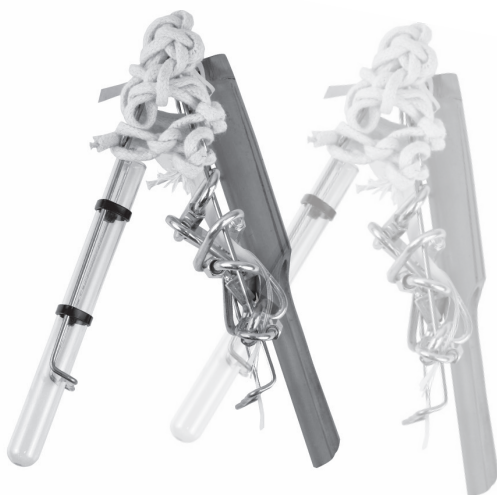




DESACTA: COUNTER-SPILLS TO UNRAVEL 140 YEARS OF THE BERLIN CONFERENCE

EXHIBITION

WITH Aline Baiana Sammy Baloji Kathleen Bomani Filipa César Denise Ferreira da Silva & Valentina Desideri Ange Dakouo Hassan Darsi Marinho de Pina M. NourbeSe Philip Dicky Takndare Neusa Trovoada as well as students and alumni of HfG Karlsruhe: India Marie Adams Mustafa Emin Büyükoşkun Senta Hirscheider Edona Ibrahim Hyeonju Lee Sukyoung Lee Denise Onen Nis Petersen and Johannes Thimm Elisabeth Potemkin Vici Schwab Boying Yang accompanied by guest lecturer Erik van Schaften

SUBLIMATIONS / RE-ENCHANTMENTS

WITH Suelen Calonga Denise Ferreira da Silva & Valentina Desideri Gadutra Mû Mbana Otucha Collective M. NourbeSe Philip

ON SHOW

14.11.2025–11.01.2026 THURSDAY–SUNDAY 14:00–19:00

TEAM

CONCEPT Filipa César Mû Mbana
CURATION Filipa César Billy Fowo Hajra Haider Karrar Anna Jäger Mû Mbana
CURATORIAL ASSISTANCE Kelly Krugman Meghna Singh
EXHIBITION SCENOGRAPHY Nancy Naser Al Deen
PRODUCTION LEAD Matthew Hansen
INSTALLATION AND ART HANDLING Ayham Allouch Jessie Omamogho
Dušan Rodić Frank
PROJECT MANAGEMENT Anna Fasolato
GENERAL MANAGEMENT Lynhan Balatbat-Helbock Lema Sikod
COMMUNICATIONS Anna Jäger
TRANSLATION Anna Jäger Shahnas Claus
GRAPHIC DESIGN Neusa Trovoada
INTERNSHIP Shahnas Claus Carolina Cutini
LIGHT DESIGN Emilio Cordero
VIDEO Bert Günther

COLLABORATION

This project is a collaboration between
Cooperativa Geba Filmes, Abotcha – Mediateca Onshore
and SAVVY Contemporary

FUNDING

The project is generously supported by Hauptstadtkulturfonds (HKF)
Berlin.

HAUPT
STADT
KULTUR
FONDS

SAVVY CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

C O N T E N T

SUBLIMATIONS/RE-ENCHANTMENTS	04
INTRO	05
FLOORPLAN	06
WORK DESCRIPTIONS & BIOS	09
CONCEPT	20
CURATORIAL ACCOMPANIMENTS	24
RECOMMENDED READING	26

SUBLIMATIONS / RE-ENCHANTMENTS

13.11.2025 19:00

O P E N I N G

Musical performance by Mû Mbana and Otucha Collective

15.11.2025

O P E N I N G W E E K E N D

11:00–14:00

Assembly of Resources

Performances and presentations with students, alumni & guest
lecturers from HfG Karlsruhe

06.12.2025

Performances by Suelen Calonga and Gadutra

12.01.2026

Performance/Reading by M. NourbeSe Philip

For updates on the events, kindly visit our website

SAVVY TOURS IN SAVVY TONGUES

15.11.2025	16:00	Deutsch	Anna Jäger & Filipa César
22.11.2025	17:00	Deutsch	Anna Jäger
27.11.2025	16:00	Français	Billy Fowo
30.11.2025	15:00	English	Hajra Haider Karrar
12.12.2025	16:00	English	Billy Fowo
14.12.2025	15:00	Urdu	Hajra Haider Karrar

INTRO

Nineteen men, geological surveys, a map of the African continent, too much information, and much more ignorance about the secrets of earth's resources. The years 2024 and 2025 are marked by the 140 year long echo of the Berlin Conference where the regulation of the navigation of the Congo and Niger rivers correlated in the cutting up and cutting open of the African Continent by Western colonial forces.

The conference marked another manifestation of the European project to bring to Africa what Livingstone called the three Cs – Christianity, Commerce and Civilisation – which laid the groundwork for the colonial exploitation of the continent. The European development of trading, military and religious infrastructures was a process which imported not just bibles and rifles, but along with it, its own Christian mythology which presented a dramatically different understanding of humankind's relationship to nature. Desacralised nature is a European idea, employed in the service of European objectives of domination, dehumanisation and extraction.

There is a specific form of storytelling that is embedded in the rhetoric that we find in the “actas” (minutes) of the Berlin Conference, a narrative that is also based on the Aristotelian beginning–middle–end plot, or more precise determined by the correlation between the past (we don't have enough), the present (we need more), the future (how to get it). The construction of narratives of scarcity and their inherent tragic plot has always been the key to epic narratives, both in stories, history, and politics. Other tools, and artistic and narrative approaches are needed to disentangle canonical linear plots – intersecting them with the affective, the sensorial, the material, the personal, the vibratory, and the unconscious to anchor, disrupt and break the captive linearity of these colonial “actas”.

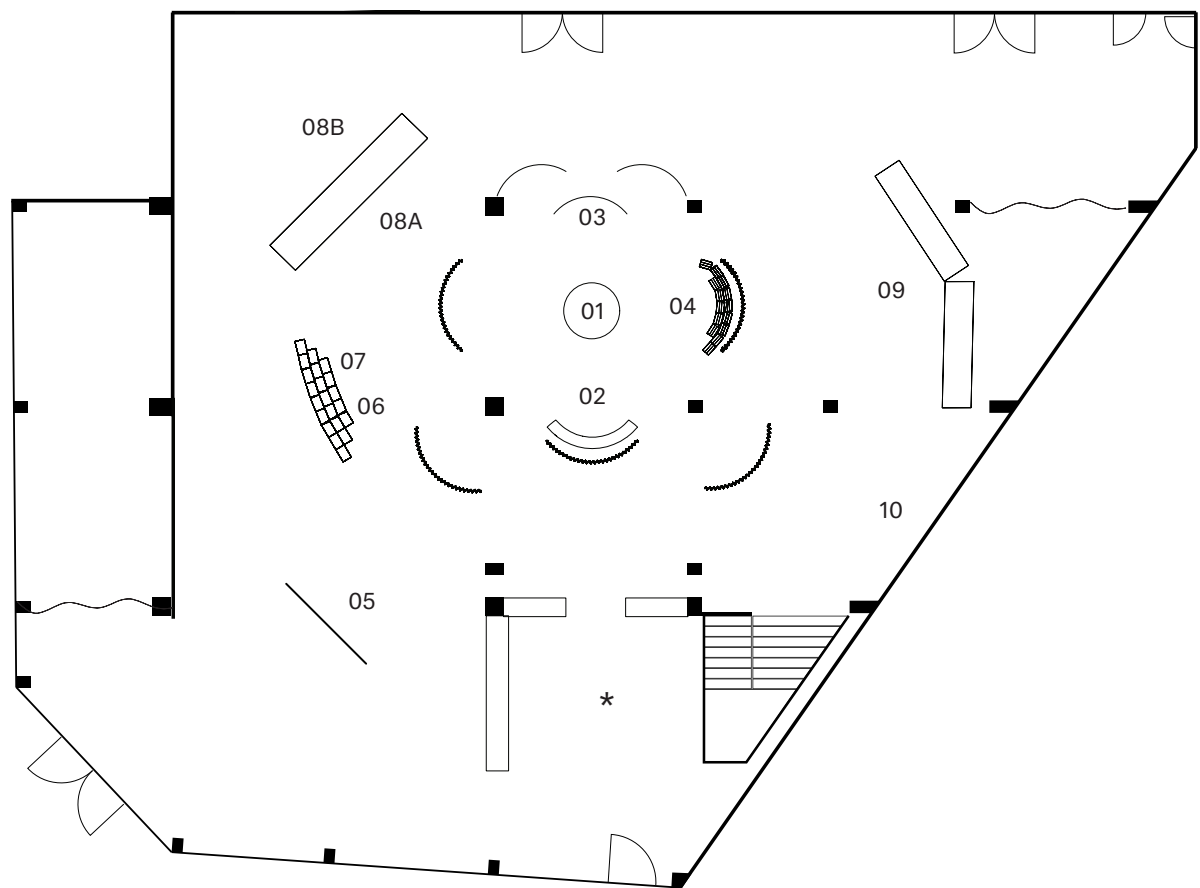
These tools and approaches come together in DESACTA (unact/untie). Deriving from the word “acta” (a word that means not only “minutes” but also “to act”) which in Portuguese is a homophone of the word “desata” (which means “to untie”), DESACTA is a laboratory for counter-spells against committed injustices and an inquiry into the ideology and roots of the west's ongoing effort to desacralize Earth in its pursuit of a treacherous extractivism and elemental displacement. Anchoring itself in two locations, Berlin, Germany, the seat of

power and the site of the Conference, and Malafo, Guinea-Bissau powered by the force of resistance against European colonialism being one of the countries to militarily win an anti-colonial war in Africa. Using ritual and magic traditions, DESACTA invites collaborators – such as artists, musicians, researchers, scientists, elders, and healers – to re-enchant raw materials as a sonic, intellectual, performative, communal and spiritual anti-colonial caring and healing service between these two sites.

Departing from the original archived actas of the Berlin Conference that took place from 15 November 1884 till 23 February 1885, DESACTA brings together collaborators to look closer into the material and elemental dimension of these historical but still impacting pacts of authorized plunder. The minerals, crystals, trees, oils, and gas objects of desire of this enterprise of accumulation will be the guidance for the proposed counter-spell that will tell a story of violence from the perspective of the materiality, the elemental, the sacred, the magic, the sonic, the oral, the resonance, all that is ungraspable to the ethnographic and profit prospecting eye.

The exhibition component of the project invites creative practitioners – artists, musicians, healers, and environmentalists – to respond to this proposed invocation and make space through a series of offerings emerging from their research and artistic engagements. Recalling and connecting with the first Sublimation/ Re-enchantment in Guinea-Bissau, and invoking geography in essence, the exhibition references the floor plan of Sonateca, a seed and sound repository in Malafo. The circularity of the plan defines the scenography of the exhibition, summoning spiritual and cosmological continuities that form an altar space graced with artistic offerings of plants, crafted objects with organic materials, minerals, amulets, and archival material. These entanglements stretch across the two floors of the exhibition space, continuing to resonate and reflect on continued resource and knowledge extraction, environmental and psychological degradation, while citing ancestral wisdoms, lived experiences, and drawing on energies through matter and poetics to reclaim space, narrative, and agency. This altar thus becomes the site of departure for the remaining three acts of performed counter-rituals, or Sublimations/ Re-enchantments.

FLOORPLAN



01 DENISE FERREIRA DA SILVA &
VALENTINA DESIDERI

*The Sensing Salon: Reading the Berlin Conference's Project of
Extraction of Soil and Soul*

2025, installation, printed astrological charts, sound recording,
card deck, steel symbols, UV lights, saline solution, glass plate,
variable dimensions, reading 20:00 min

02 MALAFO COMMUNITY

Kussundé

2025, handcrafted theatre and performance props, mixed
media (straw, cotton threads, bull horns, seeds, fabrics),
variable dimensions

03 DICKY TAKNDARE

Para-Para: Binte Arat Sufun

2025, social practice and mixed media installation, variable
dimensions

04 NEUSA TROVOADA

The hum, the curse

2025, counterspells for the visual identity, mixed media,
variable dimensions

05 ANGE DAKOUO

Sollicitude

2024, installation, mixed media (cardboard, newspapers,
cotton thread and acrylic), 220 x 300 cm

06 MARINHO DE PINA

Sun mud moves

2025, self-made adobe bricks made from earth, water and
organic binding materials, in collaboration with students
from the HfG-Karlsruhe and workshop participants, variable
dimensions

07 ASSEMBLY OF RESOURCES

Students and alumni of HfG Karlsruhe: India Marie Adams,
Mustafa Emin Büyükcoşkun, Senta Hirscheider, Edona Ibrahim, Hyeonju Lee, Sukyoung Lee, Denise Onen, Nis Petersen and Johannes Thimm, Elisabeth Potemkin, Vici Schwab, Boying Yang – accompanied by guest lecturer Erik van Schaften

08 SAMMY BALOJI

08 A *Série I A, Parabanda et Paraganza: Crossopteryx
febrifuga, Herbarium Horti Botanici Bruxellensis*

2025, copper sculpture, print glued on Dibond, 28,7 x 44,5 cm

*Série I D, Makwambo: Lippia multiflora et Lippia rugosa,
Herbarium Horti Botanici Bruxellensis*

2025, copper sculpture, print glued on Dibond, 28,7 x 44,5 cm

*Série II: Eriosema psoraleoides, Herbarium Horti Botanici
Bruxellensis*

2025, copper sculpture, print glued on Dibond, 28,7 x 44,5 cm

*Série II B: Cnestis Lescrauwaetii De Wild, Herbarium Horti
Botanici Bruxellensis*

2025, copper sculpture, print glued on Dibond, 28,7 x 44,5 cm

*Série II D, m'Bota: Millettia Versicolor, Herbarium Horti Botanici
Bruxellensis*

2025, copper sculpture, print glued on Dibond, 28,7 x 44,5 cm

*Série II E, Desmodium Velutinum, Herbarium Horti Botanici
Bruxellensis*

2025, copper sculpture, print glued on Dibond, 28,7 x 44,5 cm

*Tsompe: Abrus precatorius, Herbarium Horti Botanici
Bruxellensis*

2025, copper sculpture, print glued on Dibond, 28,7 x 44,5 cm

Vernonia Smithiana, Herbarium Horti Botanici Bruxellensis

2025, copper sculpture, print glued on Dibond, 28,7 x 44,5 cm

Courtesy of the artist and Imane Farès, Paris

08 B Pungulume

2016, film, 32:00 min

09 ALINE BAIANA

We Don't Want to Survive; We Want to Live

2025, prints of digital stills from the film *Ouro Negro é a Gente*,
variable dimensions

Commissioned by Pivô with the support of Berliner Programm
Künstlerische Forschung

10 KATHLEEN BOMANI

Twende Kilioni

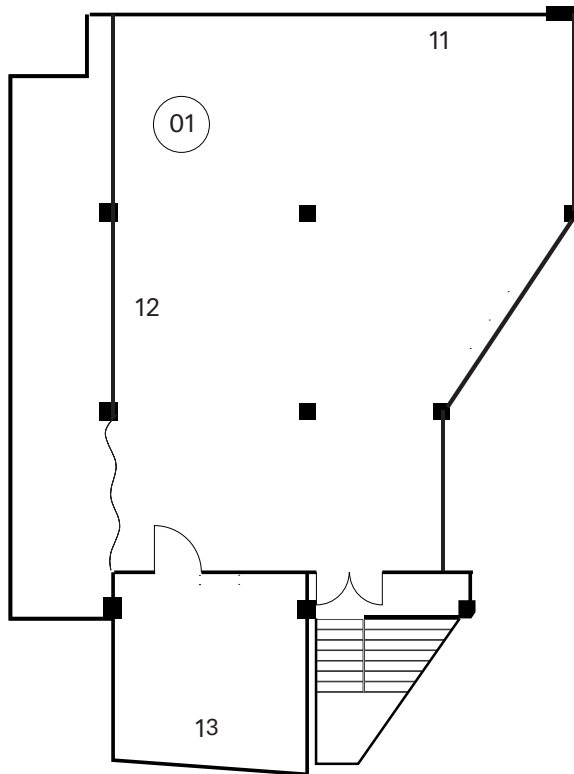
2025, installation with video triptych and sculptural
components (glass vanity shelf with cast-iron brackets, African
blackwood combs, Congolese mineral displaying 12-minute
video loop, braided sisal fibre, Enzian Blau autopaint), variable
dimensions

Painted with the generous support of Lutz Arndt
Autolackiererei Arndt (Altonaer Straße 85-99, 13581 Berlin)

* SAVVY.doc

Display of selected books

FLOORPLAN



11 FILIPA CÉSAR

Desacta (work in progress)

2025, film, approx. 20:00 min

Filipa César, in collaboration with Mû Mbana, Valentina Desideri, Denise Ferreira da Silva, Marinho de Pina, Marta Lança, Dicky Takndare, the community of Malafo (Guinea Bissau), the community of Fuzeta (Portugal), PAF residents and students of the HfG-Karlsruhe, among others.

12 M. NOURBESE PHILIP

The Book of Un with Undex

2018, documentation of a mixed-media installation of a Rolodex, lightboxes, backlight foil, led tubes, each 83,6 x 60,2 cm

13 HASSAN DARS I

Sans l'ombre d'un doute

2020, film, 24:34 min

WORK DESCRIPTIONS & BIOGRAPHIES

01 DENISE FERREIRA DA SILVA
& VALENTINA DESIDERI

*The Sensing Salon: Reading the Berlin Conference's
Project of Extraction of Soil and Soul*

2025, installation, printed astrological charts, sound
recording, card deck, steel symbols, UV lights, saline
solution, glass plate, variable dimensions, reading
20:00 min

The installation will be activated by a reading on
15.11.2025



Listen here to the reading

As a contribution towards undoing the effects of the
Berlin Conference, we read three astrological charts,
in order to identify its weak spots, as well as points of
interventions that may be available to us today.

You can listen to an audio recording of the reading via
the QR Code above, where you can also find a written
transcript. (If you need the text printed for accessibility
reasons, please ask the entrance desk). It is preferable
to listen to the recording with your headphones and to
begin in the basement, looking at the printed chart on
the floor.

First, there is the Natal chart, which shows the position
of the planets in the sky, as seen from Berlin, when the
conference first gathered on November 15, 1884. While
it displays the infinite possibilities of that moment, it
also gives neat indications for the kind of project that
the conference inaugurated.

Second, there is the Solar Return chart, which
shows the position of the planets on the day of the
conference's "birthday" this year, on November 15,
2025. It describes how the project is currently unfolding,
and when compared with the Berlin Conference natal
chart, it gives clues to how to undermine its project.

Finally, third, there is the synastry chart, which is a
comparison of the Natal Chart and the Solar Return
Chart. There we find the project's current "weak spots"
and highlights 3 astrological configurations that serve

as points of interventions. For each one, we propose an
action or a practice to undo or halt the effects of the
Berlin Conference.

For the third point you are invited to use a variation
of a Fake Therapy deck of cards that we made for the
purpose. Here are the instructions:

FAKE THERAPY

The Berlin Conference

This card deck takes a spin on Fake Therapy and is
designed as an activation of the third "weak spot" that
we identified reading the astrological charts of the
Berlin Conference. This year transiting Neptune and
Saturn are conjunct and form an opposition to the Berlin
Conference Natal Moon. This configuration invites us
to break through the psychological hold (at the level of the
emotions and imagination) that the European Project
has on our minds.

One person (or more) takes the role of the Therapist (T)
and the other person takes the role of the Patient (P). P
opens their social media feed on their device and shares
with T what they are seeing and decide together on
which post to focus.

T shuffles the Fake Therapy cards and picks 4 cards
from the deck, places them one next to the other and
reads them.

T and P can start from any of the indications written
in the cards and connect them to the post they are
looking at.

Questions that may be asked are: What do you see? How
does that make you feel? How is it connected with what
cards you picked suggest? How does it connect back to
the Berlin conference? Feel free to repeat the procedure
for as many posts as desired.

For optimal results it is recommended to exchange
roles and repeat the procedure.

VALENTINA DESIDERI explores artmaking
as a form of study and study as a form of making art.
She is an artist and currently a researcher at the Centre
for the Arts and the Political Imaginary (CAPIIm) at the
Royal Academy of the Arts & HDK-Valand in Sweden.
She holds a PhD in Race, Gender, Sexuality and Social
Justice (University of British Columbia, Vancouver), a
Master of Fine Art (Sandberg Institute, Amsterdam) and

a Bachelor of Arts in Dance-Theatre (Laban, London). She performs Fake Therapy and Political Therapy and is one of the co-organizers of the Performing Arts Forum in northern France. She has long-standing collaborations writing with Stefano Harney, developing Poethical Readings, the Sensing Salon and now Reading with Echo with Denise Ferreira da Silva, among many other collaborations.

DENISE FERREIRA DA SILVA works as an academic and an artist, who currently holds the position of Samuel Rudin Professor in the Humanities, at the Department of Spanish & Portuguese, at New York University. She is the author of *Toward a Global Idea of Race* (2007), *Unpayable Debt* (2022), and *La Deuda Impagable* (2023) and co-editor of *Race, Empire, and The Crisis of the Subprime* (2013). Her artistic practice includes the films *Serpent Rain* (2026), *Soot Breath/Corpus Infinitum* (2020), *Four Waters/Deep Implicancy* (2022) and *Ancestral Clouds/Ancestral Claims* (2023) (w/ Arjuna Neuman) and the Poethical Readings, Sensing Salon, and Reading with Echo (w/ Valentina Desideri).

02 MALAFO COMMUNITY *Kussundé*

2025, handcrafted theatre and performance props, mixed media (straw, cotton threads, bull horns, seeds, fabrics), variable dimensions

In March 2025, DESACTA began in Malafo, Guinea-Bissau, with a counter-sorcery to re-enchant raw materials through art, transforming them into a sound and performative service to “put to rest” the ghosts of the past and break the cycles of exploitation. Inspired by the Balanta festival of Kussundé, opposing the colonial “actas” that “tied” Africa, this assembly without minutes seeks to “untie” the historical ills imposed by colonialism, one of the expressions of patriarchy. A collective work with the Malafo Experimental Theater group, KAMINHO DI NTCHANHA is a theater piece that explores the control of patriarchy over territories.

This assemblage of handcrafted stage and performance props as well as seeds, all produced for the theater piece and the Kussundé, were given by the participants and Kussundé initiates as an offering to the altar in the exhibition in Berlin. Intentionally produced to be inert, these objects do not intend to give the audience a full grasp of the rituals and performances that took place in Malafo in March 2025, but rather act as an invisible portal, connecting both locations, and giving a visual and textural impression of the ceremonially used and charged objects left in the custody of the local community in Malafo.

03 DICKY TAKNDARE

Para-Para: Binte Arat Sufun

2025, social practice and mixed media installation, variable dimensions

In its original form, Para-Para refers to both a physical construction and a cultural concept of a space for gathering and sharing. In societies with a communal culture, gathering is a crucial necessity for maintaining community sustainability. This can manifest in various ways, from casual to more complex ceremonial matters related to life cycles and balance. Para-Para is a methodology Dicky Takndare developed to examine how inclusivity within a community works on creative processes that include the transmission of collective memory, the production of knowledge, and the construction of safe spaces for individuals in need. The methodology was implemented in different geographies and contexts, among them in Papua and Yogyakarta, Indonesia.

During his residency in Malafo, Guinea-Bissau, the artist observed how the community, within its own context, lived out its “para-para” and how it articulated the world around them. It is crucial to examine how global issues, such as environmental degradation, climate change, domination, and land grabbing, are perceived on a local scale.

All elements of this installation were created collaboratively with the Malafo children, utilising various ideas and materials available in Malafo, as well as those Dicky brought from his homeland. The Para-Para project with the Malafo children began with a collaborative process of reading the village landscape, exchanging stories and experiences, collecting materials, and then working on creating artwork. Ultimately, the Para-Para attempts to depict the ordinary things in their daily lives, such as fallen and drying trees, harvesting, useful and dangerous animals, folklore, myths, and their symbols.

“Binte Arat Sufun” in Balanta means “let’s eat together,” a phrase Dicky heard most often during his time in Malafo. It turned out to be the same phrase he had heard during his childhood in Para-Para, West Papua.

DICKY TAKNDARE was born in 1988 in Sentani, a small town near Jayapura, Papua, Indonesia. Dicky’s early works touch social issues in his homeland, collecting various stories through interviews with community members, literature readings, and archival research, and then using these materials to reflect on his personal experience. Dicky believes that the relationship between humans and the world around them mutually informs and influences each other. This means that not only does the environment influence and shape an individual, but also a person’s energy is crucial in moving certain things in the world around them. This understanding led him to view the feelings that arise

within a person as a reflection of social momentum and, in turn, to build a force for change that would shape the next social momentum.

Dicky's interest in social phenomena encourages him to work on or curate several community engagement projects. In 2024, he began his residency program at the Rijksakademie van Beeldende Kunsten in Amsterdam, where he developed a methodology he calls "Para-Para." This research led him to work with various individuals and families of the Papuan diaspora in the Netherlands, most of whom were political refugees. This transnational outlook encompasses multiple aspects of diaspora issues, including human migration, cultural disconnection, identity crisis, and the survival mechanisms of the people.

04 NEUSA TROVOADA

The hum, the curse

2025, counterspells for the visual identity, mixed media, variable dimensions

Neusa Trovoada was invited to create the visual identity for this project. In this process, she came up with her own counter-spells:

This visual identity aims to create a counter-hegemonic visual language, in which the spell functions as a metaphor for political and epistemic re-enchantment. The word "marado", which in certain contexts can mean both "enchanted" and "tied", served as a conceptual trigger. I explored this duality as a way of imagining a graphic practice capable of challenging colonial rationality. The identity is conceived as a visual essay on the intention of spell-making – a speculative gesture that seeks to deactivate the visual codes of the so-called "scientific symbolic" order historically associated with European imperialism.

The project emerges from a critical reading of the colonial process, aiming to reinscribe the symbols, materials, and graphic languages once used as instruments of domination. Geographical societies played a key role in the moral and scientific legitimisation of colonisation. I worked with some elements historically tied to these institutions, such as test tubes, rulers, and measuring tools, in order to undo their function and to reconfigure them as ritualistic devices. In this reframing, they become mediators of another logic, a logic based on the radical agency of nature. This gesture gives shape to a counter-cartography which is a visual space in which the graphic gesture reactivates vital forces and is reimagined as a language of resistance, capable of rewriting the past.

NEUSA TROVOADA is a multidisciplinary designer and artist born in Benguela, Angola. Her practice unfolds at the intersection of visual arts, performance, and design, with installation as its central axis. Through it, she explores themes such as

liminal identities, imaginary archives, and temporality—investigating abstraction as a methodology to subvert conventional notions of time and space.

She is a mentor and co-founder of the platforms AKA – Art.Known.As, an artistic project of black creators, and leve-leve collective, a collaborative project on the cultural expressions of the Africa diaspora in Portugal. Since 2018, she has been collaborating with Teatro GRIOT, a theater company dedicated to counter-memory in Europe.

She is also co-founder of SOWING_ARTS, a structure that promotes projects at the intersection of art, intersectionality, botany, feminism, agroecology, and science and technology.

05 ANGE DAKOUO

Sollicitude

2024, installation, mixed media (cardboard, newspapers, cotton thread and acrylic), 220 x 300 cm

In *Sollicitude*, Ange Dakouo transforms materials such as cardboard, newspaper, and cotton thread into protection and poetic reflections on love and solidarity. These two values, central to his practice, are presented as acts of resistance against the forces of hate, oppression, and indifference. The work stands as a call for unity beyond borders – a vision of fraternity as a form of rebellion and renewal. Drawing inspiration from the attire of Mali's dozo hunters, Dakouo reinterprets their amulets through his own lineage as the son of a printer. Fragments of printed matter are folded and bound together with threads, such that the piece beyond evoking the gris-gris as a symbol of individual protection, alludes more towards a collective counter-spell that ensures a balance between the visible and invisible realms that constitute society.

ANGE DAKOUO was born in 1990 in Ivory Coast. He lives and works in Bamako, Mali. A graduate of the Conservatoire des Arts et Métiers Multimédia in Bamako, Dakouo is a multidisciplinary artist who skillfully merges tradition with modernity. Under the mentorship of Abdoulaye Konaté and inspired by El Anatsui, Dakouo's work delves into the subtleties of color, constantly pushing the boundaries of his artistic expression.

His creations, both visually striking and thought-provoking, address global inequalities and the pressing need for a more just society. Often resembling tapestries, his pieces blend traditional artisanal techniques with contemporary conceptual frameworks. Drawing inspiration from the Donso hunters, iconic figures in Malian culture, Dakouo reimagines their protective amulets, known as gris-gris, in his art. He incorporates newspaper, a nod to his father who worked as a printer, and thread to construct these works,

forming a unique visual language that symbolizes resilience in the face of life's challenges. His art has been exhibited both in Mali and internationally at renowned events such as the Congo Biennial and documenta fifteen in Kassel in 2022. Dakouo's work is also part of several institutional collections, including the Fondation H in Madagascar, the Société Ivoirienne de Banque, and the Fondation Blachère in France and Senegal.

06 MARINHO DE PINA

Sun mud moves

2025, self-made adobe bricks made from earth, water and organic binding materials, variable dimensions

In July 2025, participants in a workshop led by Guinean author, storyteller, architect, and artist Marinho de Pina produced a set of adobe bricks. Made from earth and water, bound organically, dried in the summer sun of Berlin, these bricks contribute as modular building blocks for the exhibition architecture of DESACTA.

The adobe bricks construct a curved altar designed to receive offerings aimed at unraveling a 140-year-long enchantment originating from the Berlin Conference. The spiral design draws inspiration from the ground plan of Sonotera, a partner in this project and a laboratory for sonic experimentation, deep listening, and sound storage in the countryside of Guinea-Bissau.

Adobe, one of the oldest known building materials, has a lineage stretching back at least to around 9,000 BC in Mesopotamia, and its construction involves casting thick, malleable mud into wooden molds and leaving it to dry in the sun. The term "adobe" was appropriated by the digital software company known for its imaging tools.

MARINHO DE PINA is a storyteller who weaves disciplines including writing, drawing, architecture, filmmaking, photography, music, performance, and more. He is unyieldingly certain that he prefers doubts than unyielding certainty. He tells stories to children so he considers himself a performing artist.

07 ASSEMBLY OF RESOURCES

Students and alumni of HfG Karlsruhe: India Marie Adams, Mustafa Emin Büyükoşkun, Senta Hirscheider, Edona Ibrahim, Hyeonju Lee, Sukyoung Lee, Denise Onen, Nis Petersen and Johannes Thimm, Elisabeth Potemkin, Vici Schwab, Boying Yang – accompanied by guest lecturer Erik van Schaften

Offerings from the Assembly of Resources Seminar at HfG-Karlsruhe

The Berlin Conference (15 November 1884 – 23 February 1885) assembled representatives from thirteen Global North nations to formalize access to and control over the flow of vital resources – including diamonds, gold, platinum, copper, cobalt, iron, uranium, bauxite, and oil – from the African continent. These mineral resources are fundamental to our existence, powering our technology, metabolic processes, and information transfer within our very bodies. They are the sap of our medialities. This history prompts a critical question: What else is mediated and flows through these colonial exchanges, beyond human intentionality?

Over two semesters, students from the Karlsruhe University of Arts and Design (HfG), led by Prof. Filipa César and Prof. Nina Zschocke in the context of the Assembly of Resources seminar, have conducted research into the sites, archives, narratives and materials connected to this legacy.

INDIA MARIE ADAMS

The Table of Many

2025, textile sculpture, variable dimensions

The Table of Many is a textile sculpture made of sewn squares. It reimagines the Berlin Conference and seeks to restore balance to a profoundly unequal moment in history. Each square represents a dimension – a world with its own rhythm, power, and perspective. Together, they form a woven space of dialogue and exchange. At the center sits the trickster: unpredictable, playful, a bringer of confusion and insight. Once uninvited, now welcomed, the trickster connects visible and invisible realms. The work invites reflection on how balance can emerge not through sameness, but through the meeting of difference.

MUSTAFA EMIN BÜYÜKOŞKUN

Muska

2025, textile sculpture, screen print on cyanotyped cotton fabric, 90 x 840 cm

When imperial hegemonies agreed on the act of the Berlin Conference, Ottomans were among them. They weren't actually colonising any land in that territory, but rather participated as observers. Abdulhamid II. was ruling the Ottoman empire, trying to make it a center of Islamic khilafat. That's how Istanbul became a centre of muskas, amulets or talismans to fend off evil spirits, disease, and bad luck, from all over the Muslim world. In this offering, Muska brings back the voice of Congolese people whose destiny was written at a table on a map in this city, as a spell on the Ottoman transcription of the General Act, haunting the present and future of the African continent.

SENTA HIRSCHIEDER

Exercises for a Shared Ear (working title)

2025, lecture performance + listening session

The work engages with the historical shellac recordings of the Preußische Phonographische Kommission, produced with prisoners of war from across the world. At the end of each recording, a tuning tone – A 435 Hz – was played live and recorded to later calibrate playback speed. Imposed upon every recorded subject, this tone becomes an acoustic trace that links them across time. Drawing from the recurring choreography of the recording process – its spatial arrangements, gestures, procedures, and logics – the work develops a practice of embodied, collective listening and bodywork. Senta Hirscheider will offer a series of physical exercises (listening, embodying, sensing, moving) that explore resonance and presence through shared practice and reflection.

EDONA IBRAHIMI

Letters to the Congo River

2025, handwritten letter in an envelope (paper), ca. 10 x 20 cm, and reading, 15 mins

Letters to the Congo River is an attempt to think and speak along the lines of the Congo river while imagining ancestral claims and hidden or fluid histories embedded in the (im-)material traces of commodification, epistemological violence, and extractive colonialism. The letters are fleeting moments of trying to speak with the river, addressing it as a witness and a colonial metaphor.

HYEONJU LEE

What the Water Remembers

2025, drawing with objects, pencil on paper, water, ceramic bowl, wooden stand, 3 drawings of 29,7 x 42cm each; object of 21 x 29,7 x 10cm

In Korean mythology, the imugi is a pre-dragon creature that exists in a state of becoming, never fully realising its potential. It never becomes a dragon, instead embodying an endless state of becoming. This in-between existence mirrors the relationship between non-colonial and dominant, colonial languages – constantly translated, yet never fully recognised as equals. The work uses subtle text and image gestures to trace this unresolved state, where meaning shifts between visibility and disappearance. By reimagining the imugi as a symbol of persistence rather than failure, the piece reflects on the quiet strength of things that remain unfinished yet continue to exist within the boundaries of transformation.

SUKYOUNG LEE

Mineral Memory

2025, performance with objects

As an assembly of the students' research, Sukyoung Lee proposes a collective bodily practice. Over two semesters, the project has sensed the traces of resources extracted and displaced through colonial forces. What pressures were placed on these resources? How were these pressures exerted upon our own bodies, as we were closely involved in the journey? Pressure is the haptic manifestation of memory. Through this 20-minute practice, participants are invited to collectively notice and ease these memories.

DENISE ONEN

Request for a Revision in Digitised Lautarchiv

2025, installation, 2 A4 pages

29.05.2025 via email

Dear Dr. xxx,

My name is Denise Onen. I was an exchange student at HfG, and am a master's student in (Electroacoustic) Musicology at my home university, the University of Cape Town. I would like to thank you for your introductory tour of the Lautarchiv in November last year during our visit as part of the Assembly of Resources seminar at HfG.

I had looked into the archives PK 865, 866, and 867, linked to Josef "Twanumbee"/ Ntwanumbi, and was appalled to see that in the digitised archive, a derogatory and outdated racial slur, "k*ffir," is still used to classify/describe his race alongside his tribal group (Xhosa). I have noted that two other notable South African scholars have written about Josef; however, I am unsure whether they have brought this matter to your attention. Alternatively, while still reflecting the historical record, the digitised archive could instead use the terms: Black, ethnolinguistic – Bantu, or specifically Nguni.

As a South African, I can confirm that "k*ffir/ k*ffer" is the most violent racial slur, primarily used to dehumanise Black people. Having grown up in one of the most racist and prejudiced cities in South Africa, I have only ever heard the word spoken in full once. Otherwise, it is never written out – it exists solely as the "k-word." It has only ever been used with the intent of hateful racial abuse. In global Northern discourse, particularly American, it has been compared to the n-word, but I believe it is worse, as there has never been any movement to reclaim or repurpose the slur.

To see this word in a digitised archive created after the 2000s was, therefore, deeply dehumanising. I would like to make a request, in good faith, that this derogatory and outdated slur be replaced in the digitised Lautarchiv with historically accurate but non-violent terminology, as such language exists in respectable discourse. I make this request for the reasons stated above but also so that future scholars engaging with this archive do not have to encounter dehumanising language that perpetuates irrelevant historical violence, as I did.

I hope you will consider my request and let me know what steps will be taken to address this issue.

Best Regards,
Denise Onen

Denise LL Onen
Cultural Practitioner | Sound Designer • Composer •
Audio Alchemist
Cape Town

N I S P E T E R S E N A N D J O H A N N E S
T H I M M

LR_005KA25 (a sample of lunar regolith)
2025, installation, lunar regolith

For several years now, lunar regolith is being synthetically produced on Earth for scientific research and increasingly for commercial purposes. In a performative setting involving the simultaneous use of a kitchen, a laboratory and a film set, a sample of lunar regolith was produced. Here, this sample is reflecting on how narratives about the moon and their relations are being constructed.

E L I S A B E T H P O T E M K I N

Hauntings
2025, booklet, paper, 15 cm x 10 cm

Walking through a city means moving through countless histories. Beneath familiar streets and façades often lie traces of colonial pasts – some visible and obvious, others almost imperceptible. When the Berlin Conference started in November 1884 it took place in a building that no longer exists, but in the absence something lingers.

This booklet is an invitation to walk through any city built on colonial wealth in search of ghosts, to look past the concrete urban layers to see the endless connections and continuities that are so easily overlooked.

V I C I S C H W A B

Eruption

2025, performance

The complex of (neo-)colonial and racist histories remains as difficult to grasp today as it was in the past. When language falters in expressing centuries of injustice, another kind of noise emerges to voice the weight of frustration and despair. This soundscape weaves together rumbling and screeching of minerals and metal with melodies of the wind. Human and non-human screams – interwoven as an act of release, resistance, and empowerment.

E R I K V A N S C H A F T E N

Flute

2025, instrument made of Giant Hogweed, 25 cm x 6 cm

This flute is made entirely from Giant Hogweed, a plant that's invasive and banned in the European Union. It was first brought to Europe from the Caucasus region during the Victorian era for its striking appearance. By turning it into a musical instrument, the work gives new meaning to a plant once seen only as harmful.

(This offering resulted from the Invasive Plants workshop at HfG-Karlsruhe co-organised with the HfG Living Library project, in which the political discussion evolved about concepts of non-native, invasive, non-autochthonous, which was complexified with narratives of displacement of seeds through colonial botanical expeditions or in the ballast on the hold of ships carrying enslaved people.)

B O Y I N G Y A N G

Rhythm of the Sea

2025, photographic print, ink on paper, two-sided transparent acrylic photo frame with wooden edge. 2 frames, 32 x 44 x 4cm each

The work focuses on the oyster-gathering women in the fishing village in China, whose bodies move in rhythm with the tides, the moon, and the wind. The oyster is not only food and building material, but also a symbol of coexistence with the sea. Through photography and poetic text, the work renders women's labor visible within the cycles of ecology and culture.

The HfG Karlsruhe students would like to thank:
Lautarchiv im Humboldt Forum, Dr. Christopher Li, Presidency of the Republic of Turkey Directorate of State Archives Ottoman Archives, Dr. Mustafa Akay, Dr. Osman Özarslan, Kirsten Borchert, Amina Bamieh, Gerda Iguchi, Lorenz Schwarz, Samuel Njoroge, Leonard Wille, the HfG communication team and secretaries, the HfG Media Art department and the whole SAVVY team.

08 S A M M Y B A L O J I

08 A *Série I A, Parabanda et Paraganza: Crossopteryx febrifuga, Herbarium Horti Botanici Bruxellensis*
2025, copper sculpture, print glued on Dibond,
28,7 x 44,5 cm

Série I D, Makwambo: Lippia multiflora et Lippia rugosa, Herbarium Horti Botanici Bruxellensis
2025, copper sculpture, print glued on Dibond,
28,7 x 44,5 cm

Série II: Eriosema psoraleoides, Herbarium Horti Botanici Bruxellensis
2025, copper sculpture, print glued on Dibond,
28,7 x 44,5 cm

Série II B: Cnestis Lescauwaetii De Wild, Herbarium Horti Botanici Bruxellensis
2025, copper sculpture, print glued on Dibond,
28,7 x 44,5 cm

Série II D, m'Bota: Millettia Versicolor, Herbarium Horti Botanici Bruxellensis
2025, copper sculpture, print glued on Dibond,
28,7 x 44,5 cm

Série II E, Desmodium Velutinum, Herbarium Horti Botanici Bruxellensis
2025, copper sculpture, print glued on Dibond,
28,7 x 44,5 cm

Tsompe: Abrus precatorius, Herbarium Horti Botanici Bruxellensis
2025, copper sculpture, print glued on Dibond,
28,7 x 44,5 cm

Vernonia Smithiana, Herbarium Horti Botanici Bruxellensis
2025, copper sculpture, print glued on Dibond,
28,7 x 44,5 cm

Courtesy of the artist and Imane Farès, Paris

The agronomist Paul Panda Farnana (1888–1930), was the first Congolese person to study in Belgium. Upon his return to Congo, he worked at the Yangambi Tropical Agricultural Research Centre in Eala, one of the most important research centres on the African continent at the turn of the century.

During his time at the Eala botanical garden, Farnana drew on pre-colonial Congolese knowledge of plants and forests to support the Belgian presence in the country. His work was sent to Belgium and archived at the Botanical Garden in Meise. The ancestral knowledge of living things recorded by indigenous populations in Congolese herbariums suddenly changed status as it was studied in Belgian botanical gardens and renamed by European scientists who appropriated it. Farnana's signature is still legible on the herbarium specimens he

collected, but the indigenous name that was given to the plants is overshadowed by barcodes for archiving and Latin names.

In this artwork, the plants are reproduced in copper, a material imported from Congo to Europe since pre-colonial times and used by Belgium during the First World War to produce shells and bullets. The copper reproductions have been treated with a patina, meaning they will change in appearance over time. Like an organism, they can never be preserved in their original state. Just as a dried leaf in a herbarium loses small fragments, the copper reproduction will also deteriorate slightly.

Paul Panda Farnana also plays a central role in Sammy Baloji's first feature film, *L'Arbre de l'authenticité* (2025).

08 B *Pungulume*

2016, film, 32:00 min

The town of Fungurume is situated in the province of Katanga (D.R. Congo) and the hills and mountains surrounding Fungurume form one of the world's largest copper and cobalt deposits. In pre-colonial times the area was already a major centre in the copper trading network that ran across Central Africa. Today the mountains have become the property of the American Tenke Fungurume Mining consortium (TFM). From 2009 onward, TFM's mining activities have been in full swing, causing the resettlement of thousands of local Sanga inhabitants. *Pungulume* focuses on Sanga chief Mpala and his court elders while they are rendering the oral history of the Sanga people, against the backdrop of the industrial destruction of the landscape that anchors Sanga memory and identity. (Filip De Boeck)

Pungulume was made in the context of *Suturing the City*, a collaborative project by Filip De Boeck & Sammy Baloji.

With land chief Mpala Swanange Pascal Musenge and his court elders

Concept: Sammy Baloji & Filip De Boeck

Camera: Sammy Baloji

Sound recording: Filip De Boeck

Editing: Sébastien Demeffe

Sound mixing: Frédéric Furnelle

Produced by Auguste Orts

Co-produced by Atelier Graphoui

With the support of the Flemish authorities, Vlaamse Gemeenschapscommissie, Fondation Fernand Willame, WIELS, Institute for Anthropological Research in Africa (IARA, KUL) & Gabriele Salmi

S A M M Y B A L O J I lives and works between Lubumbashi and Brussels. Since 2005, he has been exploring the memory and history of the Democratic Republic of Congo. His work is an ongoing research on the cultural, architectural and industrial heritage of the Katanga region, as well as a questioning of the impact of Belgian colonization. His use of

photographic archives allows him to manipulate time and space, comparing ancient colonial narratives with contemporary economic imperialism. His video works, installations and photographic series highlight how identities are shaped, transformed, perverted and reinvented. His critical view of contemporary societies is a warning about how cultural clichés continue to shape collective memories and thus allow social and political power games to continue to dictate human behaviour. As he stated in a recent interview: “I’m not interested in colonialism as nostalgia, or in it as a thing of the past, but in the continuation of that system.”

He has exhibited at Goldsmith CCA, Beaux Arts de Paris, Lund Konsthall and Aarhus Kunsthall, Framer Framed, Amsterdam, Museumcultuur Strombeek, The Power Plant, Toronto and WIELS, Brussels. He has recently participated in the 35th Bienal de São Paulo (2023), the Architecture Biennale of Venice (2023), the 15th Sharjah Biennial (2023), the Sydney Biennial (2020), documenta 14 (Kassel/Athens, 2017), the Lyon Biennial (2015), the Venice Biennial (2015), the Photoquai Festival at the Musée du Quai Branly (Paris, 2015).

09 ALINE BAIANA

We Don't Want to Survive; We Want to Live

2025, prints of digital stills from the film *Ouro Negro é a Gente*, variable dimensions

Commissioned by Pivô with the support of Berliner Programm Künstlerische Forschung

We Don't Want to Survive; We Want to Live presents stills from Aline Baiana's film, *Ouro Negro é a Gente* (*Black Gold is the People*). Shot in collaboration with the Quilombola communities of Ilha de Maré in Salvador, Bahia, the film documents their inspiring connection to their territory and their resistance against the environmental racism they have faced since the discovery of Brazil's first oil well in their vicinity. Reconstituted as autonomous photographic statements, these frames articulate the inseparable relations between the people and their territory, conveying both their profound resilience and the threats they endure.

ALINE BAIANA is an Afro-Pindoramic artist living and working between Brazil and Germany. With a background in filmmaking, environmental management, and contemporary art, she develops a collaborative, research-based practice that investigates the ontological conflict between the global North and South. Focusing on traditional knowledge, Baiana's work gathers stories, materials, and ideas to emphasize care and collective creation. Her methodology resists systems of homogenization and erasure, embracing exchange and fluidity as fundamental principles. Through this practice, she challenges human exceptionalism, aiming to contribute to "a worlding in which many worlds fit."

10 KATHLEEN BOMANI

Twende Kilioni

2025, installation with video triptych and sculptural components (glass vanity shelf with cast-iron brackets, African blackwood combs, Congolese mineral displaying 12-minute video loop, braided sisal fibre, Enzian Blau autopaint), variable dimensions
Painted with the generous support of Lutz Arndt Autolackiererei Arndt (Altonaer Straße 85-99, 13581 Berlin)

An Advanced Course in Braiding Time

Instructor: Two unnamed East African women, captured yet uncaptured, hacking the apertures of German colonial surveillance.

Demonstrators: Kathleen Bomani braided by Manka Menga

Location: Wilhelmstraße 77/92, Berlin – The site of the 1884/85 Berlin Conference

Course materials: video collage, archival

photographs, site specific time braiding

Supporting materials: Cast iron brackets, vanity shelf, braided sisal fibre, Congolese minerals (recycled mobile phone devices)

Required tools: African Blackwood Afrocombs, fingers, memory, resistance

Suggest reading: Black Quantum Futurism Vol. II

Sonic gesture: *The Procession* by Bobby Hutcherson

The Black Quantum Beauty Academy invites you to enroll in *Twende Kilioni*, the art of time-space manipulation through braiding as praxis. This course examines how we perceive the straight-back cornrows (or sisal rows), a braiding pattern style formally and informally known as Twende Kilioni, Swahili for “Let's go to the Wake” as a gateway through which fugitivity, repair, and refusal can converge. Here, braiding is not just adornment or technique; it is a fugitive signal, a coded map, an insurgent timeline.

At Wilhelmstraße 77, where European imperial leaders and their cronies once sat to divide the African continent, hair is parted as lands were. The hands move methodically, creating straight, disciplined rows that evoke the geometric violence of divided land. But these rows are not static. They do not lie still like surveyed territories. They weave escape routes. The hands that braid are the hands that dismantle the empire's hold on time.

A triptych video collage uses colonial archives, interspersed with counter-images. Architecture roots every frame: Sisal plantations, pearl diving in the gulf and the Reich Chancellery in Berlin, the seat of German imperial power. The braiding takes place within those layers of time; contemporary Swahili YouTube hair braiding tutorials of Twende Kilioni, insurgents at the Chancellery's front yard itself, and a site-specific durational performance of Manka

Menga and Kathleen Bomani braiding time in the backyard (a designated matriarchal space in Swahili architecture) space where the building once stood.

Here, in this regular urban place that seems ordinary, braiding recasts history. No longer a site of oppression, it becomes one remembered from insurgents' memories. The ocean, too, bears witness to this. This wake, like the half-finished braid, forms a metaphysical room of mourning, one that insists the site of memory does not sink in. The ripples in the water echo enforced crossings and unmarked burials but also the way one gestures toward motion, toward a continuity that resists imperial erasure.

The braid and the wake are two acts, one done with hair, the other with water, both denying finality. Using Black Quantum Beauty Methodologies, our two lead practitioners, women who have already been imprisoned in the German colonial ethnographic gaze, escape capture. They slip through the aperture. The signal they're sending across time tells us to the present: We must brace ourselves for our social and cultural death. Their braiding is both an act of mourning and an act of defiance, a wake left for what colonial violence has already named inevitable. But what if inevitability itself can be unbraided? Instead of colonizers looking "back" at 'Natives' as if they dwell in a "bygone" historical moment, *Twende Kilioni* turns the axis of temporal surveillance on its head. The women look back, braid back, not as ghosts, not as remnants, but as visionaries. They are not seeking access to the colonizers' modernity. Instead, they place the colonizers firmly in the past, watching them struggle to reach a future that has already had to put them out of fashion.

As Saidiya Hartman writes, the time of slavery is not past. *Twende Kilioni* pushes against that temporal erasure, refusing to belong to its time period as an anachronism. Instead, it summons plaiting times that honor not only the connected present, long connected histories across East Africa and Germany, but its interwoven futures, too.

Let Us Go To The Wake. Prepare your hands. The lesson begins at the root.*

KATHLEEN BOMANI is a Dar es Salaam-born, Philadelphia-raised, Berlin-based artist whose work bridges archival research, ancestral memory, and spatial politics. Through film, sculpture, and virtual reality, she examines the entanglements of colonial histories and contemporary ecologies. Bomani's practice moves between continents to map how memory, material, and landscape shape one another.

11 FILIPA CÉSAR

Desacta (work in progress)

2025, film, approx. 20:00 min

Filipa César, in collaboration with Mû Mbana, Valentina Desideri, Denise Ferreira da Silva, Marinho de Pina, Marta Lança, Dicky Takndare, Jenny Lou Ziegel, the community of Malafo (Guinea Bissau), the community of Fuzeta (Portugal), PAF residents and students of the HfG-Karlsruhe, among others.

Sea waves make visible that all that is, is waves.

Desacta means to unact, and here also to untie from the protocol of the "General Act" the document that resulted from the Berlin Conference (1884-85), aiming at regulating the navigability of the Congo and the Niger rivers, granting "complete freedom of navigation for all [European] flags". In Guinea-Bissau, when someone/something is bewitched or charmed, one says "marado" – literally, "spellbound", meaning the person/the object is tied up to a spell cast upon them without their knowledge. This inspired Mû Mbana's thoughts on the continent still tied to European spells that conducted the waterway for the flow of diamonds, gold, timber, ivory, rubber, palm oil, iron ore, coal, zinc, cobalt, and copper from Africa to Europe. Materialised into laws, the abstract concept of "economic geography", a mathematical and profitable modelling of land, equating land delimitation, land use, labour wage and transportation of the extracted products, neglected local ecological intricacies and the sacred agreements mediating between human and non-human entities. Flowing through this idea of countering the liquidation by the liquidity of the resources, through extracting and navigating them away without attending to what is left behind, *Desacta* is a cine-ritual, in a tidal pace, convoking the healings of water and its reverberating sonic waves as a conjuration of the flux and re-connection of all matters. It accompanies a two-year journey through various rituals, conversations, readings, and research, celebrating the sacredness of Earth's resources.

The film *Desacta* was funded by Gwaertler Stiftung, Medienboard Berlin Brandenburg and SAVVY Contemporary and supported by elsewhere e.V., Geba Filmes and Abotcha – Mediateca Onshore.

FILIPA CÉSAR is an artist, filmmaker, educator, and community organiser. Since 2011, she has been collectively researching the militant cinema practice of the African Liberation Movement in Guinea-Bissau, intertwined with agropoetic research, through the production of workshops, archives, films, performances, publications, and community gatherings. With Cine-Kins and allies, she co-founded the Abotcha – Mediateca Onshore in Malafo (Guinea-Bissau), the collective archive project Luta Ca Caba Inda, co-organised the anti-racist training camp O Que Fazer Junto, and the Anti-Colonial Records workshop and

publication. César co-curated the film seminar "Docs Kingdom" in 2017 and was a participant in the research projects "Living Archive" (2011–2013) and "Visionary Archive" (2013–2015), initiated by the Arsenal – Institute for Film and Video Art, and is part of the working group "Cinema as Assembly." Since 2023, César has shared the Professorship for Time-based Media and Performance with Diana McCarty at HfG Karlsruhe and is a founding member of the feminist artist association elsewhere. César premiered her first feature-length essay film, *Spell Reel*, at the Forum section of the Berlinale in 2017, and the collaboration film *Mangrove School*, co-directed with Sónia Vaz Borges. In January 2026, César's films and collaboration projects will be presented in the survey show *Meteorizations* at the Serralves Museum.

12 M . N O U R B E S E P H I L I P

The Book of Un with Undex

2018, documentation of a mixed-media installation of a Rolodex, lightboxes, backlight foil, led tubes, each 83,6 x 60,2 cm

The Book of Un with Undex is a conceptual and tactile meditation on reversal, envisioning through the Rolodex as a metaphor for undoing historical violence and imagining alternative temporalities. The circular spin of the Rolodex materialises, in the pages of *The Book of Un with Undex*, a kind of time that has no fixed beginning or end. Philip voices, in this work, the longing to undo what has been done: "What if we could witness the ships at anchors in various bays and harbours pull up anchor and return across the Atlantic to their European ports? What if?"

What if the acts of displacement, removal, and erasure inflicted upon the descendants of African peoples during the transatlantic slave trade (Philip uses the word *Maafa*, which means, in Swahili, a terrible occurrence) could be undone? Playing with the prefix "un", *The Book of Un with Undex* extends the logic of the office technology of the Rolodex – an object that nonetheless carries echoes of colonial enterprise – in defying linearity and rigidity. *The Undex* is, both, an everyday object of use as much as a rare artifact: Philip decorates the pages with coffee, tea, beet juice, gold leaf, an entanglement of the prosaic and the precious. Each page carries traces of the labour of memory and meaning-making, emphasising the gaps, impossibilities, and imaginings made possible by language in the face of historical trauma.

For DESACTA, a selection of the images from the original pages of *The Book of Un with Undex* are printed and displayed.

M . N O U R B E S E P H I L I P is a poet, writer, and lawyer born in Tobago and based in Toronto. Philip practised law in Toronto for seven years before devoting herself fully to writing. She has published multiple books of poetry, including *Thorns* (1980), *Salmon Courage* (1983), and *She Tries Her Tongue; Her Silence Softly Breaks* (1988). Her work has been recognised with awards such as the Casa de las Americas prize, a Guggenheim Fellowship in poetry, and the McDowell Fellowship. Philip consistently explores the experiences of Black women and girls, addressing issues of language, belonging, place, and historical memory. Her poetry collection *Zong!* (2008), based on an eighteenth-century legal case surrounding the murder of African people aboard a slave ship, received recognition for its innovative and experimental engagement with history, law, and literary form.

13 H A S S A N D A R S I

Sans l'ombre d'un doute

2020, film, 24:34 min

The village of Benni Aïssi, a hamlet in the province of Benslimane in Morocco, is nestled between hills and forest. It enjoyed an exceptional environmental setting and a peaceful life until the arrival of rubble quarries in the region. Somehow, the inhabitants accepted the multiple nuisances until the threat of a new quarry project, in the heart of their habitats, their agricultural lands and the forest. The film recounts the hell of the quarries, the incessant comings and goings of trucks, the dust, the desolate lands, the explosions,... The fear, the uncertainty and the anger of the local residents. To counter this new career project which puts their health, their agricultural activity, the landscape heritage and an entire ecosystem at risk, the inhabitants decide to mobilize, accompanied by the artist Hassan Darsi. Petitions and letters of opposition to the authorities are sent; a citizen's march bringing together residents and city dwellers from the neighboring cities of Casablanca and Rabat is organized. With the complicity of a landscape architect, a project to create agro-ecological gardens was initiated. The earth is turned over and prepared, the first seedlings and seedlings are just waiting for the arrival of the rain. A few months later it is the time of profusion, of the first harvests and sales of vegetables. From the shadow of an imminent danger to the concretization of agro-ecological gardens, posed vis-à-vis the potential disaster, the film is the fruit of a reality and the actions initiated by the artist. It tells the story of a village's commitment to safeguarding its territory, from threatening danger to celebrated victory.

Director: Hassan Darsi
Author: Hassan Darsi
Technician: Hicham Ramch, Mohamed Mhaine
Participation: Bertrand Houin, Rachid Khattari,
Mbarek Taik
Editing: Hassan Darsi, Alexandre Rameaux, Séverine
Préhembaud
Camera: Hassan Darsi, Mehryl Levisse Narration
Florence Renault
Voice: Nada Benjelloun
Translation: Fatna Darsi, Naïma Darsi, Kristi Jones,
Mohamed Laouli

H A S S A N D A R S I is an artist whose work is characterised by a critical and socio-political stance, which is expressed in particular through the notion of the project as a preferred tool for action. His works use different creative media and are part of the artistic field as triggers for civic awareness. He founded the association La Source du Lion in Casablanca, with which his personal work maintains close ties and resonances around the concept of artistic bridges and participatory projects.

His works have been the subject of several studies and publications around the world and are present in numerous public and private collections in Morocco and abroad, including: Beaubourg Paris, the Museum of Contemporary Art in Antwerp, the Zorlu Centre in Istanbul, and FRAC Champagne-Ardenne. He was recognised for his body of work and his actions as an artist with the prestigious Prince Claus Impact Award in 2022.

* S A V V Y . D O C

Display of selected books

SAVVY.DOC is SAVVY Contemporary's library archive and documentation center. The radical archive aims to encourage and therefore to enable access to rare, unnoticed or ignored documents. Our shelves are home to a multitude of written texts spanning from critical theory to literature, from art magazines to political analysis, from exhibition catalogues to poetry collections. The SAVVY.doc archive is constantly growing in its diversity and complexity as it accompanies the research of all projects and exhibitions that we undertake. Being conscious of the responsibility of the traditional archives as an instrument of the state in order to perform that act of "chronophagy" which leads some pasts to be commemorated and some forgotten (Mbembe), we aim our radical archive to be a space where archivists, artists, researchers and objects actively interact in a performative process of archiving.

DESACTA: COUNTER- SPELLS TO UNRAVEL 140 YEARS OF THE BERLIN CONFERENCE

CONCEPT

FILIPA CÉSAR AND MÛ MBANA

CURATORIAL TEAM

FILIPA CÉSAR, BILLY FOWO, HAJRA
HAIDER KARRAR, ANNA JÄGER, MÛ
MBANA

INTRO

In 2014/2015, SAVVY Contemporary marked the 130th anniversary of the Berlin Congo Conference and the official partitioning of Africa by Western (European, North American and Ottoman) colonial forces with the exhibition and discursive programme WIR SIND ALLE BERLINER: 1884–2014. The project proposed a space for deliberation on the repercussions of this conference on past and current socio-political and economic phenomena in a Europe of flourishing nationalism and racism, as it dealt with issues like migration flow or border and identity politics. It pronounced what had not been said explicitly about this conference: while it altered the contours of the African continent, it also changed Europe.

One of the participating artists in that exhibition was the filmmaker Filipa César whose work continuously engages with cinema as a tool for inquiring social, political, and ecological patterns in Western relations with the world. In the lead up to the 140th anniversary of this violent, fateful conference, we at SAVVY Contemporary have been in conversation with Filipa César, initiated during the research phase of her current film project DESACTA, to find a form beyond the cinematic between research and ritual, performance, and creation – a counter-spell.

SUBJECT MATTER

Approaching a “subject matter” needs to have the word “matter” as the conducting tool rather than “subject”. In accessing the matter of the Berlin Conference through archives, we are interested in not solely analysing the abstract and violent juridical system put in place at that moment, but to critically look at its process for mapping a particular worldmaking imaginary. There is a specific form of storytelling that is embedded in the rhetoric that we find in the “actas” (minutes) of the Berlin Conference, a narrative that is also based on the Aristotelian beginning–middle–end plot, or more precise determined by the correlation between the past – we don’t have enough –, the present – we need more –, the future – how to get it.

The construction of narratives of scarcity and their inherent tragic plot has always been the key to epic narratives, both in stories, history, and politics. That is why we need other tools, and artistic and narrative approaches to disentangle canonical linear plots, intersecting them with the affective, the sensorial, the material, the personal, the vibratory, and the unconscious to anchor, disrupt and break the captive linearity of these colonial “actas”.

Some of the assumptions that the Western worldmaking plot has as its base is the separation of the human from nature and, within this separation, human superiority over nature. Another axiomatic pillar of this politics is the concept of indigeneity and civilization and again, the authority of civilization over indigeneity as being a state between human and nature. These worldmaking concepts are also only possible with a certain understanding of the subject as the one determining and shaping the order of the world. In contrast to this, we propose to introduce a compelling aspect of the Creole culture and language in Guinea Bissau, where it is often the environment into which the human is inscribed, that offers the human fate, and not the other way around. For instance, one would say “the rain caught me” instead of “I caught the rain”, or

“death refuses to take them” – death as an entity that has the subjectivity to choose or not to take the life of a human. Another example is the fusion of human and natural phenomena. Greeting someone in the morning one asks: “How did you dusk?” or in the evening: “How did you dawn?”, so that the event of sunrise and sunset affect the human in such a way that the phenomena is not separable from human. With this fusion of human and environment, there are other possibilities to imagine the world, and at the same time, this worlding renders impossible a particular form of exploitation of nature and humans. In many cultures, interaction between human, animal and nature, its metamorphosis and implication do not make certain forms of violence even imaginable.

For DESACTA – deriving from the word “acta” (a word that means not only “minutes” but also “to act”) which in Portuguese is a homophone of the word “desata” (which means “to untie”) – we invite collaborators such as artists, musicians, researchers, scientists, elders, and healers for a counter ritual to remap the phenomena of the Berlin Conference through multiple perspectives and knowledges that unfold through cinematic, sonic, and performative experiences as an environment of material inquiry, transformation, change, and healing.

N I N E T E E N M E N

Nineteen men, one U-shaped table in Berlin, three months, geological prospection surveys, a physical map of the African continent, very few doubts, too much information, and a lot of ignorance about the entanglements of the earth’s resources. This describes a European cartel meeting with no African representation. In about one hundred folders, archived at the Bundesarchiv in Berlin, rests the complete documentation of a process of disenchanting the African continent, rendering it profitable land and the legal tools set in motion for the development of a frontier imaginary for a unilateral allowance of plunder and transfer of resources that still thrives today in the African continent.

Departing from the original archived actas or minutes of the Berlin Conference that took place from 15 November 1884 till 23 February 1885, DESACTA is both a re-enchanting ceremony and an artistic laboratory to inquire and navigate issues of treacherous extractivism and legality as a plot of desacralizing the surface of the earth. It brings together collaborators to look closer into the material and elemental dimension of these historical but still impacting pacts of authorized plunder. The minerals, crystals, trees, oils, and gas objects of desire of this enterprise of accumulation are the guidance for the proposed counter-spell that tells a story of violence from the perspective of the materiality, the elemental, the sacred, the magic, the sonic, the oral, the resonance, all that is ungraspable to the

ethnographic and profit prospecting eye.

In 2024–25, Berlin should be a central place in commemorating the 140 years of the Berlin Conference, a pact known for informing the legal conditions for the European border-making of the African Continent. Focusing initially on the regulation of the “complete freedom of navigation for all [European] flags” for the navigation of the Congo and the Niger rivers, the men representing Germany, Hungary, Belgium, Denmark, Spain, USA, France, Great Britain, Italy, Netherlands, Portugal, Russia and Turkey engaged in one of the most efficient historical legalizations of ecological and human devastation. The conference regulated the waterway for the flow of diamonds, gold, uranium, platinum, copper, cobalt, iron, and bauxite. In the collection of actas that can be found in the Bundesarchiv, the men gathered at the Reichskanzlerpalais, where maps, surveys and legal agreements were served as menus of appetizing national feasts. To best coordinate, control, and regulate the free flux of resources, these men initiated the carving of African borders agreed upon and controlled among each other. This frontier imagination was anticipated by an axiomatic order calculated by Johann Heinrich von Thünen (1783–1850), widely considered the founder of “economic geography” and a proponent of the mathematical and profitable modelling of land use, a formula equating land delimitation, land use, labour wage and transportation of the extracted products. In this mathematical exercise, all material and immaterial relations between land and life were unaccounted for and nullified.

A P A C T S T I L L A C T I V E

On 26 July 2023, a coup d’état occurred in the Republic of Niger, in which the country’s presidential guard removed and detained President Mohamed Bazoum. Presidential guard commander General Abdourahamane Tchiani proclaimed himself the leader of a military junta shortly after confirming the coup to be a success. This event is part of a chain of geopolitical performativities emerging since Niger’s borders, like those of many African states, had been carved by European colonialism. The French nuclear industry significantly depends on the uranium extracted in Niger; the long-term mining contracts and concessions have been in negotiations. With the start of sanctions against Russia in 2015 in the aftermath of the annexation of Crimea, and with the war against Ukraine, Niger’s importance as a uranium supplier for France increased again. An international military action of Niger covered by France is looming, all deployments start with a speech of scarcity, and the truth is the first victim of any war. Even without France, the economic patterns of extraction once established by the colonial order still organize, inform and haunt many economies and geopolitical mechanisms operating in the African continent.

Today's extractivist doings, modes once trained at the Berlin Conference, have taken different shapes of neoliberal exploration of minerals in Guinea Bissau as well as in other former European colonies in Africa with unstable political conditions. Multinationals deal with governments licences of prospection and, with these, initiate the production of explorations of heavy sands, wood, and other minerals without previous environmental and social impact studies being made. In most of the cases results are enormous for the local farming population and their environment – the waters get contaminated and farming conditions are devastated. In many cases, the population start having no option other than working for these companies (which are Australian, Russian, Chinese, etc) with appalling working conditions to be able to buy what they already had from their lands. This was the case of Mozambique Moma, Inhassunge, Chongoene, it happened similarly in Nhiquim and it is now also threatening the area of Enxalé and Malafo in Guinea Bissau.

RE - ENCHANTING THE RESOURCES

*When blacklight hits the artwork,
its materia prima (raw material) shines.*
– Denise Ferreira da Silva

Alchemists, witches, pagan rituals, priestesses, and sorcerers have always been aware of the preciousness of minerals, stones, crystals and plant ointments, not necessarily for profitable capitalization, but for their service as connectivity and conductability (religion, religare, to reconnect) between humans and nature, and as source of healing, nurture and ecological balance. Pagan and pre-Christian traditions have been stubbornly insisting on the enchanted and sacred dimension of matter and all elementary things on earth and these knowledges, which mostly encloses ancestral wisdom about the balance of human extraction and nature recovery, has been constantly subject of oppression, dismissal or silencing. As Silvia Federici has already clearly exposed in her insightful work *Caliban and the Witch* (2004), private property and land enclosure was a concept initiated in Europe that has left no doubt as to the disciplining of women that is required to secure the relations of capital, as well as the persecution of local, herbal knowledge and of pagan worlds. Primitive accumulation through colonial extractivism has always relied upon vast and intimately etched reinscriptions at the cosmopolitical level. For the frontier imaginary to take place, it was necessary to oppress all these magical dimensions of matter and resources to render the economic geographies the master plan of land exploitation.

COUNTER - SPELLS IN FIVE ACTS

In this regard, the project invites creative practitioners, majorly women, to make and hold space in the exhibition rooms by displaying a series of cinematic, sonic, and performative offerings stemming from their (art) work and research shaping the space as an altar. These women – who carry knowledges from different backgrounds: African, European, militant, traditional, scientific, and artistic – propose verbal and non-verbal conversations and re-enchanting rituals against the ignorance and violence of profit equated in the Berlin Conference.

Celebrating the sacred in matter is part of understanding the human call as a service to the balance of nature-human entanglement. This altar acts as a point of departure for more ecological, collective, indigenous, and traditional epistemologies that are addressed and performed as the four acts of counter-rituals named as Sublimations/ Re-enchantments that unfold in the months of the exhibition. Three acts take place around the altar at SAVVY Contemporary in Berlin, with elements and energies gathered and the opening ritual in March 2025 at Abotcha – Mediateca Onshore in Malafo. The counter-rituals activate epistemologies through language syntax, voice projection, body movement in connection to alchemical transmutations of nature that have been dismissed by the myths of infinite economic growth and processing land into mere economic rentability. The counter-rituals take place in the shape of intensive readings and listenings, performances, workshops, lectures and co-learning, musical contributions, film screenings and other forms of sharing. The purpose of these activations is to create an environment of material inquiry, transformation, change, and healing to the violence, ecological destruction, and trauma these practices constantly leave behind.

These five acts will echo through air transmissions via SAVVYZAAR, SAVVY Contemporary's radio programme, maintaining the tempo through repetition and including new voices and rituals across geographies as a resonant chanting mechanism.

GEOGRAPHIES & COLLABORATING PARTNERS

This re-enchantment project takes place in Germany (Berlin) and Guinea-Bissau (Malafo). Berlin still holds the echoes of the violent decisions that were made among its walls and people that would prove to be fateful for the equilibrium of powers, energies, ideas of justice and humanity, distribution of resources and care for the land, the water and the air.

Guinea-Bissau offers itself as the locality for counter-spells against these forces. It is the one of few African countries to have militarily won an anti-colonial war against European powers. The Unilateral Declaration of Independence in September 1973, the evident advances of the liberation movement, and also the political, ecological, and social vision for the emancipation of the African continent articulated by Amílcar Cabral, undeniably contributed to igniting the Portuguese revolution against the dictatorship 50 years ago, since all leaders of the military coup in Portugal in 1974 were former officers in Guinea.

700 years ago (1324–25), emperor Mansa Musa made a pilgrimage from the Mali Empire, which the north of Guinea Bissau was once part of, through Mecca to Egypt, loaded with gold, which he distributed along the way. This significant event made the world know about the potential riches in West Africa. The exploration of Europeans in this area was initiated by Portuguese sea people shortly after.

To connect the geographies of the Berlin Conference with the geographies that were impacted by it, this project has been developed in collaboration between SAVVY Contemporary in Germany and two organisations based in Guinea-Bissau: Cooperativa Geba Filmes and Abotcha – Mediateca Onshore.

C O O P E R A T I V A G E B A F I L M E S is a non-profit entity born to promote sustainable cultural activities in the field of moving image and performing arts in Guinea-Bissau. Geba Filmes' program aims to stimulate the development of social, educational, and environmental potential for artistic and audiovisual creation and to support projects promoting artistic and audiovisual literacy. Two of the founding members of Geba Filmes, the filmmakers Sana na N'Hada and Flora Gomes, are the pioneers of Guinea-Bissau's moving image and the founders of INCA – National Institute of Cinema and Audiovisual in 1978. Since its formation in 2007, Geba Filmes has co-produced dozens of projects in the field of moving image and in 2011–2013 was the main partner of Arsenal – Institute for Film and Video Art, Berlin, in the digitization and activation project of the Guinean film archive documenting the historical process of the liberation struggle against the Portuguese colonial occupation.

A B O T C H A – M E D I A T E C A O N S H O R E is a project initiated in 2018 by Geba Filmes following the project "Luta ca caba inda" for the rescue and activation of the Guinean militant cinema archive. Its creation responds to the need to host the film collection and create a space for its consultation and participatory activation. Until 2020, the Mediateca operated on an itinerant basis, carrying out dozens of cultural activities in Guinea Bissau and abroad. In 2021, thanks to an invitation by the Malafo Parents and

Educators Association and thanks to various funding, Geba Filmes was able to construct an ecological building of 468 sqm, equipped with solar energy and three areas, mediatheque/library, multipurpose space, and residence. The multipurpose space is intended to host community meetings, seminars, transdisciplinary performances, and workshops. The residency is meant to welcome national and international guests, artists, and practitioners in the context of these activities.

CURATORIAL ACCOMPANIMENTS

Conspiracy of Silence

Mû Mbana

13.11.2025 Musical contribution

To overshadow. To eclipse. The clarity of the light that Cheikh Anta Diop scattered, cast upon the courtyard. The crown on the table. Sisters and brothers, we must be vigilant; we must put a face to what is happening around us, and we must recognise (re-pair) that there is a planetary movement unfolding throughout history. The chaff is separated from the grain. There is a planetary movement sifting through history, and everything unwanted – the stones, the chaff, the irumbudura – falls to the ground. In the sieve, only the clean rice remains. This pan-African movement began to sift through history, and what they discovered – everything inverted, the children deceived. With the irumbudura away, the paradigm that we thought would bring us glory has turned upside down; children deceived. Fará fina (*Bauhinia cheilantha*) is germinating and sprouting. Kamita (Africa in our languages) has awakened from two thousand years of nightmarish dreams. The message arrived that Cheikh Anta, grandson of N'mbaque (Cheikh Ahmadou Bamba, a mystical figure of Sufi culture from the Touba region of Senegal), played the bombolom (a traditional communication drum made from a hollow wooden trunk) to alert us that there is history. N'mbaque's grandson dug into memory and showed us that there is a path. N'mbaque's grandson spoke clear words: kambletc na iago ca ta foga, a piece of broken gourd in water always floats, like the truth. Truth is eternal (in our languages, the truth is that which endures over time). Wake up, look and notice – build a new morning... Accept and embrace a new morning.
– Mû Mbana, Bissau, 24.09.2025

Felix, Rosa Zaragoza, Lula Pena, Jurandir Santana, and Fabiana Cozza. Currently, he travels between Bissau and Barcelona, alternating his solo work with parallel projects, such as Nua Trio, featuring bassist Javier Colina and Jesus Mañeru, Mû & Sasha with cellist Sasha Agranov, and the tribute to Guinean authors, “Mornas Ku Nghuni Nghunidúras.” He is also part of the big band Colectivo BDB.

M Û M B A N A is a multi-instrumentalist, singer, poet and composer. Born on the island of Bolama, Guinea-Bissau, he grew up influenced by the music of his immediate surroundings, especially the female voices and religious music of the Brame (Mancanha) and Bidjugu peoples. The maturity of his music and the accompanying instruments are a material reflection of his soul as a musician and artist. His vast and eclectic curriculum includes ten published albums and numerous performances on stages across Europe, Africa, and the Americas. He has collaborated with several musicians and projects, including Selva de Mar, La Locomotora Negra, the great Manu Dibango, Simão

très chère Afrique (FR)
Par Billy Fowo

très chère Afrique,

théâtre de rêves inassouvis
berceau des fantasmes les plus libidineux

maintes fois je t'ai vu à califourchon
chevaucher par de lointaines religions
portant la "bonne nouvelle" à coup
d'alléluia et d'amen

maintes fois j'ai assisté impuissant
à ces bourreaux t'imprégner leurs sémences à coup
de paternalisme et d'assujettissement

de ces unions illégitimes
sont nés rejetons aux noms
impérialisme, néocolonialisme, mal – gouvernance
et aux surnoms
françafrique et aide au développement
mais
d'instinct maternelle
tu les as pris sur tes genoux
et allaitée
aux mouvements de résistance, luttes d'indépendances
et d'autodétermination

Berlin, le 9 Novembre 2025

Dearest Africa (EN)
By Billy Fowo

Dearest Africa,

theatre of unfulfilled dreams
cradle of the most lustful fantasies

time and again, I have seen you saddled
by far-flung religions
bringing the 'good news' in a chorus
of hallelujahs and amens

time and again, I watched helplessly
as these savages sowed their seeds in you
through paternalism and subjugation

from these illegitimate unions
birthed offspring with names
imperialism, neocolonialism, bad governance
and nicknames
Françafrique, development aid,
but
with maternal instinct
you took them on your lap
and nursed them
with resistance, independence movements, and self-
determination

Berlin, 9 November 2025

RECOMMENDED READING

Ama Ata Aidoo. *Our Sister Killjoy*, 1977.

Maria Thereza Alves, *Seeds of Change*, 2023.

Lotte Arndt, Clemens Krümmel, Dierk Schmidt, Hemma Schmutz, Diethelm Stoller, Ulf Wuggenig (ed.). *The Division of the Earth – Tableaux on the Legal Synopses of the Berlin Africa Conference*, 2010.

Robyn d’Avignon, *A Ritual Geology; Gold and Subterranean Knowledge in Savanna West Africa*, 2022. (open access)

Amadou Hampâté Bâ. *Amkoullel, the Fula Boy*, 2021.

Mongo Beti. *La France contre l'Afrique: retour au Cameroun*. 1993.

Andrée Blouin. *My Country, Africa: Autobiography of the Black Pasionaria*. 1983.

Hemley Boum. *Les Maquisards*. 2015.

Amílcar Cabral. *Return To The Source*. 1973.

Maryse Condé. *Ségou*. 1972.

Cheikh Anta Diop, *Precolonial Black Africa*, 1987.

Silvia Federici. *Caliban and the Witch*. 2004.

General Act of the Berlin Conference on West Africa, 26 February 1885.

Ros Gray and Shela Sheikh. *The Wretched Earth: Botanical Conflicts and Artistic Interventions*, Special issue of the journal *Third Text*, 2018.

Leela Gandhi, *Affective Communities: Anticolonial Thought, Fin-de-Siècle Radicalism, and the Politics of Friendship*, 2006.

Alexis Pauline Gumbs, *DUB: Finding Ceremony*, 2020.

Abdulrazak Gurnah. *Afterlives*. 2020.

fahima ife, *Maroon Choreography*, 2021.

C.L.R. James, *Nkrumah and the Ghana Revolution*, 1977.

R.A. Judy, *Sentient Flesh: Thinking in Disorder, Poiesis in Black*, 2020.

Robert. W. July, *A History of the African People*, 1987.

Achille Mbembe. *De la postcolonie. Essai sur l'imagination politique dans l'Afrique contemporaine*. 2001.

Beatriz Nascimento. *The Dialectic Is in the Sea: The Black Radical Thought of Beatriz Nascimento*. 2023.

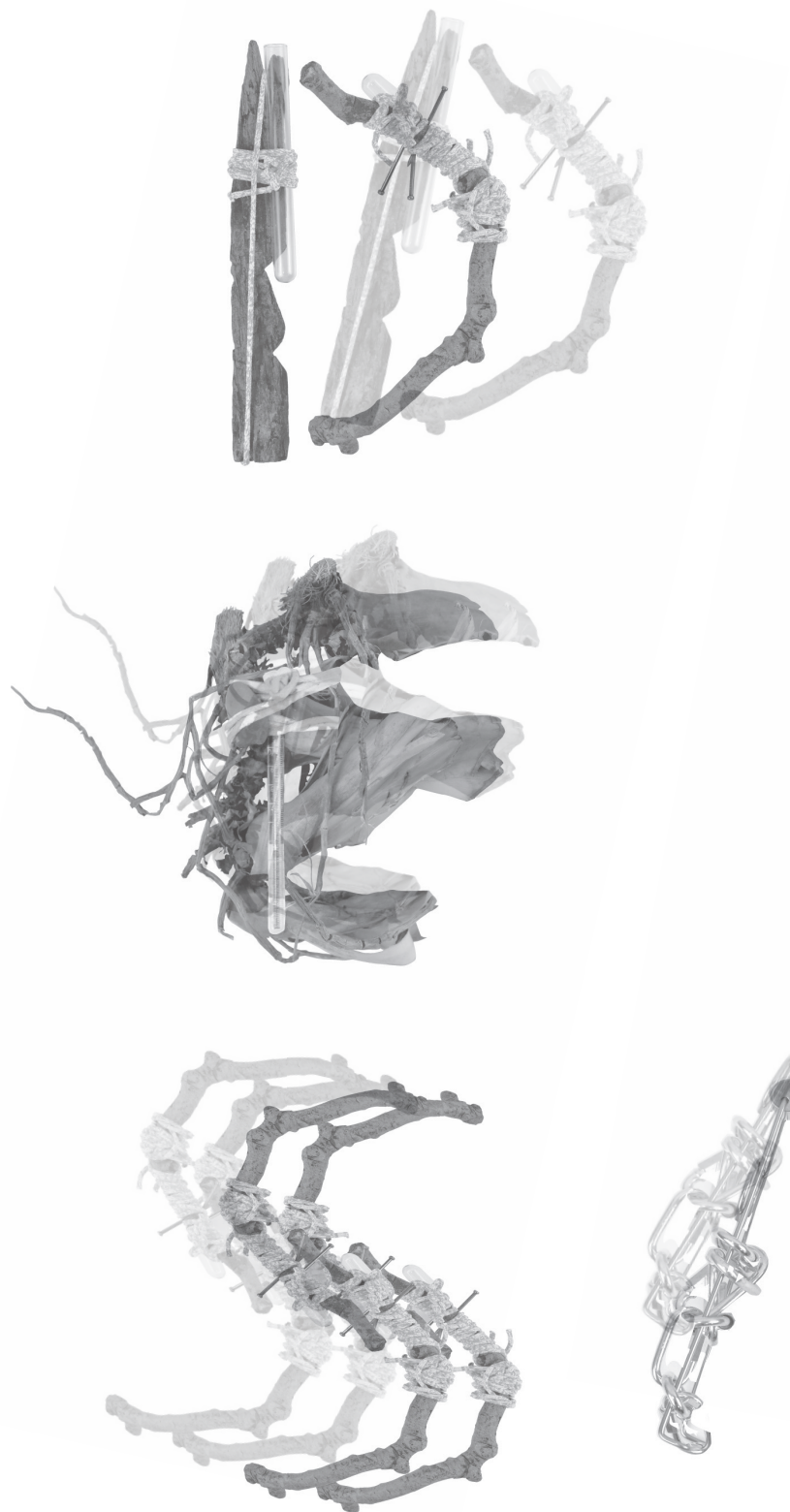
NourbeSe Philip. *She Tries Her Tongue, Her Silence Softly Breaks*. 1989.

Kevin Quashie, *Black Aliveness, or A Poetics of Being*, 2021.

Walter Rodney. *How Europe Underdeveloped Africa*. 1972.

Malidoma Patrice Some, *Of Water and the Spirit: Ritual, Magic, and Initiation in the Life of an African Shaman*. 1995.

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.

S A V V Y Contemporary is Grace Baggott Lynhan Balatbat-Helbock Bona Bell Sagal Farah Anna Fasolato Billy Fowo Raísa Galofre Manuela García Aldana Hajra Haider Karrar Daniellis Hernandez Calderon Anna Jäger Laura Klöckner Kelly Krugman Vanessa Garcia Mokia Dinnyuy Manjoh Matthew Hansen Rafal Lazar Nancy Naser Al Deen Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Matthias Rademacher Lema Sikod Meghna Singh Lili Somogyi Ola Zielińska

F O N T S Grow (through a generous partnership with DINAMO Foundry, abcdinamo.com) Neutral (carvalho-bernaud.com)
S A V V Y Contemporary e.V. Amtsgericht Charlottenburg (Berlin) AZ: VR 31133 B Reinickendorfer Straße 17 13347 Berlin-Wedding