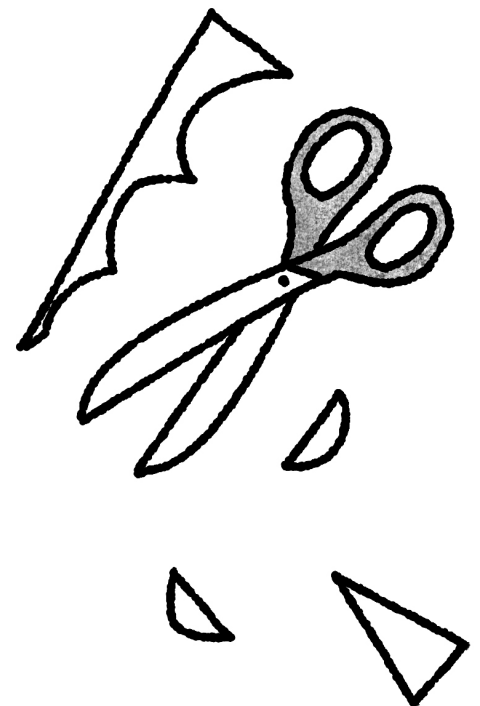


(they also share a 3-room
short-term sublet in
Kreuzberg)

do, which is to reveal the beloved to himself and, with that revelation, to make freedom real.”⁵ Is that in fact the work of the artist? Baldwin’s world is certainly the world we inhabit and his suggestion that we might find liberation in this society by shedding a brighter light onto its flaws with all the necessary care and gentleness seems to be the basis for a lot of our labour. We must ask ourselves, what does it mean to speak from a place of love? From a place of caring? From a space of shared commitment this society which we inhabit and which inhabits us? If our work is to reveal society’s flaws to itself so that we may make freedom real, how can we preserve the optimism of this approach in a moment such as this one? A moment when even the pretence of humanitarianism scarcely forms a blur in the distance. There is an optimism in Baldwin’s poetry and we find ourselves holding onto it even when that optimism spins into humiliation; even when it wounds our pride.

When we hold onto this optimism, we can perhaps see that Baldwin’s basis for hope is not in the systems of power which force themselves upon us, but rather in the material terms in which we are brought together as people. We must advocate for solidarity across the working classes not simply on the bases of an appeal to European humanity, but because we believe as Thomas Sankara, pan-Africanist and former president of Burkina Faso, did, that “the popular masses of Europe are not opposed to the popular masses of Africa. Those who want to exploit Africa are those who exploit Europe, too. We have a common enemy.”⁶ It is on these terms which we intend to create this space of deliberation and building not only of consciousness but also of solidarity. And to put it in the flowery words of Fred Moten: “The coalition emerges out of your recognition that it’s fucked up for you, in the same way that we’ve already recognised that it’s fucked up for us. I don’t need your help. I just need you to recognise that this shit is killing you too, however much more softly, you stupid motherfucker, you know?”⁷

But what does it mean
to be a cultural worker?



What is the
cultural work?

5 James Baldwin, “The Creative Process”, in: *Creative America*, New York: Ridge Press, 1962.
6 Thomas Sankara, “A United Front against Debt – Speech before the OAU”, delivered 29 July 1987, www.marxists.org/archive/sankara/1987/july/29.htm.
7 Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning & Black Study*, Wivenhoe: Minor Compositions, 2013.

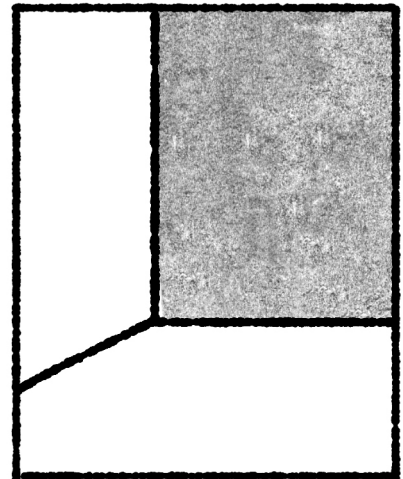
“The colonised man who writes for his people ought to use the past with the intention of opening the future, as an invitation to action and a basis for hope. But to ensure that hope and to give it form, he must take part in action and throw himself body and soul into the national struggle.”
Frantz Fanon, *The Wretched of the Earth*

AN INVITATION
TO ACTION,
A BASIS FOR HOPE

This exhibition programme opens on the 5th of July, 2024 and runs until the 23rd of August, 2024. This opening date also coincides with the Culture and Resistance Symposium and Festival of the Arts in Gaborone, Botswana, organised by the African National Congress’ cultural desk in exile between the 5th and 9th of July in 1982. The aim of the conference was to unite activists and cultural workers to form a coalition of workers against Apartheid and it was organised in the spirit of the Bandung Conference of 1955, the Pan African Festival of Algiers in 1969 and the Tricontinental Congress of 1966. It was not only an opportunity for artists and cultural practitioners in exile to meet and celebrate culture in the context of an apartheid regime which sought to subjugate traditional culture, but to participate in the creation of a new and revolutionary culture. Our reading of the revolutionary culture which Medu belongs to is informed by the writings of Frantz Fanon whose insights on the tendencies of “native intellectuals” cautioned us about the dangers of an outsized focus on the aspects of our traditional cultures which appear to us simply by virtue of their apparently “obvious objectivities”. In other words, the presentations of historical anti-colonial struggle become “mummified fragments which because they are static are in fact symbols of negation and outworn contrivances”. Fanon urges us to understand that the fight against the colonial oppressor as it exists on the cultural front is not about a proud assertion of a precolonial set of traditions, but rather that it must be rooted in an understanding that “you do not show proof of your nation from its culture but that you substantiate its existence in the fight which the people wage against the forces of occupation.”⁸

Forty-two years after the aforementioned conference in Gaborone, the call of the cultural workers of Southern Africa to incorporate culture and arts as a means of resistance against imperialism and its economic,

Is it the painting of a wall?



Is it the painting of a canvas?



Is it the painting of graffiti on the exterior walls of funding bodies, a heartfelt plea:

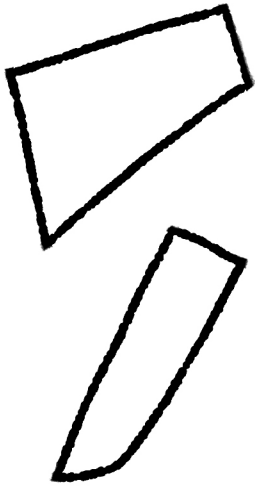


Of course, it is all three.

⁸ Frantz Fanon, *The Wretched of the Earth*, translated to English by Richard Philcox, Cape Town, Kwela Books, 2017 (1961).

⁹ Antawan I. Byrd and Felicia Mings. *The People Shall Govern. Medu Art Ensemble and the Anti Apartheid*. Exhibition at the Art Institute of Chicago, Chicago, IL, United States, 2019: www.artic.edu/exhibitions/9039/the-people-shall-govern-medu-art-ensemble-and-the-anti-apartheid-poster

It is also the work of
thinking,



making,



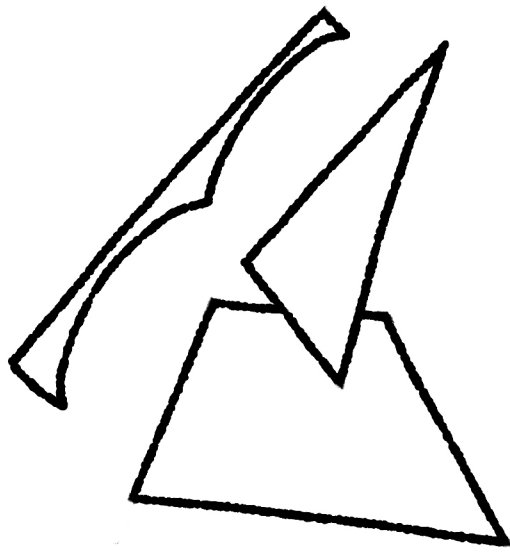
stretching,

shaping,

erasing,

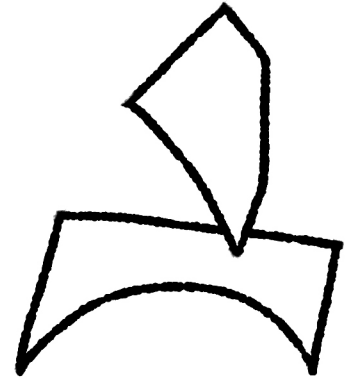


elaborating,



rehearsing,

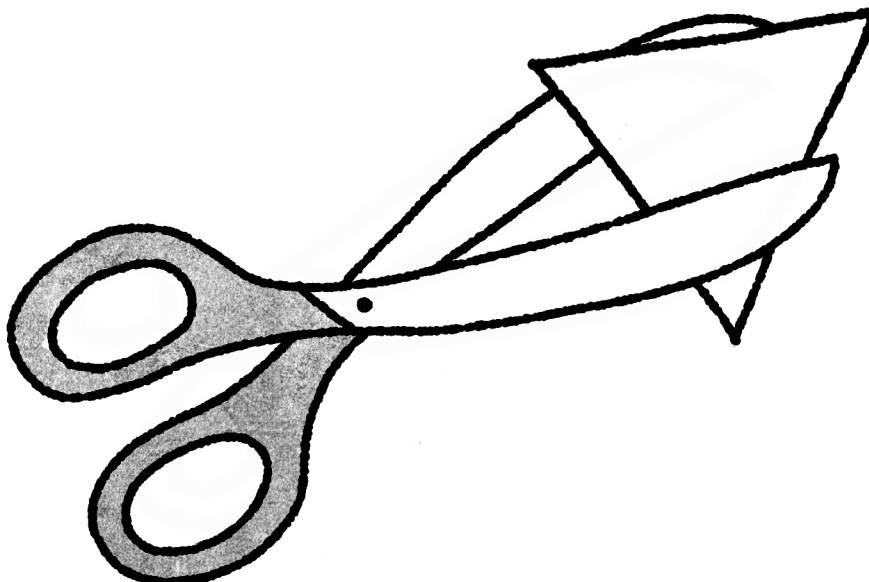
performing,



producing,

and destroying.

Work that helps define cities like
Berlin as hubs of progressive thought



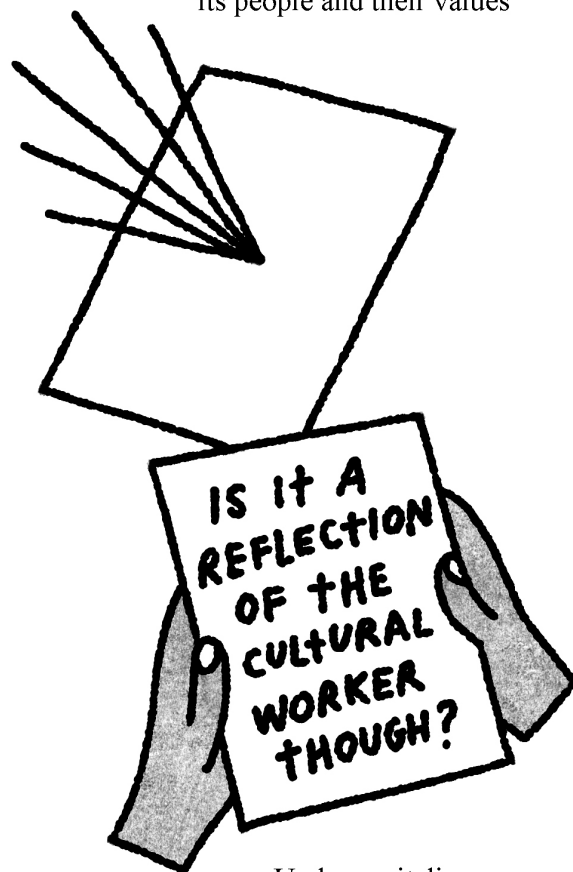
(as long as we ignore
all the many regressive
actions)

military and social forces, still resonates. It offers us a view into what it means for culture to be an actual threat to existing systems of power. Alongside a historical analysis, this gathering gives us an opportunity to also question the understandings of decolonisation which are allowed to exist in this place within which we find ourselves. The aim of this project is not simply to memorialise, but to honour those who have come before us and whose blood and sweat have broken the ground on which we are able to stand up to speak and act today. It is to invoke the spirit with which they organised themselves, as well as to allow their words and work to reverberate within this space, in a different tone, a different cadence, a different context. This is not an exhibition about Medu; in this regard, we can look to the 2019 exhibition at the Art Institute of Chicago curated by Antawan I. Byrd and Felicia Mings.⁹ Ours is intended as an exhibition with Medu.

The Medu Art Ensemble headquarters in Gaborone were raided by the South African Defense Forces in 1985 – a moment in which the blood of freedom fighter and cultural worker Thami Mnyele was spilled for the last time and also a moment which is often noted as the end of the ensemble. To grant them the finality of an end however, is to suppose that they ever had an identifiable beginning. Leaving aside the fact that there is no precise date for the inception of Medu (sources range from 1975–1979), they were under no pretence about the supposed originality of the cultural tradition which they belonged to. They “were inspired by communist artists around the world, from the songs of the Chilean musician Victor Jara to the poetry of Vietnamese writer Tô Hữu. They learned from the cultural thinking of national liberation struggles of the Marxist tradition, like that of Amílcar Cabral, Frantz Fanon, and Mao Zedong, whose theories and practices they adapted to their own realities. [Wally] Serote recalls, for instance, that ‘There was a lot of influence, especially from Mao. We read a lot about that and we also discussed it and always asked ourselves, how do we ensure that the two interact and influence each other, and what [do] we get from China and what we want to do in southern Africa and South Africa?’”¹⁰ The tradition continues with the inspiration, joy, insights, lessons and energy which they left behind.

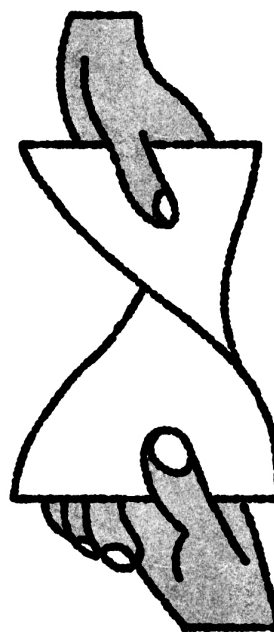
Our work then is to engage in a different kind of historicism. It demands of us to find an approach to exhibition-making, which moves beyond the fetishising of loss and defeat. It demands of us to question the ease with which the world engages with stories of loss or defeat of the righteous fighter – the anti-colonial resistance hero who has required decades in the soil in order for the righteousness of her cause to become apparent – to the Germans at least. This project is thus an effort to avoid the presentation of historical anti-colonial struggle as what Fanon has termed “mummified fragments which hypnotise us,”¹¹ but rather to consider them as flashpoints on a continuum, of

Art and culture is a reflection of a society, its people and their values



Under capitalism... rarely!

Just as art abstracts form, concept, space...



under capitalism, art also abstracts its labour

¹⁰ “Culture as a Weapon of Struggle: The Medu Art Ensemble and Southern African Liberation”, Dossier N°71, *The Tricontinental*, 12.12.2023, thetricontinental.org/dossier-71-medu-art-ensemble/#toc-section-3
¹¹ Frantz Fanon, *The Wretched of the Earth*, translated to English by Richard Philcox, Cape Town, Kwela Books, 2017 (1961).
¹² Angela Y. Davis, *Freedom Is A Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement*, Chicago: Haymarket Books, 2015.

which we are still part. This is an invitation to get up and move with the belief that past struggles are there for us to learn from and that our study can actually be a basis for hope and an invitation to action? This exhibitionary approach will attempt to be one which suggests that we can and we should move forward with the understanding that the past is not past, the dead are not dead, and freedom is in fact, in the words of Angela Davis, “a constant struggle.”¹²

Listen, Revolution,
 We're buddies, see —
 Together,
 We can take everything:
 Factories, arsenals, houses, ships,
 Railroads, forests, fields, orchards,
 Bus lines, telegraphs, radios,
 (Jesus! Raise hell with radios!)
 – Excerpt from the poem “Good Morning
 Revolution” by Langston Hughes

TO STUDY AND CREATE

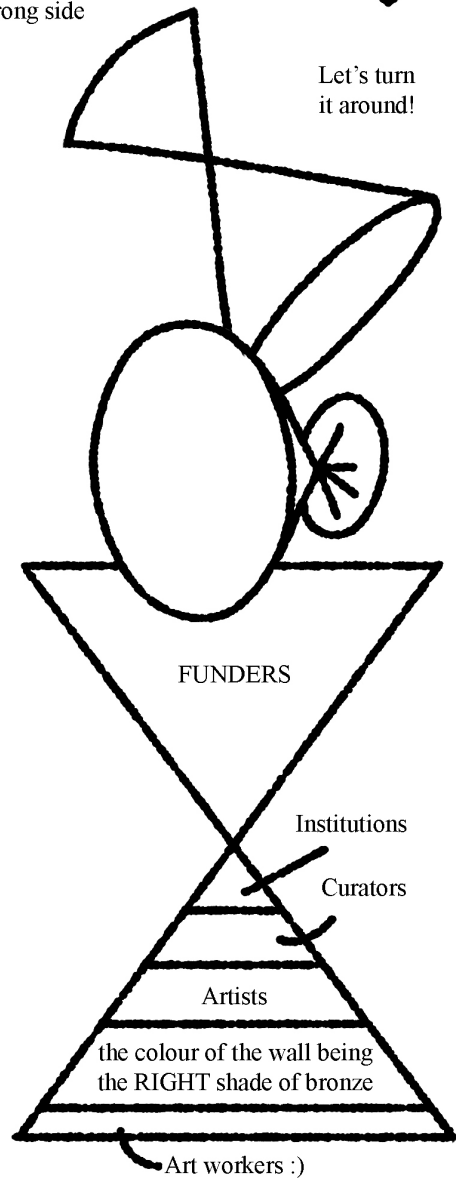
We must study and we must create. We have invited art handlers, filmmakers, archivists, illustrators, musicians, photographers, intellectuals, storytellers, in short, cultural workers, to join us in the collective labour of reflecting, studying and creating. The people and works that make up the exhibition programme draw their inspiration from a tradition of people whose lives have been characterised by their commitment on many different fronts against the twin evils of imperialism and racial capitalism. We are joining in this way with the hope that we might be able to plant a seed in our collective consciousness and to give us a new view of how we can remain in action even during times of fear and paralysis. We look to their cultural work which exists beyond the object form, and in spaces which exist apart from commodifying forces. That is to say, work that is perpetually in motion – never standing still. It is to study and create in pursuit of a decolonised world. It is to resist the urges of this world which insists on viewing decolonisation as a set of abstractions rather than a set of concrete demands which the labouring and fighting people of the colonised world have waged war against for centuries.

The work of the workers—their knowledges, experiences, practice and research—gets presented as the vision of a singular Artist, a class apart from the worker.



Hmm, no---
 wrong side

Let's turn
 it around!



We call this piece “Why Does This Wall Paint Cost the Same as My 40 Hour Invoice?”

Amidst the rising
costs of living in
Berlin...

to labo*r,
is,
to -do-

-imagine- -articulate- -punctuate- -stipulate- -edit-
-wield- -weld- -record- *play* -cut- -regulate- -paste-
-move- -wash- -cook- -discuss- *rest* -print-
-hang- -organise- -carry- -hold- *play* -knit-
-plant- -design- *rest* -mix- -hammer- -resist- -wire-
-show- -give- -receive- -roll- -chop- -program- *play*
-manage- -bookmark- -annotate- -write- -read-
-process- -ideate- -tie- *rest* -untie- -learn-
-break- -care- -heal- -screw- -unlearn- -hustle-
play -hold- -stretch- -fold- -listen- -turn- -dig-
-experiment- -frame- -clean- -install- -fabricate- *rest*
-delegate- -maintain- -produce- -assist- -collaborate-
-fabulate- -solve- -visualise- -compose- -draft- *play*
-coordinate- -assemble- -sketch- -continue-

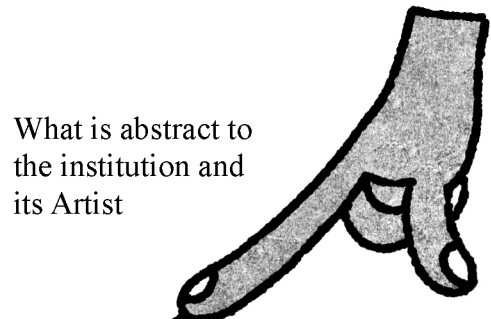
to -do-
is,
to labo*r.
we need "u"

The word "laboratory" has its roots in the Medieval Latin term "laboratorium," which means "a place for labor or work." Which is derived from the Latin word "laborare," meaning "to work" or "to toil," and "labor," meaning "work" or "toil." Over time the term laboratory has come to embrace several definitions – a kitchen, an experimental space, a space for alchemy, a place to research among others.

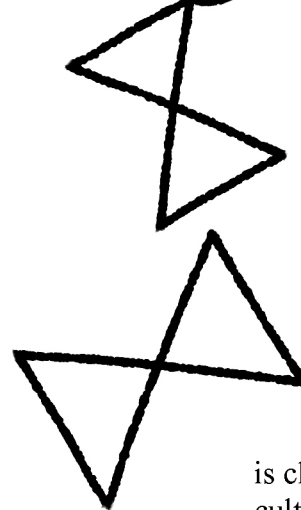
S A V V Y Contemporary's subtitle is Laboratory of Form-Ideas. Ideas that are yet to be, are formed here collaboratively. In a moment such as the one we are living through today, an exhibition on labour demands of us to embrace S A V V Y Contemporary's laboratory or as it is called in German, "Labor" as site of reflection, study and creation of new means defining cultural work – beyond the parameters of capitalistic, imperialistic, patriarchal, colonial frameworks we as the cultural workers of the city of Berlin are made to perform our labour in. Aside from the opening day of the exhibition, our programme also contains a series of workshops, film screenings, readings, plays and various activations, which will take place over the duration of the exhibition programme. We intend to lay bare the labour of cultural work. But we do bear in mind that what we are proposing is no "exposition", maybe not even an "exhibition". It is actually an invitation, or many invitations to "u" – to reflect, study and create with us. To invite you into this modality of "thinking with our bodies", we have conceived five labo*rs as sites of studying, reflecting and creating:



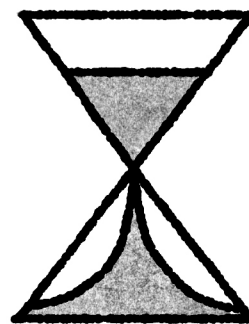
the cultural worker,
for one, cannot afford
to live like this.



What is abstract to
the institution and
its Artist



is clear to the
cultural worker



Our ideological urgencies and our
material urgencies are fully entangled.

SOUNDING LABO * R / *a sculpture, a listening station, a sonic space*

hosts a series of sonic contributions by Jasmina Al-Qaisi, SAVVY Kwata (Kerala), Emmanuel Tanka Fonta, Pisitakun Kuantalaeng, Manuela Garcia Aldana. Lovingly designed and created by Santiago Doljanin and Ola Zielińska.

Narrowcasting (meaning live onsite in the SAVVY space) on Fridays from 16:00–18:00 & broadcasting on Sundays at 17:00 in SAVVYZΛΛR, streamed online and on Berlin 88.4 FM & Potsdam 90.7 FM.

PERFORMING LABO * R / *a work of art that hosts other works of art*

Performing Labo*r is at once a malleable space for screenings, discussions and performances as well as a work of art by Pisitakun Kuantalaeng. The work titled *Three Sound of Revolution* is a provocative historiogram of labour which will host performative reflection on labour.

WEDDING LABO * R / *a neighbourhood laboratory*

Wedding Labo*r is Wedding Affairs, a project that strives to rethink do how we as an art space relate to our locality – of Wedding –, to our neighbours and our collective understanding of the work of culture. Every Wednesday, we host someone who invites the neighbourhood to come together.

PUBLISHING LABO * R / *drawing, copying, scanning, printing and publishing*

Zinemakers, printmakers and activists Rüzgâr Buşki, Santiago Calderón and *foundationClass will hold space for all kinds of free jazz with print making and publishing.

FORGING LABO * R / *the bellybutton of the beast*

Built over months by Rafał Łazar, our workshop is the core of SAVVY Contemporary's exhibition making aesthetics. This is where design, ideas, tools and equipment of our exhibition-making in its tangible sense labours. This vulnerable and generative space will be held by Rafał Łazar and Willem Van den Hoek. They are striving to rethink seating systems for gatherings and cultural work.

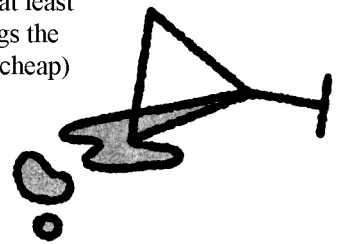
All labo*rs are open to participation preferably upon registration at workshops@savvy-contemporary.com. Walk-ins are also welcome.

Our imaginations of care, community, collective labour are inseparable from our visa, our livelihood, our health—

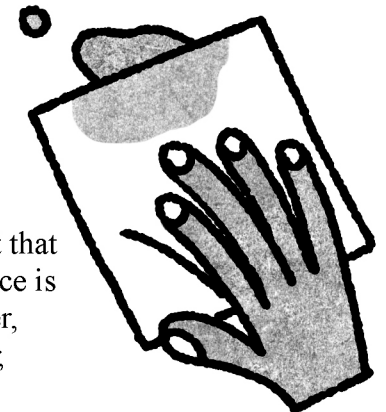


all precariously hanging in the balance of unpaid invoices and untrue freedoms

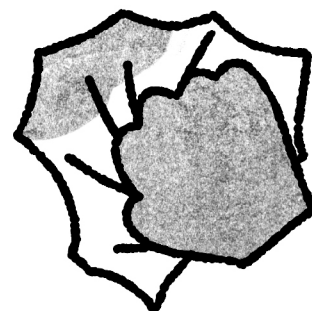
(although, at least at openings the drinks are cheap)



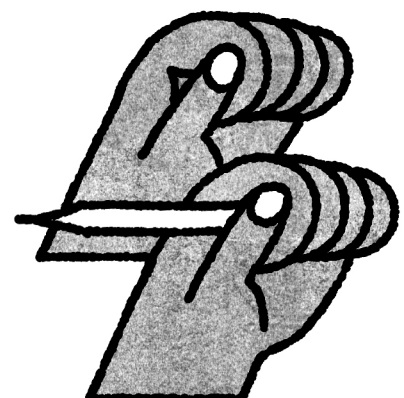
So, while the institutions maintain their allegiance to capital,



I hope we never forget that our allegiance is to each other, the workers;



to the dock worker who strikes for an arms embargo, to the poet who picks up their pen against apartheid



BLUES AND BLUE FOR THE
WORKERS
BY BILLY FOWO

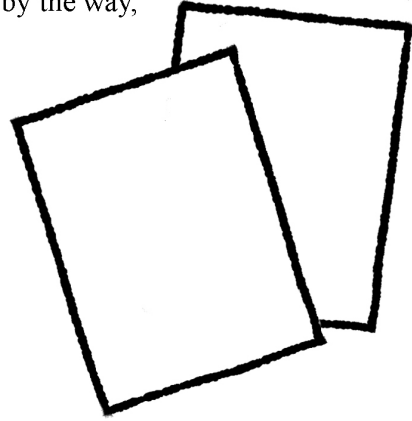
"Ich arbeite hier
Ich weiß, wie ich arbeite,
Ob die Deutschen es auch wissen?
Meine Arbeit ist schwer,
Meine Arbeit ist schmutzig.
Das gefällt mir nicht, sage ich.
'Wenn dir die Arbeit nicht gefällt,
Geh in deine Heimat', sagen sie.'
"Mein Name ist Ausländer", Semra Ertan

Quand la sueur de l'Indien se trouva brusquement
tarie par
le soleil
Quand la frénésie de l'or draina au marché la
dernière goutte
de sang indien
De sorte qu'il ne resta plus un seul Indien aux
alentours des
mines d'or
On se tourna vers le fleuve musculaire de l'Afrique
Pour assurer la relève du désespoir
Alors commença la ruée vers l'inépuisable
Trésorerie de la chair noire
Alors commença la bousculade échevelée
Vers le rayonnant midi du corps noir
Et toute la terre retentit du vacarme des pioches
Dans l'épaisseur du minerai noir
"Minerai Noir", René Depestre

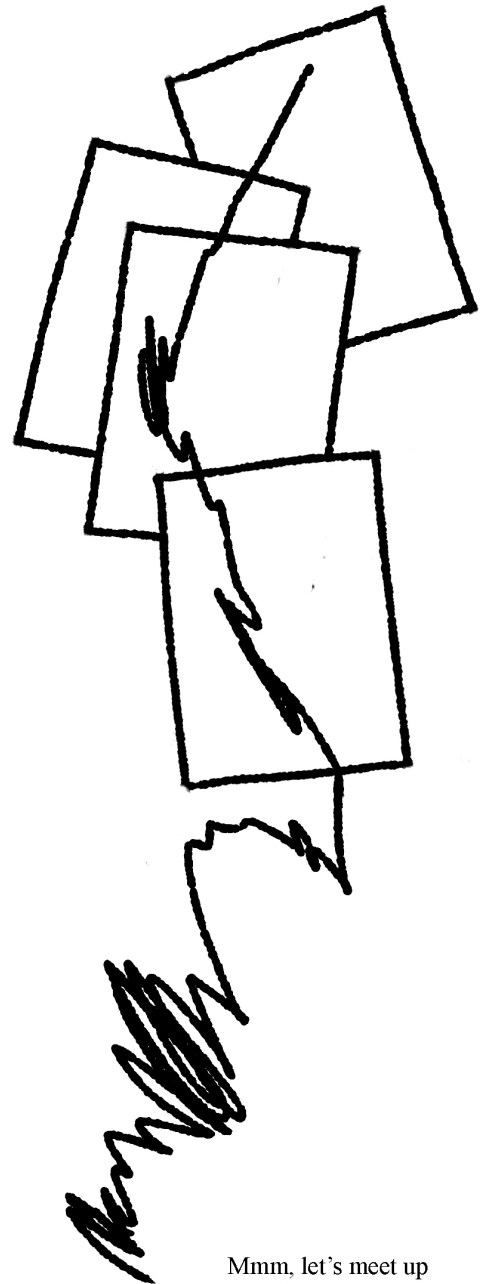
SIDE I - WHO CARES FOR THE
CAREGIVER?

A forecast published this year by the German Statistisches Bundesamt predicts a shortage of up to hundreds of thousands of workers in the healthcare sector by 2049.¹³ Several factors such as the difficult working conditions, the ageing population, insufficient wages, or the fact that the majority of the jobs in various healthcare sectors are offered on a part-time basis, account for the little or no interest currently experienced within the job market, and justify the increasingly high demand in personnel within the field. In 2020, when the COVID pandemic hit and the whole world was shutting down, different fields were, despite the difficulties, able to transition from an in-person presence to home-office work in accordance to the regulations imposed by health and governmental bodies. Although these measures seemed to work efficiently within certain areas, the sudden COVID pandemic highlighted the straining and sometimes precarious conditions under which the medical sector operates. In the space of a few days and weeks, we were witnessing the limits of our health systems and infrastructures due to the exponentially increasing number of patients admitted within the

And,
by the way,



We're definitely NOT
paying our freelancer taxes
here this year, right?



Mmm, let's meet up
and figure it out.

13 Nina Eppers, *Der Pflegearbeitsmarkt im demografischen Wandel – Methodik und Ergebnisse der Pflegekräfte Vorausberechnung*, "WISTA – Wirtschaft und Statistik", 2/2024
14 Ben Knight, "German doctors on strike at the height of COVID, flu season", Deutsche Welle, 12/23.
15 Aurelia Foster, "Junior doctors' strike: Thousands more NHS appointments cancelled", BBC, 03/24.

different services. Wards were saturated, incapable of receiving any more patients. Nurses and doctors worked substantially longer shifts often with little to no rest, worsening the already difficult conditions under which they usually work. It wasn't long until all media channels relayed news of overwhelmed, fatigued and restless doctors and health workers, calling for better governmental actions, immediate support and relief for the crumbling health infrastructures. If one might be tempted to think these calls for support were an exception linked to the particular context of a pandemic, it is no doubt that this was just one of the many attempts by the medical core to improve their working conditions. An article released a few months ago by *Deutsche Welle* testifies that doctors all across Germany have been protesting on the streets for months now demanding for better working conditions.¹⁴ Various healthcare sectors and health infrastructures all over Germany are still recovering from the harsh pandemic consequences that weakened them, and find it difficult to compensate for the loss of staff experienced in the previous years. All this has led to longer working hours for little or no increase in the wages. But the situation in Germany is not unique. In several countries, more and more healthcare practitioners have been protesting on the streets for the same reasons. In the UK for instance, junior doctors have been on strike since December 2022 requesting a 35% wage increase and better conditions.¹⁵ These doctors have engaged in a series of strikes amid very difficult negotiations with their respective governments in the hope that their demands will be met. Reports have shown that there are more and more graduate medical students who chose to expatriate themselves to countries such as Denmark, Switzerland or Sweden where they receive higher wages for less working hours.

So who cares for the ones whose laborious acts contribute to sustaining our economies of care?

S I D E II – M I M B A W E

On 26 May 1982, a 24 year old woman named Semra Ertan set herself on fire, losing her life a few days afterwards from the injuries she had sustained. Ertan, who had moved to Germany ten years before, was a "Gastarbeiterin" (guest worker) and poet from Turkey who had joined her family in Kiel. The tragic act of taking her life had been committed as a consequence of the horrendous treatment she had received from a hostile German society. It was a gesture to draw attention to the conditions under which Turkish guest workers lived and were treated in Germany. She was one

of the many guest workers who had moved to Germany with qualifications hoping to exercise a profession within their field of expertise but ended up working in sectors – usually more laborious – other than what they had trained for. Ertan's story is one shared by the many other guest workers from Turkey, Morocco, Tunisia, Italy, Greece, and other localities, who moved to Germany under similar conditions. It is a story shared by all those who at the beginning and later part of the second half of the last century were lured across multiple geographies into a post-war Europe under the promise of employment, but upon arrival had to rebuild what had been destroyed after years of war, while battling against the hostility and harshness of their host country. On 22 June 1948, HMT Empire Windrush arrived at the Tilbury Docks carrying about a 1000 passengers. The passengers who were all from the Caribbean and some had served in the British Army during WWII, had arrived full of hope responding to a call to rebuild the "motherland". They were rapidly disillusioned as they ended up servicing and sustaining sectors that were physically very demanding such as carpentry, tailoring, mechanics, welding. In fact certain structures such as the National Health Service (NHS) initiated in 1948, just a few weeks after the first arrivals of the so-called Windrush Generation, have been operating and continue to do so in majority due to the labour of the migrants within the healthcare field. In a blog post from June 2020, chief nurse Karen Bonner writes of the entwined history between the NHS and the Windrush Generation.¹⁶ Bonner who is part of the only 4% Black and Minority Ethnic (BAME) working at executive level in the NHS writes about her mom who arrived in the UK in 1964 and worked, among many other jobs, as a nurses' aide. As she elaborates: "It has often been said that the NHS could not function without its black, Asian and minority ethnic (BAME) staff, and this is undoubtedly true." Till date, the NHS still benefits from the dedication and labour of the migrant communities in the UK. If at its inception, the majority of its workload was primarily sustained by the Windrush Generation, recent articles have proven that current shortage in staff is being compensated by the growing South Asian, Sub-Saharan and Eastern European workforces.¹⁷ By sharing the story of her mom and how entwined it is to her personal experience, Bonner inscribes names, adds faces, stories to a history very often generalised and invisibilized by statistics.

S I D E III – R E S T A S S U R E D . B O D I N O B E F A Y A W O O D

R E S T A S S U R E D . B O D I N O B E F A Y A W O O D is an effort to take a break. To rest.

It is a possibility of claiming the right to retreat as a possibility of invigoration. To breathe. In times when being and breathing, when walking,

¹⁶ Karen Bonner, *Windrush and the NHS – an entwined history*, 22 June 2020.

¹⁷ Carl Baker, *NHS Staff from Overseas: Statistics*, 20 November 2023.

¹⁸ Bonaventure Soh Bejeng Ndikung, *Rest Assured. Bodi No be Fayawood*, A SAVVY Contemporary X Jazzfest collaboration, 11/20.

¹⁹ Alexandra Gittermann, "Steinreich durch Schnaps und Zwangsarbeit", *Spiegel Geschichte*, 23.03.21.

²⁰ *ibid.*

working, playing while Black has become most perilous, we need to create spaces in which we can find solace, we need to create sanctuaries of and for resuscitation.¹⁸ Because for every hard earned job we deserve rest.

SIDE IV – EXTRACTION & EXPLOITATION

When the Herero and Nama in 1904 rose up against the German colonial power after years of humiliation and land seizure, the uprising was violently repressed leading to the massacre of between 50.000 to 65.000 Herero and approximately 10.000 Nama. Commander-in-chief Lothar von Trotha had declared war on the population, expressing his intention to “destroy the rebellious tribes with rivers of blood and rivers of money.”¹⁹ For such a plan to be executed, von Trotha, who needed enough troops and supplies, relied on the services of the Woermann Firm, which was established primarily in port areas of present day Namibia, Nigeria, and Cameroon. The company, known for trading primarily palm oil and rubber, had the monopoly of trade in former German colonies. With the help of then German colonial administration, Woermann generated large profits, not least because they benefited from the forced labour camps where surviving Herero and Nama were imprisoned and forced to work in the German farms and companies. Woermann even went further, establishing its own forced labour camps and eventually supplying imprisoned labourers to other German farmers and firms.²⁰

This example is one that echoes into the now, and the soil continues to bear witness to these abusive human practices. Recent attempts to build a port on Shark Island for the production of hydrogen have been vehemently rejected by the indigenous Nama communities who view the island as a memorial and heritage site with historical significance. In the words of community activist and member of the Nama Leaders Association of Namibia, “the Nama consider the island as a sacred ground.”²¹

SIDE V – A BLUE AND THE BLUES FOR WORKERS

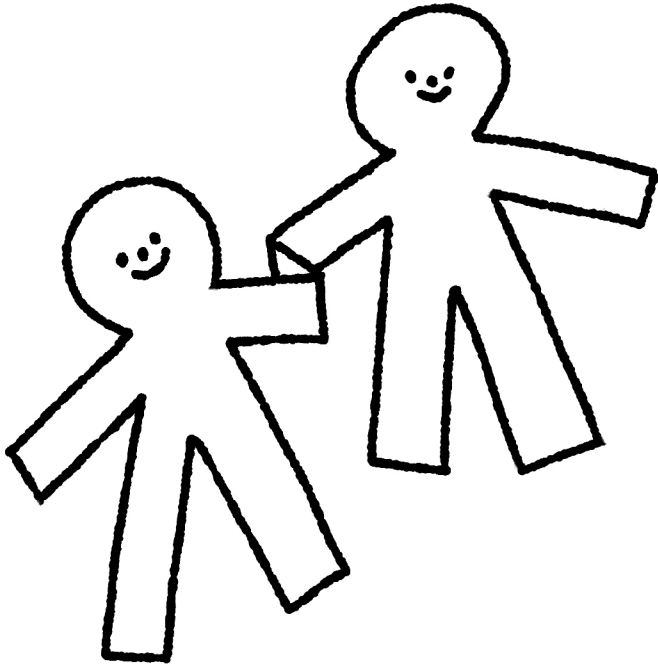
In his seminal piece *Stimela* (The coal train), South African trumpeter Hugh Masekela reminds us of the deeply entangled relationship between extraction and exploitation. His piece, a lamento that seeps into the cracks of our minds and souls, is a tribute to all the underpaid labourers who were brought by train from Namibia, Malawi, Lesotho, Mozambique, and all the hinterlands of Central and Southern Africa to dig in the coal and gold mines, and on whose backs modern South Africa was built. It is a testimony to those the Haitian poet René Depestre describes as “minerai

noir”, the black mineral. It is an invitation to hear the cries of all those in Congo, Papua New Guinea and the many other places on whose backs cobalt, nickel and other minerals have and are been extracted to supplement a so-called green revolution.

In the project LABO*R. AN INVITATION FOR ACTION ... A BASIS FOR HOPE, we attempt to grapple and deliberate on the stories and anecdotes mentioned in Sides I to V. Departing from a wider understanding, the project dives into the specificities of those labouring by looking at the entangled narratives between labour, migration, class, colonialism, extraction and exploitation. What is considered to be labour? What is not? How blurry and thin is the boundary between visible and invisible work? Who gets to be seen and who is invisibilized? How do we come to terms with these difficult and painful testimonies to labour, and in doing so bring to the surface the names and stories of those invisibilized?

Bearing some of these questions in mind, and acknowledging the limits of the exhibitionary format, the project unfolds as an exhibition, a series of workshops and live activations. As people who identify or at least resonate with cultural work, the project will hold a space and offer a platform to discuss the manifold interpretations such a term implies. As we discuss these multiple interpretations surrounding the notion of labour, and as we hold space for each other, we chose to convene among others within the blue and the blues, as a reference to the “working blue” – a colour that has symbolically united working classes across the globe, as a reference to the blues – a lamento that enables us to transcend and find refuge within the sonic.

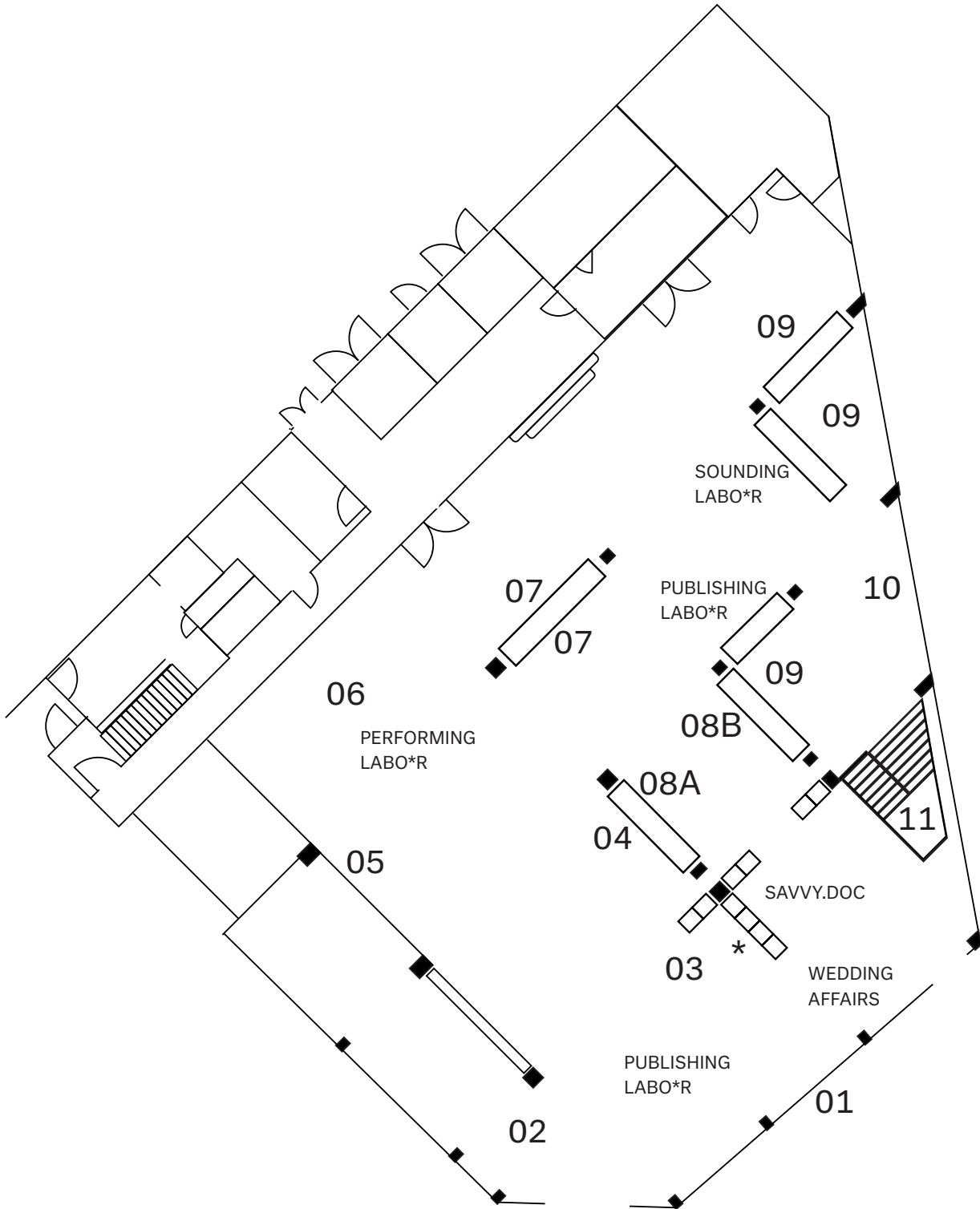
²¹ Vitalio Angula, “Namibia’s Nama community rejects green-hydrogen port expansion”, *Voice of America*, 17.04.24.



*AZIEA

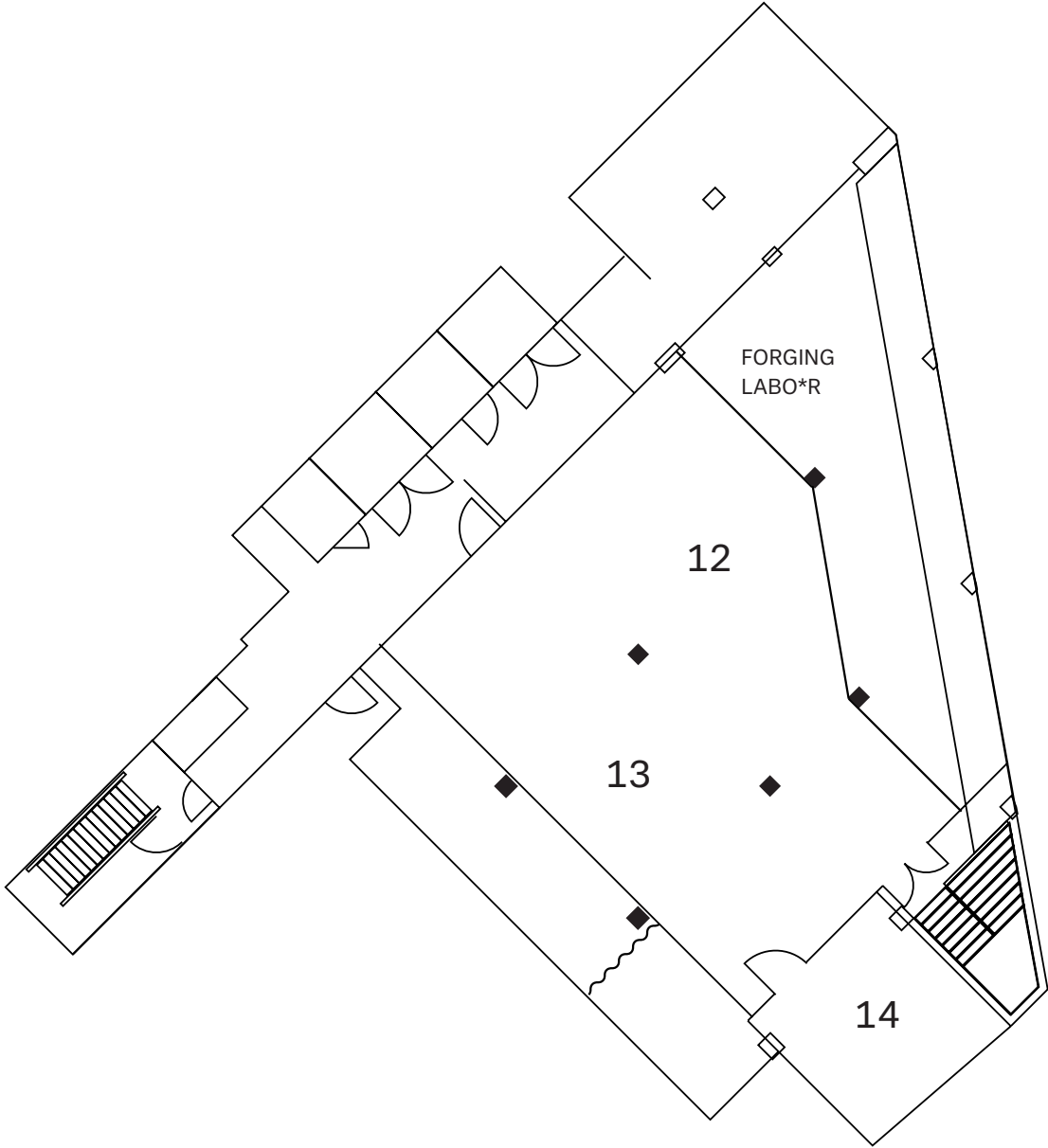


FLOORPLAN



- 01 DANIELLIS HERNANDEZ CALDERON
Reencountering Ourselves as Working Class?
A Cultural Worker's Question
 2024 Participatory Research Display
 With photographs by Jürgen Henschel, courtesy of the archive of the FHXB Friedrichshain-Kreuzberg Museum
- 02 AZIZA AHMAD
*LABO*R: A Comic*
 2024, Comic in the handout (you are holding it in your hand)
 Commissioned by SAVVY Contemporary
- 03 ARCHIVAL DISPLAY
 A DOMiD
 Selection of archival material on the guest workers period in Germany
 1972–2024, press articles, posters, video documentation
 All press articles, courtesy DOMiD-Archiv, Köln
 Video of artist Ali Rıza Ceylan, 6:50 / DOMiD-Archiv, Köln
- B *Arash Magazine (Volume 5, Issues 1–7)*
 1981/2024
 Archived and activated by Amirali Ghasemi
- C *32B Magazine and selection of archives on Thomas G. Young*
 Archived and activated by Robert Young
- 04 COLONIAL NEIGHBOURS ARCHIVE
Prisoners of War: A Tale of Wünsdorf
 2024, Photo & Video Installation on the Halbmondlager and a selection of objects from the Colonial Neighbours Archive
- 05 JOY GREGORY
Alongside Matron Bell
 2020, Photography, variable dimensions
- 06 PISITAKUN KUANTALAENG
Index Sound: Solidarity
 2024, Sculpture, wood, metal, polyester, 500 x 300 x 400 cm
- 07 GRACE DOROTHÉE TONG
Remember Not To Forget
Album 1: Abakwa go Waka, an overview of the City of Bamenda
Album 2: Man di fightam, Speechless Interactions Between the Body and Materials
 2024, Installation, drawing, photo albums and textiles, various dimensions
- 08 JAMILAH SABUR
 A *The Harvesters*
 2022, 4K digital video, colour, sound, 7:30 min
- B *In the Spaces of our Intimacy*
 2024, Collage, acrylic-casein on linen, C-Type print on aluminium, 120 x 120cm and 60 x 91cm
- 09 MEDU ART ENSEMBLE
Poster Selection
 1980–85 & 2023, Reproduction of archival posters, variable sizes
 Courtesy of Judy Seidman
- 10 TAMBISAN SA SINING
 A *Paniningil sa Panahon ng Tagtuyot (Restitution in the Time of Drought)*
 2024, Mural, latex paint, geena cloth, 244 x 488cm
- B *Marcos Jr. Effigy*
 2024, Sculpture, paper mâché, acrylic emulsion, 52 x 33 x 6 cm
- C *Sahod Itaas, Presyo Ibabal*
 2022, Newspaper print, 55,6 x 44,5 cm
- 11 ROBERT YOUNG
Escape Now
 2024, Collage of textile appliqués, handwoven khadi indigo, hand blocked khadi indigo, industrial cottons, 337,8 cm x 256,5 cm
- *SHAUNAK MAHBUBANI
 WITH SAVVY.DOC
 Dis-visible Narratives: Non-western Cultural Production around HIV/AIDS
 2024–ongoing, Research commission

FLOORPLAN



12 HELGA ELSNER TORRES

A *Egrets on Trees at Dawn*

2018, Drawing with Nogalina ink and acrylic on tobacco paper,
250 x 235 cm

B *TACE, ORA ET LABORA*

2019, Installation of 2 horse sculptures, wood, paper-mâché,
plaster, human hair, acrylic, variable dimensions

13 SATCH HOYT

Domino Bodhi Tree

2007, Sculpture, sound, wooden dominoes, metal, felt, 124 x
47 x 60 cm

14 FEHRAS PUBLISHING PRACTICES

Wheat Flower

2024, Installation, memory theatre featuring *LOTUS* magazine
from the Hader Halal series

ARTWORK ANOTATIONS & BIOGRAPHIES

01 DANIEL LIS HERNANDEZ
CALDERON

Rediscovering Ourselves as a Working Class? A Cultural Worker's Question

2024, Interactive Research Display

With photographs by Jürgen Henschel, courtesy of the archive of the FHXB Friedrichshain-Kreuzberg Museum

"Class isn't just about how much money you make, and it's certainly not about cultural traits or your level of education. Marxists argue that anyone who must sell their ability to work for a wage and can't produce their life necessities for themselves is part of the working class." – Hadas Thier: *A People's Guide to Capitalism: An Introduction to Marxist Economics*, Chicago: Haymarket Books, 2020.

The situation of informal labour, temporary employment, unregulated forms of work, lack of social security, and multi-employment has long been the reality of the life and practices of artists. However, the serious problem caused by the social paralysis generated by the COVID-19 pandemic (Mauro, 2020), cuts in budgets for education and culture, the political conditioning of access to funds, and privatisations have made visible not only our fragility, like in other sectors, but also our condition as salaried workers.

This rediscovery of ourselves as wage-labourers will not be free of tensions and complexities. It is these situations of urgencies, of crisis of art institutions that will reactivate class identities and affinities. They will fluctuate and rearrange themselves depending on how well or badly the art institution is doing and the position we are occupying within its structures (Castillo, 2024).

But even when such recognition is born under tension, this common class position creates objective conditions that connect and unite us with other working sectors. As we seek a radical and conscious change of the state of things, where our demands and struggles cannot be integrated into capitalist strategies, we, cultural workers, need to dialogue, recognize, learn, and share struggles, ways of organising, and demands of other workers. It is crucial that we join forces to combat divisions and other forms of oppression (ethnicity, "race", gender, religion, nationality) within the same working class to which we claim to belong. Just as the Medu Art Ensemble got involved in the struggles of the Durban brick and tile workers, it is our task to articulate participatory practices of liberation that support and are part of the struggles of domestic workers in Spain,

maquiladora workers from the Indochinese peninsula to Honduras, health and care workers in Berlin, sex workers in Mexico, seasonal migrant workers in European fields, and millions of other working people.

But how to establish from contemporary art spaces those connections, interactions, and alliances in the struggle against imperialism and colonialism and their military, economic, social, and cultural forces? How to overcome the misunderstandings and stagnant conflicts historically inherited with other working-class sectors? But above all we need to ask some fundamental questions: Who are our working class comrades? How do they live and how do they work? What are their victories? What are their histories? How close are they to us? Can we recognize them in the streets? Are they our neighbours?

These are questions that motivate us to propose this small interactive photographic installation "in progress". On our windows, we exhibit ten images by the photographer Jürgen Henschel, taken in the 1970s in Berlin and shown now by courtesy of the archive of the FHXB Friedrichshain-Kreuzberg Museum. With them, we thematize the experiences of the working class(es), their protests, alliances and learned lessons, organisational strategies, disenchantments, and hopes. These photographic materials will be the starting point for informal conversations with you, our visitors and neighbours. We invite you to bring your photographs and documents evidencing your or your family's life as workers. The photographs you share with us will be gradually incorporated into the exhibition and will expand, challenge, and complexify it from different perspectives.

Jürgen Henschel (1923–2012) was born in Berlin. He took part in many left-wing protests in West Berlin and was repeatedly sent to prison for several days. In 1967, he turned his passion for photography into a profession as a press photographer for the daily newspaper "Die Wahrheit" of the Socialist Unity Party of West Berlin (SEW) – at the time probably the most controversial press product in the half-city.

References:

Hadas Thier. "The Working Class Is the Vast Majority of Society", *The Jacobin*, 13.09.2020: [jacobin.com/2020/09/working-class-peoples-guide-capitalism-marxist-economics](https://www.jacobin.com/2020/09/working-class-peoples-guide-capitalism-marxist-economics)
Karina Mauro. (2020), "Arte y trabajo: indagaciones

en torno al trabajo artístico y cultural." *Revista Latinoamericana de Antropología del Trabajo*, Vol.4, nº8, 1–17: <https://www.redalyc.org/articulo.oa?id=668070944001>

Phone conversation with Cuban historian Mario Castillo Santana

DANIELLIS HERNANDEZ CALDERON lives and works in Berlin as artist, activist, and curator. In her work she explores possibilities of reinvention of the past and takes as sensitive material to build her work those memories produced and nourished in the coexistence, solidarity, struggles and resistance of migrated, diasporic and discriminated, but not defeated, bodies. She earned a BA in Sociology from the University of Havana. In 2007 she graduated from the International Film and television School of San Antonio de los Baños, Cuba as Documentary filmmaker. She holds a Master in Art in Context by University of Arts, Berlin. Daniellis is part of the **S A V V Y Contemporary** team.

02 AZIZA AHMAD
*LABO*R: A Comic*

2024, Comic in the handout
(you are holding it in your hand)
Commissioned by **S A V V Y Contemporary**

A comic assessing the cost of cultural work to the cultural worker, the debt of the cultural worker to creating a culture against apartheid, and the power and purpose to be found in cultural work experienced in community with each other, in response to our own needs, dreams and collective desires.

AZIZA AHMAD is an illustrator and designer from Karachi, based in Berlin, making comics and animations about friendship, collectivism, joy, romance, anger and rest. Designing for projects such as *kal* (2020–2023) and *When the Jackal Leaves the Sun* (2022–2024), Aziza has also been designing books with Archive Books since 2021.

03 ARCHIVAL DISPLAY

03A DOMiD
Selection of archival material
1972–2024, press articles, posters, video documentation

All press articles, courtesy DOMiD-Archiv, Köln
Video of artist Ali Rıza Ceylan, 6:50 / DOMiD-Archiv, Köln

In the framework of this exhibition, **S A V V Y Contemporary** with the support of the Dokumentationszentrum und Museum über die

Migration in Deutschland (DOMiD), proposes a selection of archival materials addressing the living conditions of the so called guest workers (Gastarbeiter:innen) in Germany within the public and professional spheres. The material is composed primarily of press articles, posters and a video documentation that demonstrate for instance the harsh conditions under which they lived, worked, but also of the resilience and self-determination these guest workers proved through unionising and strike actions for better living and working conditions.

DOMiD is an archive on the history of migration in Germany founded by migrants in 1990. The association has a nationally unique collection of over 150,000 contemporary testimonies – from 1945 to the present day. Early on, DOMiD focused on the perspectives of migrants and marginalised voices and is committed to an inclusive culture of remembrance. In a few years, DOMiD will open a nationwide museum on the history and present of the migration society in Cologne.

03B Arash Magazine (Volume 5, Issues 1–7) 1981/2024
Archived and activated by Amiralı Ghasemi

The *Arash* magazine archive sheds light on a significant cultural and literary magazine published in Teheran from the early 1960s to the 1970s. Founded in the aftermath of the divisive 1953 coup d'état, *Arash* served as a literary window connecting many individuals during a period of political tension between the left spectrum and the eventual 1979 Iranian Revolution. Established by Fatemeh Naraghi and Javad Pourvakil, the magazine came to play a pivotal role in shaping modern Persian literature.

In its early years, an esteemed editorial board including Simin Daneshvar, Jalal Aleahmad, and Sirus Tahbaz guided *Arash*. During this period, they published special issues honouring literary figures like Forough Farrokhzad, Nima Youshij, Sadeq Hedayat, and Samad Behrangī. The magazine's critical and left-leaning content resulted in a ban under the Shah's regime. Declassified documents from Iran's notorious secret police, Savak, reveal that many of *Arash*'s creators were under heavy surveillance.

Arash remained dormant until the 1979 revolution. Briefly after this period, the magazine's permit was used for a short-lived political publication called *Jonbesh*. However, Fatemeh Naraghi revived *Arash* in its original format in February 1980.

The early 1980s offered a brief respite from censorship, starting with Issue 26 and continuing until October 1981. This period ended abruptly when authorities raided the print house and destroyed the newly printed copies of Issue 32, effectively shutting down the magazine for good.

With this exhibition at S A V V Y Contemporary, we have the unique opportunity to examine the last seven issues of *Arash*, alongside documents and micro-translations. This exploration sheds light on the ongoing struggle for press freedom under both regimes and the immense, often invisible, cultural effort invested in its pursuit.

Amirali Ghasemi's access to the archive was facilitated by Guila, Roya, and Hamid Pourvakil, (Ghasemi's aunt, mother and uncle). We give special thanks to Bahar Ahmadifard for her extensive research and translation support.

A M I R A L I G H A S E M I is a curator, media artist and graphic designer based between Tehran and Berlin. He graduated in 2004 with a BA in graphic design from Central Tehran Azad University, with an emphasis on research in digital art history. In 1998, Ghasemi founded *Parkingallery*, an independent project space in Tehran and in 2002 he set up Parkingallery.com, an online platform for young Iranian artists. Ghasemi has shown his photographs, videos, design works in various festivals and exhibitions internationally. As a curator he has been directing many exhibitions, workshops, and talks for Parkingallery projects, such as *Deep Depression (2004–06), Sideways in Tehran (2008). He has co-curated The Urban Jealousy, 1st International Roaming Biennial of Tehran (2008–09), and eight editions of the Limited Access Festival for Video and Performance (2007–19), followed by his involvement in a variety of projects for institutions, project spaces and universities in Germany, Netherlands, Serbia, UK, Egypt, Turkey, United States, Brazil, Canada, France, Sweden, and India.

03C *32B Magazine and selection of archives on Thomas G. Young*
Reproductions
Archived and activated by Robert Young

The *32B Magazine* was published by the Building Service Employees International Union (BSEIU), a labour union formed in Chicago in 1921 to valorize the work and improve the lives of workers and their families. For this exhibition, Robert Young shares his family archives that help us retrace part of the life and work of his grandfather Thomas G. Young, who served as the union's vice-president until his retirement.

For Robert Young's background, please see the description n° 11.

04 C O L O N I A L N E I G H B O U R S
A R C H I V E
Prisoners of War: A Tale of Wünsdorf
2024, Photo & Video Installation on the Halbmondlager and a selection of objects from the Colonial Neighbours Archive

Wünsdorf is a place about 50km south of Berlin, where during World War I a camp for Muslim prisoners-of-war (POW) was established. It was one of two: The Halbmondlager in Wünsdorf, and the Weinberglager in nearby Zossen. A cemetery was created for the deceased detainees of the camps, located in the nearby village of Zehrendorf. In 1915, Wünsdorf became home to Germany's first mosque built within the Halbmondlager POW camp. The German Intelligence Office for the East (NfO, Nachrichtenstelle für den Orient) made these efforts as a means to promote the Jihad concept. "It was intended to persuade Muslim prisoners to change sides and join the Ottoman-German Alliance against the British and French."²² To that end, "detainees lived in relative luxury and were given everything they needed to practise their faith."²³

In this installation we open a chapter dedicated to a period when people were not only victims of war and displacement but also instrumentalized for the sake of propaganda. We would like to invite you to imagine these complexities of war machines and the violent entanglements that manifested in the different forms of detention, labour or disciplinary camps both in the colonies and in Germany not as a closed chapter of our history but rather as a recurring phenomena in the machinery of power and abuse. Propaganda and multiple forms of manipulation are strikingly effective tools of the contemporary that give rise to the perpetuated phenomena of racism and oppression. In the current display format of the participatory archive project *Colonial Neighbours*, we encourage you to fill the contour in the imaginary with other placeholders that contain an entangled narrative to this not so distant past.

05 J O Y G R E G O R Y
Alongside Matron Bell
2020, Photography, variable dimensions

Alongside Matron Bell is a series of 17 images produced in 2020, following a commission by the Lewisham Hospital in 2008 to mark the 60th anniversary of the National Health System (NHS). For the occasion, Joy Gregory chose to look at the entwined history between the NHS and the Windrush Generation, who had arrived in England from different Caribbean islands just a few weeks before the NHS was initiated. Using the story of Majorie Bell MBE, the first matron at the Lewisham Hospital under the NHS, Joy Gregory sheds light on the multiple stories of the women whose labour sustained the newly formed NHS, and who are the only reason why it survived beyond its inception. The work which was produced in 2020, a year marked by the COVID pandemic, was a timely one to pay tribute to all the nurses and the medical field who were at the frontline fighting the virus.

²² Martin Gussone. (2016). "Architectural Jihad: The 'Halbmondlager' Mosque of Wünsdorf as an Instrument of Propaganda", in: Erik-Jan Zürcher (ed.), *Jihad and Islam in World War I*, Leiden University Press, 2016

²³ Florence Waters. "Germany's Grand WWI Jihad Experiment", *The Telegraph* (10 August 2014).

J O Y G R E G O R Y was born in Oxfordshire in 1959 to Jamaican parents. She studied photography at Manchester Polytechnic and the Royal College of Art, London. In her practice, Gregory utilises film, video, analogue and digital photography, and Victorian print processes. Her work considers notions of difference in society, particularly regarding both race and gender, and often challenges cultural and historical beauty standards. *Autopportrait 1990*, for example, comprises a series of self-portraits of the artist made in response to the lack of presentations of Black women's beauty. It was published in *Ten8's* "Critical Decade", accompanied by Stuart Hall's essay on representation. Gregory is associated with Black British photography movement, alongside artists such as Sunil Gupta and Roshini Kempadoo who were also considering notions of cultural difference through their photography. Gregory has worked closely with Autograph, the Association of Black Photographers, with whom she continues to associate to date. More recently, Gregory has exhibited in *A Tall Order*, at Rochdale Art Gallery, and undertook a commission at William Morris gallery in 2022. She is the winner of the Freelands Award (2023) for her upcoming retrospective at the Whitechapel Gallery, London. Joy Gregory is also the editor of *Shining Lights*, an anthology of Black British Women's Photography in 1980s and 1990's, published by MACK/Autograph 2024 which is shortlisted for the 2024 Rencontres d'Arles Historical Book Award.

06 P I S I T A K U N K U A N T A L A E N G
Index Sound: Solidarity
2024, Sculpture, wood, metal, polyester, 500 x 300 x 400 cm

Index Sound: Solidarity is a platform within a platform, a space within a space and is an invitation to host other performative, interactive works within it – in the form of activations. This work hence lends itself to P E R F O R M I N G L A B O * R , one of the five labo*rs of cultural labouring in the exhibition. This work is inspired by the film *Hara Factory Workers Struggle* (1975) by Jon Ungpakorn. The film shows women garment workers occupying the factory they work in to create their own supply and demand ecosystem and through that making an autonomous space of labouring with the imposed framework of oppressive working conditions.

The scenography of this work is inspired by Likay Theatre, a people's theatre in Thailand. It is an ode to people's movements in Thailand and across the world. The artist Pisitakun Kuantalaeng, extends on his ongoing *Three Sound of Revolution* series and proposes *Index Sound: Solidarity* as holding space for solidarity across labour struggles across the world.

P I S I T A K U N K U A N T A L A E N G graduated with a BFA in Sculpture at the School of Architecture, Art, and Design – King Mongkut's Institute of Technology Ladkrabang, Bangkok, Thailand. Growing up in Thailand's art scenes during one of the country's most politically unstable periods, Pisitakun kicked off his practice as a visual artist, essentially focused on political speculations and frustrations. Thailand's Red Shirt protests and the government crackdown solidified his approach as a permanent critical thinker and artist.

His work *The Unfinished History* queries the truth hidden behind political power and conflicted histories by asking who is allowed to write history. Later, Pisitakun's interest in music started to increase. He began to experiment with how sonic expressions take shape under different media environments. The multimedia work *Black Country* was born out of forced confrontation in a country where things go beyond rationality.

Pisitakun's practice represents a decisive break from many of his Thai peers: he questions fundamental and increasingly global values without merely decrying the fact of corruption or offering neat palliatives.

07 G R A C E D O R O T H É E T O N G
Remember Not To Forget
Album 1: Abakwa go Waka, an overview of the City of Bamenda
Album 2: Man di fightam, Speechless Interactions Between the Body and Materials
2024, Installation, drawing, photo albums and textiles, various dimensions

Grace Dorothée Tong's two photo albums form part of an ongoing effort to explore different methods of archiving and presenting imagery. She uses photography to provide evidence of activity and movement in times of crisis and generalised paralysis in the north-west region of Cameroon. She is interested in asserting the existence of various archiving technologies and putting them in contrast with the ways in which we privilege digital and therefore "modern" methods. How can we begin to understand a broader range of materials as potential recording devices? What has the capacity to serve as an archival material?

Since the arrival of the first "explorers" in Cameroon in 1471, the Cameroonian people have gone from erasure to oppression. Culture has long served as a means of resistance and textile making continues to function as a means to preserve as well as to transmit ancestral knowledge. With time, the ancestral technology has shifted and these practices have been stripped from their native context and subsequently devalorised. Grace Dorothée Tong created this series in collaboration with local practitioners who labour as guardians of these traditional forms – not in an effort to freeze them in time, but to place them at the service of their community's needs.

The illustrations both in textile and paint represent the complexity of the paralyzed yet dynamic system in which movement is a means of eliminating geographic distance. The works were first shown as part of a project curated by the artist and in collaboration with S A V V Y Kwata in Bamenda, Cameroon. Bamenda is today the site of a separatist struggle in which armed militias in the north-west region of Cameroon are waging a separatist fight for an independent state. It is a crisis with clear roots in the colonial past of the country and a direct result of an independence process which saw the British-controlled north-west region adjoined to an already existing Cameroonian republic. The project, titled Remember Not To Forget, is an ongoing effort by Grace Dorothée Tong to revisit the question of identity and belonging in the context of a Cameroon in which "Anglophone" and "Francophone" are now the main cultural delineators.

Though waiting might seem harmless it could also be destructive.

As we mark time individually as well as collectively, velvet, stitches and grit best represent the persistence and resilience of the people of Bamenda and the abundance of resources that nature has gifted the land.

The Ladder Stitch called "Marking Faithfully" represents the marking time the region has been going through since 2018 because of the Anglophone Crisis. It is also these ladder-like stitches that remind the worker that it is only by great effort that we will go forward.

Connection and collaboration are a constant in Grace Dorothée Tong's artistic journey as the work brings together weavers, bamboo workers, markers and students to gather and attempt to climb up the ladder. These meetings are at the core of the lives of the community. People gather to share food, and exchange but this time the meeting point is work. The repetition of the stitches gives room for soul-baring, reflection, interrogations, strategizing, transmission, teaching and work.

The marking on textile becomes the point of intersection between the practitioners and the artist, the favoured and the marginalised, velvet and thread, protest and silence. It becomes a language on its own. One of encouragement, closeness, determination and recognition that we are all connected and need someone to hold the ladder while the other ascends, a proposal of a new way of reacting – through work.

TONG GRACE DOROTHÉE is an "artizen" who lives and works in Cameroon where every part of the country provides substance and inspiration for new creative ventures. Her work is largely informed by the discoveries, encounters and exchanges between people and materials that she meets along her way as she seeks to bridge gaps and create interconnections that produce tangible results. This desire led her to

collaborate with artisans in Antananarivo, Batié, Douala, Limbe and Bamenda. Her new body of work presents a new language of communication where words are not said and the mouth is not needed.

08 A JAMILAH SABUR

The Harvesters

2022, 4K digital video, colour, sound, 7:30 min

The Harvesters by Jamilah Sabur is a work inscribed in the artist's long term approach and research on the sea and water bodies as sites of memory. The piece is an assemblage of video elements in which we can see for instance two horse riders making their way into the sea against the waves, or a Russian icebreaker ploughing a frozen landscape. With scenes carrying us through subaquatic and oversea life, the video depicts instances of human-made actions leading to the abusive extraction and disruption of the aquatic ecosystem. Interspersed within the video is the recurring figure of a cricket player representing the artist, and hinting at the potential role she plays as a witness or observer of the harmful man-made actions evoked in the video.

08 B *In the Spaces of our Intimacy*

2024, Diptych, acrylic-casein on linen, C-Type print on aluminium 120 x 120cm and 60 x 91cm

In this diptych work, Jamilah Sabur approaches the term "intimacy" referring to the closeness of observation. It contains an archival photograph from 1914 of a World War I German prisoner of war camp depicting Congolese soldiers who fought in the Belgian Army, notably Paul Panda Farnana (seated second from the right), captured by the Germans after participating in the Siege of Namur. Positioned below the photograph is a text painting, which Sabur refers to as a poem.

This poem evokes a sense of geological and geographical exploration, blending specific locations, scientific terminology, and natural phenomena to create a vivid and multifaceted image. It references various geological formations and periods, such as the "Salaspils formation" in Latvia and the "Sav-la-mar formation" in Jamaica, evoking a sense of deep time and the long history of Earth's geological processes. Specific locations, such as Limbaži in Latvia, Linstead in Jamaica, Pandu Bog, and rivers like Yallahs and the Wagwater rift, ground the poem in real-world geography, spanning different regions and landscapes. The similarities in the geological histories of Latvia and Jamaica are subtly highlighted, as both regions have experienced significant geological transformations and share features like bivalve shells and glacial striations. The mention of various locations such as Limbaži, Linstead, Pandu Bog, and Yallahs river in the poem suggests a world interconnected by both natural and human histories. Similarly, the photograph

of Congolese soldiers in a German POW camp underscores the interconnectedness of global histories, colonialism, and the World War, linking Africa and Europe in a web of conflict and colonial legacies. The bivalve shells and other natural elements in the poem can be seen as silent witnesses to the passage of time and historical events, much like the Congolese soldiers in the photograph who bear witness to the colonial and wartime experiences. The natural world, represented in the poem, continues to exist and evolve, silently observing the human dramas unfolding upon it.

Sabur's work evokes contemporary issues, such as the European Union's push for decarbonization, which may paradoxically cause more climate disruption in the long term. Today Congo's droughts, floods, and landscape degradation, perpetuated by decades of mineral extraction and deforestation for charcoal production by the international community. This reflects the lines from the poem about the ongoing scars left by natural and human forces. Underscoring the interconnectedness of environmental and human histories, highlighting how predatory exploitation of nature plunders ecosystems critical for regulating Earth's climate and perpetuates inequalities and violence. The poem and the photograph together invite reflection on the lasting impacts of historical and contemporary exploitation on both human societies and natural environments.

J A M I L A H S A B U R lives and works in Brussels. Metaphysics, geology, and memory are recurrent themes in her work. Making critical contributions to the discursive spaces of labour and economies of movement, Sabur engages imaging on a planetary scale to re-calibrate our understanding of place, time and history. Sabur's recent solo and group exhibitions include *Fruits of Labour*, Museum Dhondt-Dhaenens, Sint-Martens-Latem, Belgium (2023); *Sinking Feeling*, Or Gallery, Vancouver (2023); *The Harvesters*, Bass Museum of Art, Miami Beach (2022); *Eltanin*, Broadway, New York (2022); DADA Holdings, Nina Johnson, Miami (2021); *La montagne fredonne sous l'océan / The Mountain Sings Underwater*, Fondation PHI, Montréal, Québec (2021). Sabur earned a BFA from the Maryland Institute College of Art, Baltimore (2009), and an MFA from the University of California, San Diego (2014). Her work is included in the permanent collection of the Pérez Art Museum Miami, New Orleans Museum of Art, The Bass Museum of Art, University of Maryland, The Dutch National Bank and TD Bank Group.

09 M E D U A R T E N S E M B L E

Poster Selection

1980–85 & 2023, Reproduction of archival posters, variable sizes

Courtesy of Judy Seidman, Rangoato Hlasane and Dilip Menon

Throughout the space, we present a selection of posters by the Medu Art Ensemble produced between 1980–85, and one in 2023. The Medu Collective (the Graphics unit and the broader Medu meeting) agreed upon the subject, content and design of the poster in question; the individual artist (or artists) was then asked to produce the design which was taken back to the collective for discussion and approval.

The posters are:

Thami Mnyele: Culture and Resistance Conference Poster, Silkscreened by Medu Art Ensemble, Gaborone 1982

Thami Mnyele designed the logo for the Culture and Resistance Conference from a life drawing of his own hand, holding the hand of Medu theatre worker Theresa Gonzalas.

Judy Seidman (with Medu Collective): You have Struck a Rock, Silkscreened by Medu Art Ensemble, Silkscreen, Gaborone 1982

A poster commemorating the 9 August 1956 Women's March on Pretoria (now celebrated as "Women's Day"). The words on the poster are the English translation of a song written and sung (in isiZulu and isiXhosa) at the march. In the original design the woman was holding an AK. However the graphics unit decided this would lead to immediate banning by the apartheid regime, and might be seen as threatening by the Botswana government (while Botswana supported the ANC as a political party, it treated military underground structures as illegal).

Heinz Klug (with Medu Collective): June 16, Silkscreened by Medu Art Ensemble, Gaborone 1980

Poster commemorating the June 16 Soweto uprising. The design is based on a poster from Mozambique's Frelimo.

Thami Mnyele (with Medu Collective): Namibia: SWAPO will make the sun rise, Silkscreened by Medu Art Ensemble, Gaborone 1981

Poster in support of the liberation movement SWAPO.

Judy Seidman (with Medu Collective): The People Shall Govern, Silkscreened by Medu Art Ensemble, Gaborone 1982

Poster with a drawing based upon a photograph of the ANC's Congress of the People in 1956 in Kliptown (that adopted the Freedom Charter, now the basis of the SA Constitution).

Judy Seidman (with Medu Collective): Solomon Mahlangu, Silkscreened by Medu Art Ensemble, Gaborone 1982

Poster commemorating and honouring the execution of MK freedom fighter Solomon Mahlangu in 1979 (MK is the abbreviation for uMkhonto weSizwe, the paramilitary wing of the African National Congress (ANC)). The words come from his last statement smuggled out of prison before his hanging: "My blood shall nourish the tree of freedom. Tell my people I love them and they must continue the struggle." The team that did the silkscreen printing included several MK cadres who were illegal and underground in Gaborone, returning from a mission in South Africa.

Thami Mnyele (with Medu Collective): Heroes' Day December 15, Litho print, Gaborone 1982

Poster commemorating the December 15 "Heroes' Day" – the launch of the ANC armed wing Mkhonto we Sizwe (MK) in 1961. The drawing was inspired by a photograph taken by an ANC photographer of a Frelimo soldier greeting villagers in Mozambique.

Albio Gonzolas (with Medu Collective): Poster for the the Theatre Play 'Shades of Change', Litho print, Gaborone 1983

The Medu graphics unit regularly printed posters announcing Medu events (theatre plays, music performances, etc)

Judy Seidman: In the Music, Silkscreened by Medu Art Ensemble, Gaborone 1984

Poster for the Medu band Shakawe

Judy Seidman: Thami Mnyele, Silkscreened by Judy Seidman, Gaborone 1985

Poster commemorating Thami Mnyele, who was killed on 14 June 1985 by SADF soldiers. Medu was not functional in the weeks after the raid which killed 12, and closed down. This poster and a second one listing all 12 killed were done by Seidman working alone (original print-run limited to 30 copies). The words were from a speech Thami gave to open the Culture and Resistance festival in 1982.

Thami Mnyele (for ANC): Join MK women, Litho print, Lusaka, 1985

Designed by Thami Mnyele while visiting ANC in Lusaka (shortly before his death). It portrays Thami's wife Rona who was trained as a MK cadre.

Thami Mnyele (for ANC): Year of the Women, ANC, Litho print, Lusaka, 1984

Designed by Thami Mnyele while visiting ANC in Lusaka to mark the proclaimed "Year of the Women" by the ANC in 1984. The poster shows trade union leader Viola Hashe addressing a workers' meeting in the mid-1950s in Johannesburg. Hashe was blind and the young man behind her was her guide.

Judy Seidman (with Medu Collective): A luta continua, Litho print and silkscreen, Gaborone 1983

Poster in solidarity with the liberation struggles and resistance throughout Southern Africa.

Thami Mnyele: Untitled graphic 1 & 2, pen and ink drawing, Litho print, Gaborone, 1984

Untitled pen and ink drawing by Thami Mnyele tracing in images the relationship between people's culture, resistance, and armed struggle. The central figure with saxophone is jazz musician Kippie Moketse.

Khulumani Galela Campaign: Stop Genocide and Apartheid, Acrylic on canvas banner, Johannesburg, RSA, December 2023

Banner designed and painted by 30 members of the Khulumani Galela Campaign in December 2023, while engaged in an on-going sleep-in outside the Constitutional Court in Johannesburg to demand full justice, redress and reparations for South Africa's victims of apartheid era human rights violations. ("Khulumani" means "we speak out", Galela means "pour out" as in "pour out reparations now!") The Khulumani Galela Campaign is a national campaign; Seidman has been facilitating workshops with Khulumani members to use art to express and mobilise around demands since 2008, consciously building upon principles and techniques developed by Medu in the 1980s. Members of Khulumani Galela are veterans and victims of apartheid human rights violations, mostly aged 50–75. Galela participants in the sleep-in decided that they should produce this banner to support Palestine's resistance to Israeli occupation, and in support of South Africa's international stance against apartheid and genocide.

M E D U A R T E N S E M B L E was a collective of cultural activists based in Gaborone, Botswana, during the height of the anti-apartheid resistance movement in the late twentieth century. The collective formed originally in 1977 as a group of black South African artists mutually invested in regional liberation struggles and resistance to South Africa's apartheid policy of racial segregation (1948–1994). Medu's members, or "cultural workers" as they preferred to be called, eventually organised and relocated to Gaborone, Botswana in 1978. They felt that the term "cultural workers" was far more fitting to their mission rather than referring to themselves as artists because such a pursuit was regarded as something trivial and therefore inherently elitist and white. With the support of the African National Congress (ANC), in Gaborone Medu officially registered as a cultural organisation with the Botswanan government. Medu means "roots" in the Northern Sotho language, and so describes the collective's underground operations (in defiance of the apartheid government's ban on oppositional political

parties and organisations). The collective's cultural work was rhizomatic in nature, stretching across seven semi-autonomous units: Film, Graphics, Music, Photography, Poetry, Publishing and Research, and Theatre.

10 A T A M B I S A N S A S I N I N G

Paniningil sa Panahon ng Tagtuyot (Restitution in the Time of Drought)

2024, Mural, latex paint, geena cloth, 244 x 488 cm

Paniningil sa Panahon ng Tagtuyot is a protest mural created by Tambisan sa Sining, with support from Kilusang Mayo Uno (May First Movement), for Mayo Uno, or the International Labour Day mobilisation in the Philippines. It was conceptualised and executed in KMU's office, alongside other labour organisers and activists, using industrial materials such as geena cloth and latex paints – materials cheaper than common art implements therefore accessible to the masses.

The mural served as a stage backdrop for the Mayo Uno 2024 program held along Roxas Boulevard, Manila, some hundred metres away from the US Embassy, and after a series of scuffles with the Philippine National Police – Manila Police District where six activists were arrested and illegally detained for a week.

The mural depicts a crystallisation of the ongoing national democratic revolution against the primary exploiters and oppressors of Philippine society: imperialism, feudalism, and bureaucrat capitalism, and Marcos Jr.'s fascist regime. Different sectors of the oppressed population, such as workers, farmers, the urban poor, the semi proletariat, professionals, and students are the motive force of this revolution. The decades-long resolute movement demands for the democratic rights of the people. Land for the farmers, livable wages, unionism, support for public services instead of privatisation, national industry, and an end to the country's subservience to monopoly capital and imperial powers.

In struggling for these economic and political changes, the masses are also participating in a cultural revolution, gradually erasing the country's colonial, feudal, and bourgeois culture and replacing it with a national, scientific, and mass-oriented culture.

The inevitable success of the people's revolution shall depose the oppressors and create a country that is genuinely sovereign, and eventually, a society that is truly humane and emancipatory, and without exploitation, oppression, and abuse.

10 B *Marcos Jr. Effigy*

2024, Sculpture, paper mâché, acrylic emulsion, 52 x 33 x 6 cm

Effigies are popular artistic presentations used at public demonstrations and political rallies in the Philippines. Often depicting politicians, state leaders and other relevant actors in pressing issues that are discussed, debated and suffered by the masses, these items are conceptualised and crafted by progressive cultural workers and artists collaborating together, utilising techniques from papier-mâché and mural production. Noted by local art historians in generative key terms to be social realist, protest art, proletarian art and revolutionary art, these sculptural works are paraded on the streets and ceremonially burned during rallies. Gigantic in scale, rambunctious in display, effigies have become effective representation of political dissent in a collective ritual of satire, where symbols of the current state of affairs and their perpetrators are memorialised, shamed, and immolated in people's tribunal. A selection of clips available online is assembled next to the effigy. It shows the documentation of the burning and the life cycle of effigies as recorded by the media and artists.

10 C *Sahod Itaas, Presyo Ibaba! (Increase the Wage!)*

2022, Newspaper print, 55,6 x 44,5 cm

T A M B I S A N S A S I N I N G is a national democratic cultural mass organisation fighting for labour rights, as well as the democratic rights of all oppressed sectors of the Philippines.

11 R O B E R T Y O U N G

Escape Now

2024, Collage of textile appliqués, handwoven khadi indigo, hand blocked khadi indigo, industrial cottons, 337,8 cm x 256,5 cm

"Escape Now came out of a group of drawings I did while thinking about the price paid by survivors of war. If you have no limbs, how could you labour? How could you do the labour of care, of touch? Of cooking, of loving? Of holding yourself or defending yourself? Of moving from one place to the next? Of exercising, of walking in nature, if you lost your limbs? This is one of the drawings that became a larger piece. It is a collage of different appliques, from bedspreads to wall hangings, that I did before as Lead Designer for The Cloth, the Caribbean fashion and design house which I founded.

Reusing, repurposing and recycling are part of my art and design practice. In *Escape Now*, this relates to war again. Some people have to rebuild homes, rebuild their lives. You have to do it from what you have. I saw yesterday a father going to bathe his son in their

bathroom. Everything else was broken down. He was bathing him from a bucket of water.

The figure in the piece could be my own father, Joe; he liked the sea and the land and there are those elements of nature in it. It could be Toco, a village in Trinidad where I go for space and solitude and connection to the earth. It could be connected to my grandfather Thomas, who fought for working class rights in a metropolitan city. This piece is a person saying, "What we are doing doesn't make sense. We need to escape to something else." It is asking the viewer what they would escape from – and what they would escape to – by making a placard. My intention is to get people to partake in it, the way you become a part of a Mas, the immersive masquerade of the Trinidad Carnival." Robert Young

ROBERT YOUNG is an artist and designer from the Caribbean island republic of Trinidad and Tobago. Founding The Cloth, a lifestyle and fashion design company, in 1986, Young has used clothing as his medium, capturing social landscapes and emotions drawn from his immersive Afro-Caribbean upbringing, and working in communities to dress and empower the troupes and personalities that make it their life's work to represent us.

Young's practice is rooted in the working class and Caribbean memory, reaching back to historical places of resistance and attempting to transmute that energy into the consciousness of the now. He applies the same principles to his practice as a designer and bandleader in the annual Trinidad and Tobago Carnival. Robert Young is well known for his band, A Vulgar Fraction, conceptualising and designing yearly roving performance art which finds the light on the streets of Port-of-Spain during the Carnival ritual. Young's process is pedagogical, encouraging performers to engage with and connect to the underbed of ideas through working with their hands and making the Mas, reclaiming creativity as a central part of what it means to exist as their present self. He provides the framework, foundation, guidance and material for the costumes, with the encouragement and agency to have the costumes be built from the vantage point of each participant's personal relating, making the mas, the art, the wearer's very own. His practice is also interrogative and each year, through panel discussions and active outreach, he brings together experts, elders and the wider community to dig more deeply into the thematic grounding of that year's band.

Robert is the grandson of Thomas Young, who worked to unionise workers in New York in the 1930s and 40s. Joe Young, Robert's father, founded a trade union in Trinidad in 1961 and led bus strikes that directly influenced the course of the 1970 February Revolution in Trinidad and Tobago. Robert's mother, Grace, founded a credit union. Given these factors it is unsurprising that, in his self-taught art and design

practice, Robert Young has always paid attention to how slavery, indentureship and colonisation continue to impact our lives and our environment. He investigates ways in which one can work under, over, around and through the side effects of these centuries-long injustices in the interest of reuniting shards and healing fractures of the self, which in turn, may impact, strengthen and reclaim community life for the better.

The Cloth is established in the Caribbean fashion and design community and is regularly featured in regional fashion events. The brand's disruptive, bold and distinctive garments have been worn by heads of state and cultural icons. Recently, The Cloth represented the Caribbean region at CANEX Presents Africa at Tranoï S/S 24 in Paris Fashion Week, and staged runways shows at Portugal Fashion and the Intra African Trade Fair in Cairo through the Afreximbank Creative Africa Nexus. Young was a speaker at the 3rd Afreximbank AfriCaribbean Trade and Investment Forum, at the 31st Annual Meetings [sic] of the African Export-Import Bank in Nassau, in June, 2024. Since his work first appeared at the Biennial of the Caribbean in Santo Domingo in 1992, Robert's art has continued to influence design in the African Diaspora. He collaborated with artist Ayana V Jackson for her exhibition *From the Deep: In the Wake of Drexia* with Ayana V Jackson, shown at the Smithsonian National Museum of African Art in 2023.

11 FEHRAS PUBLISHING PRACTICES

Wheat Flower

2024, Installation, memory theatre featuring the *LOTUS* magazine from the Hader Halal series

The sun in the sixth tower houses the wheat flower month, marking the harvest season. By ploughing our pain and cultivating it with solidarity, we can absolve the presence. The sixth month is dedicated to celebrating solidarity and healing. We invite you to our small library to explore how culture became a verb in *LOTUS*, the publishing legacy of the Afro-Asian Solidarity Movement. In our library, we move the spotlight over to those who labour in culturing.

FEHRAS PUBLISHING PRACTICES engages in various participatory methods and artistic productions, focusing on the relationship between publishing and history-making. It examines the role of publishing as a tool to combat cultural domination, as well as a means to foster solidarity and deconstruct colonial power. Fehras serves as an observatory for publishing strategies and practices in relation to the political and geographical transformations of southwest Asia and North Africa.

Their research primarily utilises archival materials, including books, magazines, photographs, memoirs, letters, contemporary art publications (ephemera), and

the libraries of authors, publishers, translators, and book vendors. They also draw from radio, television, cinema, and digital archives. Fehras collects, organises, and re-curates these materials, placing them in diverse spatial and temporal contexts. They enact publications and reflect their stories with various mediums. Our method of demarking boundaries in front of the audience is based on extensive cohabitation and sharing bread and salt, a practice we call Moasherat مُشَارِشَاعُ. Fehras Publishing Practices uphold publishing as a means of creating, transferring, and disseminating knowledge. Consequently, they initiate projects in various forms, such as exhibitions, films, books, lectures, performances, and Moasherat. Their works address issues that concern us: gender, collectivity, identity, migration, emancipation, funding, and institutions.

In 2023, they launched a new series of work, Hader Halal. At the heart of this new episode are the principles of dissemination as an act of resistance. They dissect the authority of History with the scalpel of forgetting, which is the lifeline to reclaiming space for new imaginaries. Particularly amidst systematic attempts to erase minority memories and to disregard the multiplicity of narratives.

12A HELGA ELSNER TORRES

Egrets on Trees at Dawn

2018, Drawing with Nogalina ink and acrylic on tobacco paper, 250 x 235 cm

Egrets on Trees at Dawn (2018) is a long-format drawing with Nogalina ink on tobacco paper. It captures the mystical Peruvian Amazon, reflecting the artist's maternal heritage. Incorporating petroleum-coloured elements, it highlights environmental concerns over oil spills, using Nogalina ink derived from the Amazonian walnut tree.

The report on oil spills in the Peruvian Amazon highlights a significant environmental issue, with over 470 oil spills recorded since 2000. The artist visited the Cuninico indigenous community in 2015, which is located in the Amazon near the Pacaya-Samiria National Reserve. This community suffered an oil spill of 2,500 barrels in 2014, with the main responsible party being the state-owned company Petroperú. She has since been following media reports, which also mention other foreign companies involved, and underscores the persistent environmental threat posed by oil extraction in the Amazon and its impacts on local ecosystems and indigenous communities.

The juxtaposition of oil and nogalina ink mirrors petroleum in colour but contrasts in environmental impact, symbolising resistance to environmental degradation.

13B TACE, ORA ET LABORA

2019, Installation of 2 horse sculptures, wood, paper-mâché, plaster, human hair, acrylic, variable dimensions

TACE, ORA ET LABORA (2019) is an installation the artist created for her short film of the same name which is part of the project Intervention M 21: Am Humboldtstrom – Sammeln im 19. Jahrhundert. Reimagining a 19th-century scene of German landowners in northern Peru, it uses horses to symbolise power. The installation invites reflection on historical influence on present-day social dynamics, evoking questions about power distribution and promoting understanding and resistance to colonial legacies.

HELGA ELSNER TORRES is living and working between Peru and Berlin and has exhibited between Brazil, Germany, Mexico, Austria, Peru, and the U.S. since 2009. She graduated in Painting and Visual Arts (BA) at the Universidad Católica del Perú and at the Institute for Art in Context (MA) at the Berlin University of the Arts. She develops social art projects in Lima and the Amazon rainforest, as well as Germany in connection with associations, projects, schools, museums, and with other artists.

13 SATCH HOYT

Domino Bodhi Tree

2007, Sculpture, sound, wooden dominoes, metal, felt, 124 x 47 x 60 cm

In Buddhism, the Bodhi tree symbolises inner peace and quietude. It is a tree that provides solace due to its outstretched branches, it is a tree that holds a significant importance as it is believed the Buddha attained enlightenment after finding shelter below a Bodhi tree and within the quietude of nature.

Departing from the metaphor and symbolic significance of the Bodhi tree, Satch Hoyt produced the piece *Domino Bodhi Tree*, a sculpture out of wooden dominoes, metal and felt to address these moments of solace within migrant communities. After an exhibition opening in the US, the artist who had befriended one of the museum security guards, was invited to the Sunday routine of a Jamaican group of friends, where they spend the day resting, playing dominoes and sharing stories and food from home. This intimate moment which represents one of the few moments of rest for these expatriate groups, speaks to the harsh conditions and work rhythms to which many migrants are subjected in the various countries they inhabit.

By recording the sounds from this encounter and juxtaposing them to the recording from a similar encounter with a Chinese working group playing Go in Chinatown, Satch Hoyt provides a sonic experience and immerses us into the heart of the conversations and moments of solace reclaimed by these two groups.

S A T C H H O Y T is a spiritualist, a believer in ritual and retention. A visual artist and a musician, his diverse and multifaceted body of work – whether sculpture, sound installation, painting, musical performance, or musical recording – is united in its investigation of the “Eternal Afro-Sonic Signifier” and its movement across and amid the cultures, peoples, places, and times of the African Diaspora. Those four evocative words (a term coined by Hoyt) refer to the “mnemonic network of sound” that was enslaved Africans’ sole companion during the forced migration of the Middle Passage.

It was, and is, a hard-won somatic tool kit for remembering where you come from and who you are – and maybe, where you’re going – against all the many odds. Of Jamaican-British descent, Hoyt was born in London and currently lives in Berlin. Having also spent time in New York, Paris, Mombasa, and Australia’s Northern Territory – all points on the many-sided and ever-expanding star that is the African Diaspora – he is an intimate observer of the sites of convergence where the Diaspora comes together to sing, shout, and be, reflecting itself to itself. Employing the shared tool kit to connect, express, and commiserate across centuries and oceans, Hoyt taps into aural and oral echoes as well as into those retained in the historical and material record. — Written by Rujeko Hockley for the catalogue *Prospect 4: The Lotus in Spite of the Swamp, 2017*

Selected exhibitions & projects include: *Un-Muting Sonic Restitutions*, MARKK Museum Hamburg (2024); *Afro-Sonic Mapping*, House of World Cultures, Berlin (2019); *Get Up, Stand Up Now – Generations of Black Creative Pioneers*, Somerset House, London (2019); *Respect Hip Hop Style and Wisdom*, Oakland Museum of California (2018); *Dakart*, the Dakar Biennale Senegal (2018); *The World’s Game: Fútbol and Contemporary Art*, Perez Art Museum, Miami (2018); *The Lotus in Spite of the Swamp*, Prospect 4, (the USA Triennial) (2017); among many others.

+ S O U N D I N G L A B O * R

S O U N D I N G L A B O * R is a place for listening. It is also an invitation to share from the SAVVY house with other geographies, landscapes and communities, and to use . Using radio as a medium and as a space for sonic experimentation and archiving hand in hand with our radio pillar S A V V Y Z Λ Λ R .

You can visit the S O U N D I N G L A B O * R and immerse yourself in an intimate experience, listening to different rhythms, echoes, and sonic archival materials related to struggles and liberation movements connected to the theme of Labo*r and in conversation with the exhibition at large.

You can also join in a communal listening session in one of the activations that will happen Fridays from 16:00 to 18:00. If you a're in Berlin or Potsdam, you can tune into FM waves from your car, home or workplace on 88.4 FM. And if you find yourself in another geography you are welcome to join us online on Sundays 17:00 CET via our website.

Radio Booth design: Santiago Doljanin and Ola Zielińska
Implementation: Santiago Doljanin
Movable walls designed by Ola Zielińska and implemented by Péter Lowas, Willem van den Hoek and Ola Zielińska

Carriers, supporters, isolators, backgrounds, guardians of verticality. Walls in exhibition places – silent witnesses of constant movements. Are they indeed so silent or do we unconsciously follow their whispered leads?

When in 2019 SAVVY moved into the former casino in Nettelbeckplatz we decided to keep the exhibition walls moveable, so that they can support our call for perpetual becoming, being storages of all that , what we decide not to be seen. For each exhibition they change their position on the floor plan and change their insides – scaffolding, ladders, packaging of the artworks, books, electronics, objects that do not fit any category or what sooner or later is considered to be trash – all that the walls contain in their patient bodies. In the frame of the LABO*R project we transmute one of these bodies into a Radio Booth, a long awaited space dedicated to S A V V Y Z Λ Λ R Radio and sonic interventions.

O L A Z I E L I Ń S K A is a singer, artist

and designer. Her main research draws on the manifestations of socio-political interrelations in sound, spaces and body memory. Author of scenographies, sound projects, radio pieces and performances. She is a member of SAVVY Contemporary, part of Otucha Collective, co-founder of Duchini Bei duo and Nuvola sound project.

S A N T I A G O D O L J A N I N is an Argentinian industrial designer, musician and multimedia artist. He studied with Claudio Caldini analogue experimental Film and graduated from the Master's program of Sound Art of Universitat de Barcelona.

He works with obsolete technology and new media creating sound sculptures, audiovisual installations and unconventional instruments.

* S H A U N A K M A H B U B A N I W I T H
S A V V Y . D O C
Dis-visible Narratives: Non-western Cultural Production around HIV/AIDS
2024, Research commissioned by
S A V V Y Contemporary
The installation was designed by Pablo Santacana López. The font used for questions was designed by Amélie Dumont.

The HIV/AIDS pandemic is not a thing of the past. In 2022, UNAIDS estimated 39 million people around the globe live with HIV. Although we have made enormous leaps in awareness and medical research since the peak of the epidemic in 1995, 1.3 million people became newly infected with HIV in 2022, and 630,000 died due to AIDS related-causes, a statistical snapshot of how much further we must go.

Since the early days of the epidemic artists living with the virus and artists who lost loved ones to it have been visualising its complexities. However, most of this cultural production has been and continues to be concentrated in the USA and Europe, even though a majority of new infections now occur outside these regions. Dis-visible Narratives – initiated as an intervention into S A V V Y .doc and guided by curator Shaunak Mahbubani – probes the reasons for this asymmetry, imagining models of archiving and display that centre the specific social dynamics of living with HIV in the Global South, towards creating an archive hospitable to published and unpublished narratives. Building on Mahbubani's articulation of the wounded archive (2023), dis-visibility is proposed as a form of epistemological wounding caused primarily by structural stigma. The prefix "dis- locates its tactics within the realm of disablement, or the enactment of restrictions "by the political, economic and cultural norms of a society which takes little or no account of people who have impairments and thus excludes

them from mainstream activity" (Mike Oliver, 1990). In the case of cultural production around HIV/AIDS in the Global South, this dis-visibility sits atop the wider effects of neo-colonial structures that advantage white creators and those located in the Global North. It is aggravated by social, material, and in some locations, legal discrimination against those who speak publicly about their positive HIV status, as well as increased costs of survival for PLHA without arts infrastructures that can support this, amongst other factors. Rooted in the shame attached to HIV via its deplorable early labelling as GRID, as a condition caused by deviance and hedonism, compounded by the nascent nature of movements for queer equality across the South, dis-visibility is often enacted through self-censorship, hindering the very creation of artwork and as well as its emergence into the public realm.

TRIAGE, the first of four research phases, seeks to understand and organise the impact of external factors in making artwork around delicate subjects public. Which questions of structure, of safety, of visibility and opacity must we ask ourselves – as researchers, archivists, curators – in the process of assembling and exhibiting a wounded archive? Alongside broader considerations, we also survey the conditions under which art around HIV/AIDS is made public, challenging us to create measures of agency, mutability, and reciprocity as part of making these dis-visible narratives cautiously visible. The project will grow iteratively across each exhibition chapter of SAVVY's new artistic programming, it began with CURES: CHRONIC PROMISES and, after LABO*R, will be followed by exhibitions on Society, and Historical Children.

S H A U N A K M A H B U B A N I is a curator-writer based between Berlin and Mumbai. They explore possibilities of co-visioning futures grounded in the pursuit of non-duality, striving to hold complexity, fluidity, ambiguity, and mutability in investigating the boundary between the self and other. Their work focuses on practices that foreground personal and ancestral lived experiences, towards the resuscitation of wounded archives. They are currently working on *Wrapped in the Shadow of Freedom* (Prishtina, Aug 2024). Recent projects include *The Albanian Conference* (initiated by Anna Ehrenstein) at the 4th Lagos Biennial (2024), *When the Moon was Nine Months Full* by Seema Kohli (Tao Mumbai, 2024), *Parag Tandel: Archipelagic Archivist* (TARQ Mumbai, 2023), *AUTOPOIESIS* (2022–ongoing, Mexico City, New Delhi, Berlin), *Party Office* at documenta fifteen (co-curated with Vidisha-Fadescha, Kassel 2022), *DANCE TRANS* REVOLUTION* (Curated by After Party Collective, New York 2021), *Entre Sures* (Co-curated with Eli Moon, Mexico City, 2021), and *Saavdhaan: The Regimes of Truth* (New Delhi, 2018). Their art writing has appeared in *NO NIIN*, *Hyperallergic*, *Artforum*, *Critical Collective*, *Mezozfera*, *ifa Biennale stories*, and other platforms.

ACTIVATIONS SCHEDULE

Every Sunday

14.07.2024–18.08.2024

17:00–18:00

SOUNDING LABO*R

BROADCASTING via SAVVYZAAR

on 88.4 FM Berlin and our website

Please check the website for the programme

-- JULY --

10.07.2024

14:00–16:30

WEDDING LABO*R

SEWING STUDIO

With Helen Wong

In German & English

10.07.2024

17:00–19:00

WEDDING LABO*R

WORKSHOP

YuCassava Lab: The Elasticity of Cassava on Nets + Roots

With Juan Pablo García Sossa and Elia Nurvista

In Spanglish, Bahasa Indonesia, English

11.07.2024

12:00–17:00

FORGING LABO*R

WORKSHOP

With Rafał Łazar and Willem Van den Hoek

In English and Polish

11.07.2024

19:00–21:00

PERFORMING LABO*R

SCREENING

Hara Factory Workers Struggle

By Jon Uengphakorn

In Thai with English subtitles

13.07.2024

14:00–17:00

PUBLISHING LABO*R

WORKSHOP

Pressing Against Apartheid:

An Homage to Medu Art Ensemble

With Santiago Calderón & Rüzgâr Buşki

In English and German

17.07.2024

14:00–16:30

WEDDING LABO*R

SEWING STUDIO

With Helen Wong

In German & English

17.07.2024

18:30–21:30

WEDDING LABO*R

PERFORMATIVE SCREENING

Cobra da Cor

With Melissa Dullius

In German, Portuguese, Spanish and English

18.07.2024

12:00–17:00

FORGING LABO*R

WORKSHOP

With Rafał Łazar, Willem Van den Hoek

In English

18.07.2024

19:00–21:00

PERFORMING LABO*R

SCREENING

La hora de los hornos

By Octavio Getino and Fernando Solanas

In Spanish with English subtitles

19.07.2024

16:00–18:00

SOUNDING LABO*R

NARROWCASTING

With Pisitakun Kuantalaeng

In English

19.07.2024

19:00–21:00

PERFORMING LABO*R

PRESENTATION

Meshdia

With Alessandro Longo, Pekko Koskinen, Laura

Kloeckner and Abhishek Nilamber

In English

20.07.2024
14:00–17:00
P U B L I S H I N G L A B O * R
W O R K S H O P
Pressing Against Apartheid:
An Homage to Medu Art Ensemble
With Santiago Calderón & Rüzgâr Buşki
In English and German

20.07.2024
14:00–19:00
P E R F O R M I N G L A B O * R
W O R K S H O P
woman.lab
With Das Freie Werkstatt Prinzip
In German

21.07.2024
11:00–14:00
P E R F O R M I N G L A B O * R
W O R K S H O P
woman.lab
With Das Freie Werkstatt Prinzip
In German

24.07.2024
14:00–17:00
W E D D I N G L A B O * R
W O R K S H O P
*Acts of Preservation: Tending to our Bodies While
Uncovering and Restituting Colonial Histories*
With Jeanne-Ange Wagne
In English and German

24.07.2024
18:00–21:00
W E D D I N G L A B O * R
W O R K S H O P
Color Grading in DaVinci Resolve
With Alaa Abdullatif
In English

26.07.2024
16:00–18:00
S O U N D I N G L A B O * R
N A R R O W C A S T I N G
Philosophies of Colour Indexing
With Emmanuel Tanka Fonta
In English

27.07.2024
14:00–17:00
P U B L I S H I N G L A B O * R
W O R K S H O P
Pressing Against Apartheid:
An Homage to Medu Art Ensemble
With Santiago Calderón & Rüzgâr Buşki
In English and German

31.07.2024
14:00–16:30
W E D D I N G L A B O * R
S E W I N G S T U D I O
With Helen Wong
In German & English

31.07.2024
17:00–20:00
W E D D I N G L A B O * R
Dancing as a Means to Freedom
D A N C E W O R K S H O P
With Doriane Mbenoun
In English

-- A U G U S T --

01.08.2024
12:00–17:00
F O R G I N G L A B O * R
W O R K S H O P
With Rafał Łazar and Willem Van den Hoek
In English and Polish

02.08.2024
16:00–18:00
S O U N D I N G L A B O * R
N A R R O W C A S T I N G
With Kathleen Bomani
In English

03.08.2024
14:00–17:00
P U B L I S H I N G L A B O * R
W O R K S H O P
Pressing Against Apartheid:
An Homage to Medu Art Ensemble
With Santiago Calderón & Rüzgâr Buşki
In English

03.08.2024
17:00–17:30
P E R F O R M I N G L A B O * R
P E R F O R M A N C E
Manuscript - مخطوط
With Qusay Awad
In English and Arabic

07.08.2024
16:00–19:00
W E D D I N G L A B O * R
W O R K S H O P
Rhythm Immersion
With Andi Andean
In English

08.08.2024
12:00–17:00
FORGING LABO*R
WORKSHOP
With Rafat Łazar, Willem Van den Hoek
In English

08.08.2024
19:00–21:00
SCREENING
Yama – Attack to Attack
By Kyoichi Yamaoka and Mitsuo Satō
In Japanese with English subtitles

10.08.2024
14:00–17:00
PUBLISHING LABO*R
WORKSHOP
*Pressing Against Apartheid:
An Homage to Medu Art Ensemble*
With Santiago Calderón & Rüzgâr Buşk
In English and German

10.08.2024
17:00–19:00
PERFORMING LABO*R
PERFORMANCE
With Mary Jirmanus Saba & Raisa Galofre
In English and German

11.08.2024
17:00–18:00
SOUNDING LABO*R
BROADCASTING VIA SAVVYZΛΛR
on 88.4 FM Berlin and our website
With Jasmina Al-Qaisi
In English and Romanian

14.08.2024
16:30–21:00
WEDDING LABO*R
WORKSHOP
With Yoel Diaz Vázquez
In English and German

15.08.2024
19:00–21:00
SCREENING
CUT
By Diego Bruno
In Spanish with English subtitles

17.08.2024
14:00–17:00
PUBLISHING LABO*R
WORKSHOP
*Pressing Against Apartheid:
An Homage to Medu Art Ensemble*
With Santiago Calderón & Rüzgâr Buški
In English and German

18.08.2024
17:00–18:00
SOUNDING LABO*R
BROADCASTING VIA SAVVYZΛΛR
on 88.4 FM Berlin and our website
With SAVVY Kwata Kerala
In English

21.08.2024
17:00–20:00
WEDDING LABO*R
DANCE WORKSHOP
Dancing as a Means to Freedom
With Doriane Mbenoun
In English

22.08.2024
12:00–17:00
FORGING LABO*R
WORKSHOP
With Rafat Łazar and Willem Van den Hoek
In English and Polish

22.08.2024
14:00–16:00
PUBLISHING LABO*R
WORKSHOP
With Judy Seidmann & Kebotlhale Motseothata
In English

22.08.2024
17:00–22:00
PERFORMING LABO*R
CONVIVIAL LECTURE
PERFORMANCE / COHABITATION
Moasherat تارشاتاعم
With Fehras Publishing Practices
In English and Arabic

23.08.2024
18:00–19:00
PERFORMING LABO*R
KEYNOTE
Ground Provisions
With Jemma Desai
In English

24.08.2024
14:00–19:00
CLOSING PROGRAMME
On Widerstandsplatz opposite of SAVVY

24.08.2024
17:30–19:30
PERFORMING LABO*R
CONVERSATION
With Marwa Arsanios, Lama El Khatib, Kathleen Bomani
In English

ACTIVATIONS

DETAILED PROGRAMME

OPEN CALL

By *foundationClass (Evelina Emir-Ali / Anna Dmytrenko / Ali Shekarchi / Krishan Rajapakshe / Rikke Glaser)

*foundationClass invites you to contribute to a neighbourhood newspaper *WE_____ – imagined as a community oriented participatory newspaper. Berlin-Wedding has a history of labour struggles and courageous resistance to fascist and racist forces in the factories and on the streets. In this spirit, we invite you to contribute to a collectively produced zine newspaper. *WE_____ invites you to send us texts, photos, stories, songs, poems, queries, jokes, cartoons, illustrations, drawings, classifieds, puzzles or anything your heart wishes to respond to Wedding. To get involved, please use the QR code or link below to share your perspective on our community paper: <https://form.jotform.com/241784560488064>



*foundationClass (Evelina Emir-Ali / Anna Dmytrenko / Ali Shekarchi / Krishan Rajapakshe / Rikke Glaser) formed in 2016 at Weißensee Kunsthochschule Berlin (KHB) as an art educational platform and resistance toolkit designed to facilitate access to art academies for people who have immigrated to Germany and are affected by racism and anti-migration rhetorics. *foundationClass embraces ongoing movements for transformation and resilience by evolving toward an environment that calls for sustainable patterns of assembly and solidarity.

-- JULY --

10.07.2024
14:00–16:30
WEDDING LABO * R
SEWING STUDIO
With Helen Wong
In German & English

Welcome neighbours, friends, upcyclers to our Wednesday group – bring your fabrics and unfinished sewing projects! Do you have an abandoned textile project or a piece of clothing that you want to transform? Or maybe you dream of making a carpet and don't know how to start? Depending on your upcycling needs, we will learn together how to work on your textile projects. Join us in this ongoing self-made, learning-by-doing textile workshop resulting in an unpredictable piece, a work of art.

HELEN WONG is a sewing workshop facilitator. Since 2016, she has collaborated with different self-organised sewing workshops, developing creative projects with various communities. Through the practice of different techniques, such as patchwork or upcycling, participants learn how to preserve collective memories and celebrate diversity. Some of her projects are: Project Repair Lab Brand, Patchwork Techniken, Nähwerkstatt für Alle, Schillerwerkstatt e.V., Nähwerkstatt für geflüchtete, zugewanderte, in Berlin lebende Mädchen und Frauen, Projekt Kreativhaus e.V.

10.07.2024
17:00–19:00
WEDDING LABO * R
WORKSHOP
YuCassava Lab: The Elasticity of Cassava
With Juan Pablo García Sossa and Elia Nurvista
In Spanglish, Bahasa Indonesia, English

Cassava (*Manihot esculenta*) is a starchy root vegetable that is a major source of carbohydrates in tropical regions. Also known as yuca, manioc, or tapioca, Cassava as a material offers a wide range of textures and (in-)consistencies. In this gathering we will establish root connections and will explore what we can learn from cassava when looking for common grounds in quicksands. Cassava will be a platform for sticking together, holding space, stretching time, beating polyrhythms, chewing ideas and digesting emotions. Neighbours from Wedding and beyond are very welcome to share their Yuca / Cassava / Manioc recipes. This gathering will be facilitated by Elia Nurvista and Juan Pablo Garcia Sossa. The YuCassava Lab is conceived as a nets + roots space including the input and exchange of various practitioners such as Diana Pizano, Gosia Lehman, Gabriella Torres Ferrer, ++

JUAN PABLO GARCÍA SOSSA / J P G S is a designer, researcher and artist fascinated by the clash between emerging technologies and grass-root popular culture in the tropics. JPGS' practice explores the development of cultures, visions, realities and worlds through the remix and re-appropriation of technologies from a Tropikós perspective (Tropics as Region and Mindset). JPGS has been part of diverse research institutions and design studios and currently is a design research member at SAVVY Contemporary's Design Department in Berlin and Co-Director of Estación Terrena, a space for artistic research and pluriversing technologies at the iconic electronic street 9th in Bogotá.

JPGS is a 2020 Fellow at EYEBEAM, 2021 Web Fellow at Akademie Schloss Solitude and a 2022 Prince Claus CAREC fellow. In 2021, JPGS initiated Futura Trópica Netroots, an InterTropical Net of Grass-Root Local Networks connecting communities and nets of support and affection within the Tropical Belt (Latin America and the Caribbean, the African Continent, South Asia and South-East Asia, among many more). It is meant for the lateral exchange of other forms of knowledges, nets and technologies from a Tropikós perspective. In 2022 JPGS developed the curatorial research & netting project MAGICAL HACKERISM OR THE ELASTICITY OF RESILIENCE at SAVVY Contemporary Berlin.

ELIA NURVISTA explores a wide range of art mediums with an interdisciplinary approach and often intersects with politics of food. Through food, she intends to scrutinise power, social, and economic inequality in this world. Using several mediums from workshop, study group, publication, site specific, performance, video and art installations, she explores the social implications of the food system to critically address the wider issues such as ecology, gender, class and geopolitics.

In 2015, she initiated Bakudapan, a food study group, with colleagues from different disciplines. Bakudapan runs on the principle of complementarity and camaraderie between its members. With Bakudapan she has conducted cross references research on food within the socio-political-cultural context. She is also part of Struggles for Sovereignty, the solidarity platform on Land, Water, Farming, Food which aim to build lasting solidarity between groups in Indonesia and trans-national who are engaged with struggles for the right to self-determination over the basic resources that our individual and collective bodies need.

11.07.2024

12:00–17:00

F O R G I N G L A B O * R

W O R K S H O P

With Rafał Łazar and Willem Van den Hoek
In English and Polish

Our own “bellybutton of the beast” workshop space will be activated to create seating systems of gathering. You are welcome to bring ideas, tools and labour to create together.

R A F A Ł Ł A Z A R is a multidisciplinary cultural worker.

W I L L E M V A N D E N H O E K works with wood, creating functional and artistic large-scale structures, furniture, and minimalist objects. Sustainability is fundamental to his work. He has designed and developed works for S A V V Y Contemporary, Spore Initiative, Berlinale's Forum Expanded, Hebbel am Ufer, and Hamburger Bahnhof, among other institutions, by reusing materials and salvaging/reinventing existing wooden structures. He has also been involved in social & artistic community projects with S27 Kunst und Bildung, Netzwerk Nachsorge (NeNa e.V.), Trial and Error and Kotti Shop Project Space.

From a collaborative approach Willem van den Hoek combines, reuses and transforms the materials that surround us through shapes, rhythms and colour into a different form of communication.

11.07.2024

19:00–21:00

P E R F O R M I N G L A B O * R
S C R E E N I N G

Hara Factory Workers Struggle (1975)

By Jon Uengphakorn

In Thai with English subtitles

The seizure and occupation of the Hara Factory by its own female workers in October 1975 has been recognized as a unique event in the history of labour disputes in Thailand. Scholars have viewed the factory occupation – later re-opened under the name The United Labourers Factory – as a means to an end in order to bargain with the oppressive employer to give them better working conditions. The United Labourers Factory was, arguably, a radical, concrete manifesto of a certain group of workers in modern Thai history.

13.07.2024

14:00–17:00

P U B L I S H I N G L A B O * R
W O R K S H O P

Pressing Against Apartheid:

An Homage to Medu Art Ensemble

With Santiago Calderón & Rüzgâr Buşki

In English and German

P U B L I S H I N G L A B O * R / Pressing Against
Apartheid, invites you to scan, print, copy, edit and
publish collectively.

“For me as a craftsman, the act of creating art should complement the act of creating shelter for my family or liberating the country for my people. This is culture.” – Thami Mnyele

Pressing Against Apartheid is a study in printing and art as tools of political struggle inspired by the work of Medu Art Ensemble. Through a series of public screen printing workshops, participants are invited to produce and distribute prints on paper and textiles. Rüzgâr Buşki will develop designs, often collaborating with other artists, to blend Medu's aesthetics with contemporary themes, thereby linking the anti-apartheid movement in South Africa to global struggles. The idea of these open screen printing workshops is to eliminate the divide between artists and non-artists. Screen printing is accessible to everyone, allowing participants to engage in the process and take home their printed works. This approach challenges the notion that art and prints are simply commodities for sale, instead promoting them as expressions of solidarity and community building. The ultimate goal is to nurture collective healing and togetherness through this shared artistic experience.

R Ü Z G A R B U Ş K I's works tackle body and identity as social constructs, self as a futuristic landscape and human condition as a subject of deconstruction. Their assemblages of self-community-society alter the routines of everyday life with irony and humour and hold possibilities for a sudden change in the unknown. Proposing affective maps of queer belongings and kinship by focusing on certain experiences in which the duality of individual and collective dissolves. Fear or happiness, celebration or mourning, longing, desire, resistance, or solidarity become the themes of their works for delivering survival strategies to alter given human conditions as well as to shed light on communities that flourished out of the normative order. They use several printing techniques including lithography and woodcut and work in diverse mediums such as photography, video, and film. In their body of work, the chosen technique is the main source of action to determine or explore further the theme.

S A N T I A G O C A L D E R Ó N G A R C Í A is an artist who works in the field of art and cultural education. His focus is on the development of participatory projects as well as on out-of-school places of learning. His artistic mediums include screen printing, drawing and video. Since 2010, he has been conducting art and media educational projects with children and young people in Bogotá and Berlin.

17.07.2024
14:00–16:30
W E D D I N G L A B O * R
S E W I N G S T U D I O
With Helen Wong
In German & English
For a description, see 10.07.

17.07.2024
18:30–21:30
W E D D I N G L A B O * R
P E R F O R M A T I V E S C R E E N I N G
Cobra da Cor
With Melissa Dullius
In German, Portuguese, Spanish and English

We invite you to join us for an experiment in tactile, analog and colour cinema. By holding colour snakes of film in our hands, and watching them projected on screen, we will investigate illusions: colour, movement, space and time.

Cobra da Cor will be a playful demonstration of tools, instruments and techniques that shape the practice of 16mm handmade films. Painted directly on blank film or shot in the camera and hand developed in location, a film will take shape in the course of the evening.

M E L I S S A D U L L I U S is an artist, filmmaker and teacher. She began as a self-taught artist in Brazil at the turn of the millennium, participating in art collectives, making and showing her first films and organizing exhibitions. It was at this time that her collaboration with Gustavo Jahn began. After moving to Europe in 2006, the two formed *Distruktur*.

Between art and film, experimental and narrative art, photography and moving image, her work takes various forms, such as films, animations, installations, objects, textile works, photography, printed matter, performance and music.

Since the beginnings, she has consistently worked with analog techniques and 16mm film, until today her main medium. She has been leading film workshops in various parts of the world since 2010. She is one of the founders of the analog film collective *LaborBerlin e.V.* in *Wedding*. Working with other artists, she is also active as an actress, camera and sound operator, producer, editor, projectionist, musician and translator.

Her works have been exhibited in museums and galleries such as: *Berlinische Galerie*, *The Film Gallery* in Paris, *SMC – Contemporary Art Center* Vilnius, *SESC-Belenzinho* and *Paço das Artes*, both in São Paulo, *MIS Ceará – Museu da Imagem e do Som* in Fortaleza; as well as at festivals and streaming platforms: *Forum Expanded* of the *Berlinale*, *Videobrasil*, *Mostra de São Paulo*, *Curta Cinema Rio*, *Cinamateca do MAM Rio*, *Kino Arsenal 3* and *FIC Valdivia* in Chile.

18.07.2024
12:00–17:00
F O R G I N G L A B O * R
W O R K S H O P
With Rafał Łazar and Willem Van den Hoek
In English and Polish
For a description, see 11.07.

18.07.2024

19:00–21:00

P E R F O R M I N G L A B O * R
S C R E E N I N G

La Hora de los Hornos (1968)

By Octavio Getino and Fernando Solanas

In Spanish with English subtitles

La Hora de los Hornos: Notas y testimonios sobre el neocolonialismo, la violencia y la liberación (The Hour of the Furnaces: Notes and Testimonies on Neocolonialism, Violence and Liberation) is one of the symbols of cultural and political resistance in the 1960–70s generation. The film is a reflective essay on the socio-political situation of Argentina between 1945 and 1968. It was filmed clandestinely in Cold War times in a Latin America ruled by pro-US-American oligarchies and military dictatorships. The work is a four-hours-long trilogy divided in chapters and united by the themes of dependence and liberation. The first part, "Neocolonialism and Violence", was conceived to be broadcast in all kinds of circuits. The second and third parts, "Act for Liberation" and "Violence and Liberation", make up the first historical chronicle of Peronismo and the workers' resistance that followed. Solanas' proposal is an open cinema to promote debate and incorporate new sequences of future fights. *La Hora de los Hornos* is one of the most awarded films in Argentine cinema: It was forbidden by all dictatorships, gave rise to a parallel circuit of political cinema and it was disseminated in over 70 countries.

19.07.2024

16:00–18:00

S O U N D I N G L A B O * R
N A R R O W C A S T I N G

With Pisitakun Kuantalaeng

In English

Pisitakun Kuantalaeng will host a listening session and a live performance. In the listening session he will be sharing his research on protest and revolutionary songs from Thailand since the 1970's until today. It will be followed by a live performance of his recent album *KUANTALENG*. His third solo release on Chinabot riffs on the Thai-language translation of his last name [ควรแถลง], which means "should make a statement". As reflected in the playful tracklisting and album art, he imagines the album as a recreation of his homeland, showing real wistful longing while making a sly dig at the naive vision of Thailand as it's understood in his new home in Europe.

P I S I T A K U N K U A N T A L A E N G graduated with a BFA in Sculpture at the School of Architecture, Art, and Design – King Mongkut's Institute of Technology Ladkrabang, Bangkok, Thailand. Growing up in Thailand's art scenes during one of the country's

most politically unstable periods, Pisitakun kicked off his practice as a visual artist, essentially focused on political speculations and frustrations. Thailand's Red Shirt protests and the government crackdown solidified his approach as a permanent critical thinker and artist.

His work "The Unfinished History" queries the truth hidden behind political power and conflicted histories by asking who is allowed to write history. Later, Pisitakun's interest in music started to increase. He began to experiment with how sonic expressions take shape under different media environments. The multimedia work "Black Country" was born out of forced confrontation in a country where things go beyond rationality.

Pisitakun's practice represents a decisive break from many of his Thai peers: he questions fundamental and increasingly global values without merely decrying the fact of corruption or offering neat palliatives.

19.07.2024

19:00–21:00

P E R F O R M I N G L A B O * R
P R E S E N T A T I O N

Meshdia - Reworking the Realities of Labour

With Alessandro Longo, Pekko Koskinen, Laura

Kloeckner and Abhishek Nilamber

In English

Activist artists and makers are frequently toolmakers, committed to sharing their know-how. Their most appropriate textual genre may not be the manifesto but the manual. – David Garcia

The contemporary economy is not concerned with our labour. We are increasingly recognized only by our products, whether as cultural workers, freelancers or platform workers. As a result, labour is slowly diluting away from societal discourse. How can we counteract this (forced) act of disappearance? How can we reconceive labour, starting from ourselves, finding new grounds for its existence?

Meshdia – an emergent organisation from the auspices of S A V V Y Contemporary's U N I T E D S C R E E N S – invites you to speculate on the future forms of labour, its value and our capabilities for creating them. As a bonus, you will receive invitations to playable labour-prototypes.

Meshdia researches, designs, and prototypes new circulations for cultural work(s). Its central inquiry: How to compose and enact new architectures of culture, rather than creating works within existing structures? Meshdia conceives media as networks and networks as media.

A L E S S A N D R O Y L O N G O is a writer and researcher based in Berlin. His work reflects critically on hegemonic techno-politics, cultural evolutions in the age of networks, radical imagination, and systems of change. His research is channelled through the collective body of R E I N C A N T A M E N T O , an independent group dedicated to exploring the intricate relationship between technology, magic, and society.

P E K K O K O S K I N E N designs social realities as playable forms. Among his designs are fictional religions, hijacked political identities, potential economies, and self-designs. Sometimes these designs are called art (by other people), ending in institutions such as Athens and Mercosul Biennials and NY MoMA. Pekko has also been a member of YKON, co-directed the Reality Research Center, and co-founded SoSA (Social Space Agency) and ECSA (Economic Space Agency).

20.07.2024

14:00–17:00

P U B L I S H I N G L A B O * R

W O R K S H O P

Pressing Against Apartheid:

An Homage to Medu Art Ensemble

With Santiago Calderón & Rüzgâr Buşki

In English and German

For a description, see 13.07.

20.07.2024

14:00–19:00

P E R F O R M I N G L A B O * R

W O R K S H O P

woman.lab

With Das Freie Werkstatt Prinzip

In German

— This activity is exclusively for migrant women. —

Using movement, colour, collages, poetic texts and projected images, people who define themselves or are socially read as migrant women will take over S A V V Y 's space to experiment. A starting point for the workshop is the reflection on jobs, class belonging and other aspects such as age, health status, migratory status, racialization, etc. in their gender condition. We will unfold fragments of texts such as those of philosopher and activist Silvia Federici, among others, and we will have as guests the participants of the continuing education program *mujeres.grafica.politica*, guided at S A V V Y by visual artist, producer, curator and referent of political education Yili Rojas and Lorena Valdenegro, actress, theatre director, producer and dancer, both migrants living in Berlin.

D A S F R E I E W E R K S T A T T P R I N Z I P (Yili Rojas and Lorena Valdenegro) has been organising interdisciplinary art workshops with children & young people since 2019. It aims to give more young people

in Berlin access to spaces for artistic expression and to learn about art as a tool for self-empowerment and encounters. At the same time, the project aims to encourage participants to reflect on the topics of inclusion and diversity through their own actions.

21.07.2024

11:00–14:00

P E R F O R M I N G L A B O * R

W O R K S H O P

With Das Freie Werkstatt Prinzip

In German

— This activity is exclusively for migrant women. —

See 20.07.2024

24.07.2024

14:00–17:00

W E D D I N G L A B O * R

W O R K S H O P

Acts of Preservation: Tending to our Bodies while

Uncovering and Restituting Colonial Histories

With Jeanne-Ange Wagne

In English and German

A description for this workshop will soon be added on our website.

J E A N N E - A N G E W A G N E is an art historian, knowledge mediator and event curator, who engages in artistic research on (German) remembrance culture, colonial history and colonial provenance research. As a freelance knowledge mediator, she regularly offers critical mediation formats for the public program of cultural and art institutions most recently for Brücke Museum, Villa Oppenheim, Dekoloniale, KW Institute for Contemporary Art as well as the 12th Berlin Biennale. Until October 2023, she also worked for the German branch of the transnational research project "The Restitution of Knowledge", at the department of Art History at Technische Universität Berlin where in 2022 and 2023 she co-curated and coordinated the event series *KuK-Tuesdays: Dislocation*.

24.07.2024

18:00–21:00

W E D D I N G L A B O * R

W O R K S H O P

Color Grading in DaVinci Resolve

With Alaa Abdullatif

In English

This workshop is intended to introduce the Color Page of DaVinci Resolve and give helpful tips to artists and creators for enhancing their footage.

You'll learn about: the interface, project settings, colour correction vs colour grading, reading the scopes, node pipeline, primary and secondary controls.

Prior experience of Color Page is not necessary. You can bring your own laptop and footage, but it is not mandatory.

A L A A A B D U L L A T I F is a sound artist, performer, and colorist based in Berlin.

26.07.2024

16:00–18:00

S O U N D I N G L A B O * R

N A R R O W C A S T I N G

Philosophies of Colour Indexing

With Tanka Fonta

In English

Join us as we explore the intricate and often misunderstood concept of colour indexing – the practice of categorising people based on physical appearance. This radio program delves into the historical development and implications of race theory, tracing its origins from ancient cultural categorizations to its promotion during the 18th and 19th centuries by figures like Carl Linnaeus and Johann Friedrich Blumenbach. We examine how these classifications, rooted in pseudoscience, have shaped societal perceptions and created psychological barriers.

Through this thought-provoking discussion, we challenge listeners to reconsider the conditioned mindsets that perpetuate divisiveness and inequality. By understanding the nature of perception and the symbolic use of language, we reveal how conflating physical attributes with psychological traits has distorted our view of reality. Tune in to gain insights into how recognizing race as a social construct can help dismantle exclusionary philosophies and foster a more interconnected and interdependent human society.

T A N K A F O N T A is a visual artist, poet/writer, composer, and philosopher whose works document the variegated expressivity of human consciousness and its expressions beyond the written and spoken word, philosophies and psychology of visual phenomenology, the expressive psychologies of thought, epistemologies of perceptions of intangible and tangible expressions, and the physics of mind and colours. His work also documents the evocative languages of mind, evolving ecologies of thought in its materialised and precipitated forms in mythopoetic narratives, embedded organic thought dictionaries from deep-time, and the evolutionary biographies and historicity of humanity and the visual and sonic imprints of thought on the nature of reality and actuality in the everyday living experiences of humanity. Fonta was born in Cameroon; he lives and works in Berlin.

27.07.2024

14:00–17:00

P U B L I S H I N G L A B O * R

W O R K S H O P

Pressing Against Apartheid:

An Homage to Medu Art Ensemble

With Santiago Calderón & Rüzgâr Buşki

In English and German

For a description, see 13.07.

31.07.2024

14:00–16:30

W E D D I N G L A B O * R

S E W I N G S T U D I O

With Helen Wong

In German & English

For a description, see 10.07.

31.07.2024

17:00–20:00

W E D D I N G L A B O * R

D A N C E W O R K S H O P

Dancing as a Means to Freedom

With Doriane Mbenoun

In English

With this workshop we invite you to explore the transformative power of movement as a holistic approach to healing. In this unique and immersive experience, participants will discover how movement can be a powerful tool for healing the body, mind, and spirit.

D O R I A N E M B E N O U N is a Cameroonian-Belgian artistic performer and researcher. She expresses herself through dancing. Born in 1999 in Liège (Belgium) to Cameroonian parents, she is based in Berlin. Doriane is currently carrying out movement research of traditional African dances. Her project aims to document and gather archives on the essence of dance so that ancestral knowledge remains in the collective memory over generations and does not fall into oblivion.

-- A U G U S T --

01.08.2024

12:00–17:00

F O R G I N G L A B O * R

W O R K S H O P

With Rafał Łazar and Willem Van den Hoek

In English and Polish

For a description, see 11.07.

02.08.2024
16:00–18:00
S O U N D I N G L A B O * R
N A R R O W C A S T I N G
With Kathleen Bomani
In English

In this listening session and conversation, Kathleen Bomani will break down – bit by bit, element per element – her sound piece "Sisalandia" which sonically explores landscapes of indigenous land dispossession/ colonial terror/ forced labour or making of labour/ ecocides/ plantation economies through the lens of a plant, Agave Sisalana, whilst connecting with present day atrocities such as the continuing dehumanisation of African migrants by Europe.

K A T H L E E N B O M A N I is a multidisciplinary artist, curator, and scholar whose work explores the interconnectedness of erasure and memory while confronting the enduring impact of colonialism. Her artistic practice has been shaped by the complexities of migration and displacement, having spent twelve years as an undocumented immigrant in the United States. Born in Dar-es-salaam, Tanzania in 1985, she has been intermittently working and residing in Berlin for the past four years. Drawing on extensive research and archival work, including court documents, news articles, and personal testimonies, she seeks to disrupt the official record, offering alternative perspectives that confront systems of violence and erasure. Engaging in a spatial exploration, Bomani's artistic journey reveals the profound importance of forgotten locations that hold collective memories, notions of freedom, and alternative spaces that exist alongside society. Her work emphasises the critical need to metaphorically protect and reconstruct these spaces, ensuring the preservation of memory which exposes injustices that often go by unacknowledged.

03.08.2024
14:00–17:00
P U B L I S H I N G L A B O * R
W O R K S H O P
*Pressing Against Apartheid:
An Homage to Medu Art Ensemble*
With Santiago Calderón & Rüzgâr Buşki
In English and German
For a description, see 13.07.

03.08.2024
17:00–17:30
P E R F O R M I N G L A B O * R
P E R F O R M A N C E S
Visions In Monochrome & Manuscript - قَطُوطِخِم
With Qusay Awad
In English and Arabic

"Visions In Monochrome" is a live A/V performance that delves into the depths of the human psyche in displacement, where the body contends for survival amid a world confined within parallel lines. Inspired by wheat-cultivating (Saweel Al Qamh - حَمَقْلًا لِيُوص), multidisciplinary artist Qusay Awad composes experimental soundscapes and incorporates body performance.

"Manuscript - قَطُوطِخِم" is a durational protest/ performance act scripting the word قَمُوقِم (Muqawama, resistance) to speak out against the censorship of voices supporting Palestine's liberation in German art institutions.

Q U S A Y A W A D is a Syrian architect and multidisciplinary artist based in Berlin. Using installation, sculpture, sound, moving image, and performance, Awad's visionary work explores and connects ideas of historical rupture, memory, displacement, and community. By exploring the material, sonic, and social architectures that surround us, Awad creates multisensorial experiences that offer space, both artistically and socially, for bonding, reflection, and repose.

06.08.2024
14:00–17:00
S A V V Y . D O C L A B O * R
A R C H I V I N G / D O C U M E N T A T I O N
W O R K S H O P & R E A D I N G
On HIV/AIDS Cultural Production from the Global South
With Shaunak Mahbubani and Renan Laru-an
In English

The archiving/documentation workshop aims to have a discussion on the motivations, values, processes and goals of a research that initiates the recovery of HIV/AIDS history in cultural production. Departing from the initial questions formulated by curator and writer Shaunak Mahbubani displayed in the shelves of the SAVVY.doc, the session invites interested participants to gather and rethink practices of documentation in order to address the invisibility and disvisibility of and in HIV/AIDS historical project.

R E N A N L A R U - A N is the artistic director of SAVVY Contemporary.

S H A U N A K M A H B U B A N I is a curator-writer based between Berlin and Mumbai. They explore possibilities of co-visioning futures grounded in the pursuit of non-duality, striving to hold complexity, fluidity, ambiguity, and mutability in investigating the boundary between the self and other. Their work focuses on practices that foreground personal and ancestral lived experiences, towards the resuscitation of wounded archives. They are currently working on *Wrapped* in the

Shadow of Freedom (Prishtina, Aug 2024). Recent projects include The Albanian Conference (initiated by Anna Ehrenstein) at the 4th Lagos Biennial (2024), When the Moon was Nine Months Full by Seema Kohli (Tao Mumbai, 2024), Parag Tandel: Archipelagic Archivist (TARQ Mumbai, 2023), AUTOPOIESIS (2022–ongoing, Mexico City, New Delhi, Berlin), Party Office at documenta fifteen (co-curated with Vidisha-Fadescha, Kassel 2022), DANCE TRANS* REVOLUTION (Curated by After Party Collective, New York 2021), Entre Sures (Co-curated with Eli Moon, Mexico City, 2021), and Saavdhaan: The Regimes of Truth (New Delhi, 2018). Their art writing has appeared in NO NIIN, Hyperallergic, Artforum, Critical Collective, Mezosfera, ifa Biennale stories, and other platforms.

07.08.2024

16:00–19:00

W E D D I N G L A B O * R

W O R K S H O P

Rhythm Immersion

With Andi.Andean

In English

This workshop is an invitation to rediscover our own as well as our collective pulse, to enjoy rhythm together and to develop your skills through percussion ensemble and improvisation.

In the session, we will have a variety of dynamics and rhythmic games that will help us to improve our non-verbal communication, confidence to improvise, ability to concentrate and of course will bring us a lot of fun. The workshop is dedicated to all those who want to develop their level of understanding of rhythm with the mind and body, also to improve their confidence to express themselves when playing and to connect with others in musical communication (regardless of your ability we will always have different proposals for you to evolve according to your level in an integrative and fun way), also for those who want to enrich their rhythmic possibilities when creating or co-creating their music. And most importantly, this is an invitation to enjoy together a moment of fun, warmth, motivation, satisfaction and connection with rhythm.

A N D I . A N D E A N is the music entity of Andres Aravena, a dynamic percussionist, innovative music creator and DJ from Chile. His unique sound is a fusion of Latinoamerican and African rhythms, electronic sounds, and psychedelic textures, crafting a vibrant and immersive experience for both the ears and the body. Driven by a deep passion for nature, Andi's journey is enriched with countless adventures across South America and Europe, where he explores the diverse sounds, cultures, and ecosystems. His music has resonated with audiences worldwide, releasing material on numerous global labels, performing at festivals and collaborating with various visual and performative artists and projects.

08.08.2024

12:00–17:00

F O R G I N G L A B O * R

W O R K S H O P

With Rafał Łazar and Willem Van den Hoek

In English and Polish

For a description, see 11.07.

08.08.2024

19:00–21:00

P E R F O R M I N G L A B O * R

S C R E E N I N G

Yama – Attack to Attack (1985)

By Kyoichi Yamaoka and Mitsuo Satō

In Japanese with English subtitles

Yama – Attack to Attack is a colour documentary exposing the lives of Japanese day labourers, specifically from Tokyo's historically impoverished Sanya district, as well as its migrant underclass from Korea and Taiwan in other Japanese cities like Kotobuki-cho in Yokohama, Sasajima in Nagoya, Kamagasaki in Osaka, Chikko in Hakata. The film follows day labourers and their material conditions, their protests, celebrations, and run-ins with the yakuza, the organised crime syndicate based in Japan. The most formidable of these run-ins with yakuza were the murders of both directors of the film, first in December 1984 Mitsuo Satō, killed by a member of the yakuza and right-wing, yakuza-affiliated group Kokusai-kai, and then Kyoichi Yamaoka, who took over after Satō's murder and was killed one month after the premiere of the film in January 1986 also by a member of Kokusai-kai. The film has received notoriety not only for the tragic murders of its director or its remarkable solidarity to the workers it portrays but, though screenings are incredibly rare, for its ability to resonate still with audiences who see it today.

10.08.2024

14:00–17:00

P U B L I S H I N G L A B O * R

W O R K S H O P

Pressing Against Apartheid:

An Homage to Medu Art Ensemble

With Santiago Calderón & Rüzgâr Buşki

In English and German

For a description, see 13.07.

10.08.2024

17:00–19:00

P E R F O R M I N G L A B O * R

A Labor Theory of Artistic Value

With Mary Jirmanus Saba (online) & Raisa Galofre

In English and German

Exploring the intersections between gendered reproductive labour that keeps the cultural space in motion, and the reproductive labour of motherhood, this collaborative performance combines video projection, a delivered text, and a performative act of cultural maintenance. This piece is written to be performed by a cultural worker, staff at the exhibiting organisation. This iteration of the performance will be performed by SAVVY member Raisa Galofre, herself a mother.

MARY JIRMANUS SABA is a geographer and artist who works across film, text, performance and political organising to explore questions of labour, care and social movement in the Arab world and internationally. Mary is a member of the artist coop, ta3waniya / cooperative, a founder of the mutual aid Frantz Fanon Cultural Fund and a UC Presidential Postdoc in Film and Media at UC Santa Cruz. Her feature film debut *A Feeling Greater Than Love* won the FIPRESCI Critics Prize at the 2017 Berlinale Forum. From 2006–2008, she co-produced the weekly broadcast television program *Via Comunidad* with Collective Vientos Del Sur in Ibarra, Ecuador.

RAISA GALOFRE is an interdisciplinary artist, photographer, cultural worker, researcher and mother working between Berlin and Barranquilla. In her work, Raisa moves across multiple languages, media and materials guided by the vibrations of counter-hegemonic embodied epistemologies, technologies and voices from América Latina and the Caribbean, where she comes from. She works with their narrative, aesthetic, sonic and performative characteristics to craft stories that challenge canonical conceptions of being, time and memory and defy the rupture and objectification imposed by colonisation and reinforced by coloniality. Her staged, documentary, sculpture and performance based photographs, performance relics and sound works have been shown in various institutions and contexts, such as the 13th edition of the Bamako Encounters – African Biennale of Photography in Mali, the iihS in Bangalore, India, Vokaribe community radio in Barranquilla, the Fotogalerie Friedrichshain in Berlin, among others. Raisa is part of the SAVVY Contemporary team.

11.08.2024

17:00–18:00

SOUNDING LABO * R

BROADCASTING via SAVVYZΛΛR on 88.4 FM Berlin and our website

With Jasmina Al-Qaisi

In English and Romanian

(selected work)

a disobedience dense-dance

Jasmina Al-Qaisi

a dance

A sounding poem about displacement, for a drained wetland.

in between

A lullaby about a night-shift worker, a guard at the now privatized salt factory who decides to overlook when countless mysterious beings occupy the building he is guarding.

the

A premonition about girls wearing similar shoes and gossiping while gardening with a pavement construction worker.

breaks

JASMINA AL-QAISI is a poet.

14.08.2024

16:30–21:00

WEDDING LABO * R

WORKSHOP

With Yoel Diaz Vázquez

In German and English

A description for this workshop will soon be added on our website.

YOEL DIAZ VÁZQUEZ is a Cuban interdisciplinary artist who received his degree in sculpture from the Fine Arts Academy San Alejandro, in Havana. His works have been exhibited at the 29th Biennial of São Paulo, the Biennial of Göteborg, SAVVY Contemporary, NGBK Berlin and at the Santa Mònica Art space, among others. He has lived and worked in Berlin since 2009. His projects explore the influence of power, ideology, and colonisation in relation to social, cultural, and historic memories, as well as individual and collective responses to challenge power. His artistic practice is based on the transformation of materials he obtains through his own documentary record and work with the archive. In his most recent project, he created a contemporary and fictional re-edition of a historical newspaper called *Previsión*. His goal was to recognize the social and political trajectory of Afro-Cubans and to propose a historical revision of the origins of racism in Cuba.

15.08.2024

19:00–21:00

PERFORMING LABO * R

SCREENING AND PUBLIC TALK
CUT (2021)

By Diego Bruno

In Spanish with English subtitles

Departing from a people's uprising in the cities of Central-Có and Plaza Huíncul in Argentine Patagonia in 1996, this film investigates the relevance of the moving-image to account for a popular uprising. Affirming that the formal capacity of video and image-movement makes it possible to update and relocate past and geographically distant events. This film is part of a larger research project where Diego Bruno considers that the revolts of the 1990's constitute a historical sequence, a cycle of popular and anti-neoliberal resistance, which re-locates a more challenging political practice, that state terrorism had annihilated in Latin America. The enormous potential for rupture of the social movements, militantly expresses the self-organisation features characteristic of a cycle of uprisings, which in their radicality, aim to remove the communicational, legal and police techniques of authoritarian domination through democratic channels.

As part of this ongoing investigation and practice, the film screening will be accompanied by a presentation and public talk about Movement, a new moving-image work that Diego Bruno is producing at the moment. Movement' problematizes (questions) the use-value of non-conventional and experimental artistic forms for addressing, looking at and representing the capacity for political inventions of social movements. How, and to what extent can radical forms of experimental moving-image art be pertinent for a compelling representation of radical politics? This work arises from a research process with and on the Unemployed Workers Movement in Argentina which emerged as people's power to contest historical, cultural and social inequalities, and to change the structural exploitation in and beyond the workplace. In the face of informality, unemployment, and poverty it articulates a collective organisation to combat the precarisation of work and protection for the excluded from the labour market. It continues to grow from the experiences of the Piquetero Movement during the 1990s and with the First International Women's Strike in 2017. Unemployed Workers – as a movement, underlines the collectivisation of caregiving to build tendencies of social valorisation, and popular organisation as a tool of struggle for the restitution of labour, social, and cultural rights.

DIEGO BRUNO was born in Argentina, now lives and works in Helsinki. His work has been shown at Wiels Center for Contemporary Art, Brussels; Museum of Latin American Art, Buenos Aires; Centre d'Art Santa Monica, Barcelona; Manifesta 08 Murcia; Museum of Contemporary Art, Barcelona; Malmö Kunsthalle, Malmö; Biennial of Moving Image, Buenos Aires; 3rd BIENALSUR, Buenos Aires; The 39th EVA International Ireland Biennial among others.

17.08.2024
14:00–17:00
**PUBLISHING LABO* R
WORKSHOP**
*Pressing Against Apartheid:
An Homage to Medu Art Ensemble*
With Santiago Calderón & Rüzgâr Buşki
In English and German
For a description, see 13.07.

18.08.2024
17:00–18:00
**SOUNDING LABO* R
BROADCASTING** via **S A V V Y Z Λ Λ R** on
88.4 FM Berlin and our website
With **S A V V Y** Kwata Kerala

The podcast will focus on redefining/reconceptualizing cultural work and labour outside neoliberal capitalist frameworks in the context of Kerala. It aims to explore themes such as cultural work and invisible labour, dis-visibility of labour of marginalised communities, women in cultural work in the context of Kerala, the need for a radical pedagogical intervention to enable cultural resistance and more.

S A V V Y K W A T A K E R A L A is an embodied research on the cultural economy of Kerala. In this podcast moderated by cultural worker Arshootti, we would hear educators Asha Achy Joseph and Kavitha Balakrishnan comment on invisibilised labour in the Indian state of Kerala.

A R S H O O T T I is a cultural worker and researcher from Kerala, currently based in Scotland. With an academic background in media and communication, social work with specialisation in community development, and gender studies, she explores the intersection of these disciplines. Her current research explores the topic of women in armed resistance as a site of decolonial feminist theory and praxis. As a cultural worker, she is also engaged in decolonial feminist film curatorial practices as a tool for generating counter-hegemonic narratives.

D R . A S H A A C H Y J O S E P H is the Dean of the School of Communication at Sacred Heart College, Kochi, and a practice-based researcher and filmmaker. In the last twenty-five years, she has done research projects at institutions including UGC, wrote articles, scripted, translated and subtitled films, translated and edited books related to Cinema along with making fiction as well as nonfiction film and TV content. She is one of the founding members of Women in Cinema Collective.

21.08.2024
17:00–20:00
W E D D I N G L A B O * R
D A N C E W O R K S H O P
Dancing as a Means to Freedom
With Doriane Mbenoun
In English
For a description, please see 31.07.

22.08.2024
12:00–17:00
F O R G I N G L A B O * R
W O R K S H O P
With Rafat Łazar and Willem Van den Hoek
In English and Polish
For a description, see 11.07.

22.08.2024
14:00–16:00
P U B L I S H I N G L A B O * R
S C R E E N P R I N T I N G A N D
I N T E R V I E W
With Judy Seidmann & Kebothhale Motseothata
In English

We cordially invite you to join us for a screen printing workshop and interview with Medu Art Ensembles' Graphics Unit member and educator Judy Seidman and writer, scholar, journalist, poet, researcher, feminist and human rights defender Kebothhale Motseothata. They will take us through the revolutionary heritage of Medu Art Ensemble and its contemporary legacies through narration and craft.

J U D Y S E I D M A N is a cultural worker and visual artist, now living and working in Johannesburg. Judy worked as a painter in Zambia from 1972 to 1975, doing occasional graphics for the South African liberation movement in Lusaka. She lived in Swaziland from 1975 to 1980, where she taught at the Thokoza school for refugees from the Soweto uprising, and exhibited with sculptor Pitika Ntuli.

In 1980, Judy moved to Gaborone, Botswana, where she worked for five years with Medu Art Ensemble. The South African Defence Force attacked Gaborone on June 14, 1985, killing 12 people and destroying Medu. Judy stayed in Botswana after the Gaborone raid and worked with the liberation movement.

Since 1990 Judy has lived in Johannesburg and is still painting, doing graphics, and facilitating workshops on finding voice for people engaged in struggles for justice;. She has written on Medu Art Ensemble and the art of the liberation struggle. Judy Judy worked at the South African History Archives as head of the poster collection; and has written extensively on the visual art of the liberation movement,. including Red on Black, the

story of the South African poster movement. K E B O T L H A L E M O T S E O T H A T A is a multi-disciplinary writer, scholar, journalist, poet, researcher, feminist and human rights defender. She holds an MA in African Literature, an Honours in African Literature, a BA in African Literature and Theatre and Performance and an N.dp in Journalism. Her work focuses on gender and culture in the liberation movement of South Africa, with a focus on the visual and poetic narratives produced by the women of Umkhonto we Sizwe (MK), the armed wing of the African National Congress (ANC). She has also made an inquiry into the representation of women in the posters of the Medu Art Ensemble.

22.08.2024
17:00–22:00
P E R F O R M I N G L A B O * R
C O N V I V I A L L E C T U R E
P E R F O R M A N C E / C O H A B I T A T I O N
Moasherat تارشااعم
With Fehras Publishing Practices
In English and Arabic

On the 22nd of August, as the ecliptic transitions from Leo to Wheat Flower (دلبینس), we invite you to join us for a gathering called Moasherat. For this special night, we will prepare a laborious dish from the night before called Hareesa (Arabic: هريس, Turkish: Ashure, Farsi: مریح). We want to celebrate the month of Harvest with a love letter to our beloved cultural workers, ending the night with a listening session and vinyl stories. Fehras Publishing Practices understands how mingling horizontally offers a prospect of liberation and therefore embraces a tradition of sharing bread and salt, called Moasherat (Arabic: تارشااعم, Azerbaijani: müəşirət, Farsi: تارشااعم, Turkish: muaşeret). For us, Moasherat inspires companionship and social intercourse. It is a cultural practice that cuts across societal and cultural lines, invoking vertical and horizontal solidarity. It is a way of provincializing History. We want to unmark imperial boundaries. Moasherat seeks to offer the agency to confront the oppressive weight of imperial memory in post-migrant societies and to counter autochthony and the myth of origins. We understand limits not as barriers but as meeting points akin to its root limus, meaning transverse or oblique.

23.08.2024
18:00–19:00
P E R F O R M I N G L A B O * R
K E Y N O T E
Ground Provisions
With Jemma Desai
In English

For the closing weekend of LABO*R, we invite you to a reading camp inspired by Stefano Harney and

Tonika Sealy Thompson's text of the same name which instigates an integrative space to undertake the necessary root-working to grow ground provisions. Ground provisions as in relational resources, infrastructure, tools, and value systems needed for cultural work claim its autonomy and locality.

J E M M A D E S A I is a cultural worker and somatic facilitator whose work spans artistic and administrative practice, writing, curation, performance, and other forms of articulation. She is (re)searching new ways to make and circulate outside and inside cultural production, with and against institutions in order to question the role of testimony, desire and political commitment in the social relations that make cultural work.

24.08.2024

14:00–19:00

C L O S I N G P R O G R A M M E

On Widerstandsplatz opposite of **S A V V Y**

17:30–19:30

C O N V E R S A T I O N

With Marwa Arsanios, Lama El Khatib, Kathleen Bomani
In English

On land, labour and the commons. What are the different forms of land commoning as a response to colonial subjugation and land theft? What parallels can be drawn between the Palestinian Musha'a as a site of resistance to settler colonisation and the Tanzanian Ujamaa both as state policy as well as traditional form of autonomous land stewarding.

M A R W A A R S A N I O S is an artist, filmmaker, and researcher from Beirut who reconsiders mid-twentieth century politics from a contemporary perspective, with a particular focus on gender relations, spatial practices, and land struggles. She looks at histories of resistance in their contemporary repentance. Arsanios approaches research collaboratively and seeks to work across disciplines. She is the co-founder of the research project 98weeks.

L A M A E L K H A T I B writes and researches histories of labour, debt and inheritance, and abolitionist practices. She is a production manager and researcher in architecture and spatial practices at Haus der Kulturen der Welt (HKW) in Berlin.

K A T H L E E N B O M A N I is a multidisciplinary artist, curator, and scholar whose work explores the interconnectedness of erasure and memory while confronting the enduring impact of colonialism. Her artistic practice has been shaped by the complexities of migration and displacement, having spent twelve years as an undocumented immigrant in the United States. Born in Dar-es-salaam, Tanzania in 1985, she has been intermittently working and residing in Berlin

for the past four years. Drawing on extensive research and archival work, including court documents, news articles, and personal testimonies, she seeks to disrupt the official record, offering alternative perspectives that confront systems of violence and erasure. Engaging in a spatial exploration, Bomani's artistic journey reveals the profound importance of forgotten locations that hold collective memories, notions of freedom, and alternative spaces that exist alongside society. Her work emphasises the critical need to metaphorically protect and reconstruct these spaces, ensuring the preservation of memory which exposes injustices that often go by unacknowledged.

MORE INFORMATION

savvy-contemporary.com

S A V V Y Contemporary – The laboratory of form-ideas is an artistic organisation, discursive platform, place for good talks, foods and drinks – a space for conviviality and cultural plurilog. S A V V Y Contemporary is a public and independent organism in perpetual becoming, animated by around 25 members and a network of collaborators, co-creating community and communities it breathes with. Founded in 2009, S A V V Y Contemporary situates itself at the threshold of the West and the non-West to understand their conceptualisations, ethical systems, achievements, and ruins. It develops tools, proposes perspectives and nourishes practices towards imagining a world inhabited together.

The space was founded in 2009 in Berlin-Neukölln by Bonaventure Soh Bejeng Ndikung, S A V V Y 's artistic director until 2022. From 2023 onwards, the space – located in Berlin-Wedding since 2016 – is under artistic direction by Renan Laru-an alongside the executive directors Lema Sikod and Lynhan Balatbat-Helbock.

S A V V Y Contemporary is Grace Baggott Lynhan Balatbat-Helbock Bona Bell Onur Çimen Sagal Farah Anna Fasolato Billy Fowo Raisa Galofre Manuela Garcia Aldana Juan Pablo García Sossa Hajra Haider Karrar Daniellis Hernandez Anna Jäger Aditi Kapur Laura Klöckner Lisa Kolloge Kelly Krugman Mokia Laisin Renan Laru-an Matthew Hansen Rafal Lazar Nancy Naser Al Deen Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Matthias Rademacher Lema Sikod Meghna Singh Lili Somogyi Ola Zielińska

D E S I G N Juan Pablo García Sossa

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