

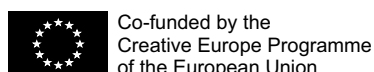
WHOSE LAND HAVE
I LIT ON NOW?
CONTEMPLATIONS
ON THE NOTION OF
HOSTILITY
INVOCATIONS
08.06. = 10.06.2018

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SAVVY CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

Or Gallery //



C O N C E P T

Man of misery, whose land have I lit on now?
What are they here – violent, savage, lawless?
or friendly to strangers, god-fearing people?

Odysseus upon his return to Ithaca
Homer, *The Odyssey*

now that our soil has become co-conspirator
eating up our dreams and dusty tears
bearing the fruit of our horrors
in orange navels
rooting us yet stronger
firmer to our ancestors' bones

we ask

when did stones
become the comrades of sunken boys
who utilize rubber bullets and empty shells
as toys
?

Suheir Hammad, *children of stone*
in: *Born Palestinian, Born Black*

A C T I

The dawn of the year 2017 saw people all over the world mobilize themselves on the streets and other public spaces in protest of the US' unilateral declaration of Jerusalem as the capital of Israel. Not only did the masses on the streets in traditionally anti-US countries agitate, but some of their staunchest allies like Britain, Germany or France also strongly rebuked the US for this decision regarding Jerusalem – generally considered as the “final issue of the peace deal” in the negotiations between Israelis and Palestinians. Even the United Nations General Assembly scolded the US, as a huge majority, 128 member states, voted to reject the US decision.¹ Besides the fact that the US government's decision seriously jeopardizes the peace process in the Middle East, it also seems to be the last straw that could break the camel's back, thus fortifying Israel as a settler colonial state. The premise of every settler colonial system, enterprise or process is the occupation and elimination of the indigenous population and

replacement of the colonized territory's native population by the colonizers, with the intention of acquiring land and resources. This is evident in Australia, the USA, apartheid South Africa, Ukraine and certainly in Israel as viewed by Rabbi Brant Rosen.² Thus, at the core of the settler colonialist project, or any other colonialist enterprise for that matter, is the absolute distortion and wrenching of the host-guest relation, as well as the violence and brutality of making the host a guest in his/her own land. To paraphrase Suheir Hammad in her poem “children of stone”, even the soil of the colonized land becomes a co-conspirator, eating up dreams and tears and bearing the fruit of horrors. This surely prompts one to revisit the concept of hospitality, a core concept which many colonized people pride themselves of, and that in the first place might have facilitated the colonization of their lands and minds. It becomes even more urgent to review the concept of hospitality especially in a time when this violence of the guest over the host is reiterated and fortified – that is the hostility in hospitality.

A C T II

There are many things happening today that necessitate a deliberation on concepts and understandings of hospitality in Germany, in Europe, and in the world at large. It seems appropriate to reflect on cultures of hospitality in an age of flourishing resentments, of blossoming antipathy towards all that seems conceptually or physically “strange”/a “stranger” as embodied in structures like Alternative für Deutschland (AfD) in Germany, Golden Dawn in Greece, Front National in France, Vlaams Blok in Belgium, Lega Nord in Italy, PVV in Netherlands, UKIP in England, Trump's Republican party and the Alt-Right in the USA, or surfacing in the xenophobic attacks by Black South Africans upon Africans from other countries residing in South Africa.

As thousands of children, women and men, mostly from Syria, were moving through Europe as they fled their homes in the wake of a humanitarian crisis in the summer of 2015, German chancellor Angela Merkel (CDU) proclaimed “Wir schaffen das!” (We can do it!). Hundreds of Germans went to train stations to welcome people seeking refuge in one of the wealthiest countries in the world, Germany seemed like a born-again nation. For a few weeks, the country celebrated its new found “Willkommenskultur” and “Gastfreundschaft”

¹ www.theguardian.com/world/2017/dec/21/united-nations-un-vote-donald-trump-jerusalem-israel

² rabbibrant.com/2016/04/02/yes-zionism-is-settler-colonialism/

(welcoming culture and hospitality). Soon enough the summer of grace became the autumn of rage and the winter of nightmares, not only for Merkel who was attacked by the opposition and even members of her own coalition party CSU, but especially for the refugees who since then have become the scapegoats of all of Germany's problems. As the new found hospitality transformed into hostility, as the "Gastfreundschaft" transmuted into "Hassfreundschaft" (seen in the mushrooming of hate groups all around the country and the continent in protest of what they called a 'refugee-crisis'), Germany witnessed a sharp rise in arsons on asylum seekers' homes in 2015 and 2016 – and although there is a downward trend in 2017, there is still on average one attack on an asylum seekers' home every day in Germany. In the first nine months of 2017, 211 attacks on refugee shelters were registered by the Federal Criminal Police Office (BKA), and it was noted that most of these arsons and attacks were committed by right-wing radicals. It is also noteworthy that in the entire year of 2014 before the huge influx of refugees into Germany, there were "only" 199 attacks.³ It thus didn't come as a surprise that the one topic that massively set the pace of the 2017 German elections was the question of migration and refugees. This led to a circa 13% win for the AfD, and with this the entry of an extreme right wing party into the German parliament.

In May 2015, Dirk Schümer published an article in *Die Welt* titled "Europa ist eine Festung – und muss das auch bleiben"⁴ ('Europe is – and must remain – a fortress'). Judging from the thousands of commentaries that accompanied the article online, one is tempted to think that a culture of unhospitality already crept its way into the proverbial "Mitte der Gesellschaft" ('centre of society'). Though, not wanting to overrate Schümer's article in the face of the sheer importance of the topics at stake, it seems most important to question, query or reflect on the roots of these symptoms of hostility in hospitality that have ravaged through for example South Africa, Greece, USA or Germany in recent times. Currently in Cameroon, as the UNHCR reports, more than 40,000 Cameroonians have had to flee their country as refugees to Nigeria as a result of an unprecedented exercise of violence by the regime on its Anglophone citizens who have been made strangers in their own lands.⁵

But, how can we deliberate upon, speak of and re-conceptualize cultures of hospitality in such an era?

Maybe an appropriate point of departure for such an exercise would be Jacques Derrida's notion of "hospitality"⁶ wherein he purports that there is always a kind of hostility in all hosting and hospitality.

A C T I I I

Not only in this current context is the paradigm of hospitality of importance, but as history reveals, from time immemorial, humans have moved freely or by force from A to B, and have always relied on the hospitality of the host to find a resting place. In his philosophy of hospitality, Derrida differentiates between the "law of hospitality" and "laws of hospitality:"

The law of unlimited hospitality (to give the new arrival all of one's home and oneself, to give him or her one's own, our own, without asking a name, or compensation, or the fulfilment of even the smallest condition), and on the other hand, the laws (in the plural), those rights and duties that are always conditioned and conditional, as they are defined by the Greco-Roman tradition and even the Judeo-Christian one, by all of law and all philosophy of law up to Kant and Hegel in particular, across the family, civil society, and the State.⁷

Derrida, who considers hospitality as always conditional, sees the exercise of hospitality on two practical levels of inviting and welcoming the "stranger:" at the personal level of the private home, or at the level of the nation state. But he also sees in the concept of hospitality an ambiguity that stems far back from its proto-Indo-European etymological derivation which encompasses the words "stranger," "guest" – but also "power."⁸ This power gradient inherent in the concept of hospitality is at the root of what Derrida called "an essential 'self-limitation' built right into the idea of hospitality, which preserves the distance between one's own and the stranger, between owning one's own property and inviting the other into one's home."⁹

So by welcoming someone into your home, you, the host, have the possibility of exercising power. Here, a few things could be taken into consideration: while you give your guest a "roof over his or her head," the pleasure doesn't only come from the altruistic act, but also from keeping your guest at your mercy, especially if there is an existential, economic and political dependence. Also, there is an element of power in making the guest the "other," constructing the subordinate, or through a process of identification categorizing the guest. Concepts of hospitality see-saw in balancing acts of the host renouncing, and at the same time proclaiming, his or her mastery. The concept of hospitality encompasses these schizophrenic acts of invitation or attraction to "feel at home," and at the same time of repulsion by reminding that the guest doesn't

3 www.welt.de/politik/deutschland/article170354347/Noch-immer-gibt-es-fast-taeglich-einen-Anschlag-auf-Asylheime.html

4 www.welt.de/debatte/kommentare/article141026268/Europa-ist-eine-Festung-und-muss-das-auch-bleiben.html

5 www.unhcr.org/news/briefing/2017/10/59f83dfe4/thousands-cameroonians-seek-refuge-nigeria.html

6 Jacques Derrida and Anne Dufourmantelle, *Of Hospitality* (Stanford, Stanford University Press, 2000), 45.

7 *Ibid.*, 77.

8 Kevin D. O'Gorman, *Modern Hospitality: Lessons from the Past*, *Journal of Hospitality and Tourism Management* 12.2 (University of Queensland, Gatton College. Centre for Hospitality and Tourism Management, Elsevier, 2005), 141–151.

9 John D. Caputo, *Deconstruction in a Nutshell: A Conversation with Jacques Derrida* (New York, Fordham University Press, 2002), 110.

share property and is expected to leave. Therefore, the guest is always a guest and always in a state of limbo, except in those cases, like colonialism, where the guest comes with the power of suppression, denigration, disappropriation, dispossession and dehumanization. Otherwise, the guest is always in a state of coming and never arriving. Looking at Derrida's points from the perspective of the nation state, for example in Germany, the Netherlands or Belgium with the concepts of the "Gastarbeiter" (migrant guest workers), or in the Nordic countries "invandringsarbetarkraft" (workforce-immigration), which imported workers from Turkey, Italy, Spain and all over the Southern Hemisphere from the 1950s to 70s, this would mean that these so called "guests," who were and are still expected to leave, will forever be in a state of limbo. The scenario becomes even more complex when one thinks of other constellations, as in the case of refugees who come into a country as mostly unwanted "guests" – especially because their coming is not tied to any particular economic gain on the side of the host, or contexts of colonial dependencies. Here again the power gradient expresses itself in multifold dimensions, e.g. the colonizer as a "guest" using force to stay in the colony, the ex-colonizer using force to evict the ex-colonized from the territory of the metropolis etcetera.

The relationship between the host and the guest is conditional, and it is a thin line between being a guest or a parasite, as both exist sometimes simultaneously, side-by-side, parallel, one-after-the-other. Despite this, Derrida puts into question the limitations of national hospitality toward legal and illegal immigrants.

A C T I V

At the crux, the questions range from the micro level of what it means for S A V V Y Contemporary to be guests within a historical and social context like Wedding, to what exactly it means when circa 13% of people of voting age vote for AfD? How can the concept of hospitality be understood in our contemporary? What are the conditions that make conditional hospitality still count as hospitality? Are there possibilities of creating moments of unconditionality before they get suffocated by conditional hospitality? How does the violence of the nation state exercise hostility on its weakest citizens?

According to popular lore some regions around the world, be it Minnesota, Pakhtunistan (the Land of hospitality), African countries or the Orient are said to be most hospitable, hence such expressions like "Minnesota nice" or "Southern hospitality". Coming to think of it, hospitality holds a very important place in many cultures and their myths. In Greek mythology Zeus was the god of hospitality and one of the ways of worshipping Zeus was to be hospitable to strangers, so every passerby is said to have been invited into the family house, the stranger's feet were washed, food and

wine were offered and the stranger was made comfortable even before asking the stranger's name. From a biblical point of view, there are numerous counts of hospitality. An early one is in Genesis 19 (The Destruction of Sodom and Gomorrah), where Abraham's nephew Lot not only pleadingly beckons two angels into his house, baked unleavened bread and made them a feast, also protects them from rape by a wild mob and instead offers his two daughters to the mob in the name of hospitality:

Behold now, I have two daughters which have not known man; let me, I pray you, bring them out unto you, and do ye to them as is good in your eyes: only unto these men do nothing; for therefore came they under the shadow of my roof.¹⁰

This later saved Lot from the subsequent destruction of Sodom and Gomorrah.

If one were to take a yawning leap into modern European philosophy, even Immanuel Kant formulated outstanding legal thoughts on the subjects of 'hostility' and 'hospitality' in his treatise on international law "Perpetual Peace" of 1795:

[...] hospitality means the right of a stranger not to be treated as an enemy when he arrives on someone else's territory. One can indeed be turned away, if this can be done without causing his death, but he must not be treated with hostility, so long as he behaves in a peaceable manner in the place he happens to be in. [...] He may only claim a *right of resort*, for all men entitled to present themselves in the society of others by virtue of their right to communal possession of the earth's surface. Since the earth is a globe, they cannot disperse over and infinite, but must necessarily tolerate one another's company. And no-one originally has any greater right than anyone else to occupy any particular portion of the earth.¹¹

In this indeed astonishing position, Kant makes clear that universal hospitality is a right to humanity, and less a matter of philanthropy than of law. Despite his stressing on the temporality of the resort, the sojourn of the guest, Kant makes a cosmopolitan point against hostility and micro-space nation state mentality, and endorses a global thinking of the earth as a common space. At any rate, we are all just passers-by on this earth and thus every human existence is but temporal.

In *The law of world citizenship is to be united to conditions of universal hospitality*, Kant tries to distinguish between peacefully setting foot into a territory and asking to be accepted into that society from being

¹⁰ Genesis 19:8, Holy Bible (King James Version)

¹¹ Immanuel Kant, *Perpetual Peace: A Philosophical Sketch* (Original 1795), in Kant: *Political Writings* ed. Hans Reiss (Cambridge: Cambridge University Press, 2015), 105.

accepted into the society. Though it is not very clear as to what line he chooses there, he makes the point that hospitality means the right of a visiting foreigner not to be treated as an enemy. Kant goes as far as naming hospitality as a precondition for “perpetual peace” between nations and mankind. The ultimate point Kant tries to make in his reflections on notions of hostility and hospitality, using the spatial metaphor, is that “human beings enjoy a universal right to hospitality because they share a space, the ‘surface of the earth.’”¹²

Most right-wing organizations refer to their European cultural values – known to be remnants of Greek culture, and many of such organizations see their Judeo-Christian culture, tradition and religion at stake. What about the values of unconditional hospitality that the aforementioned models so aptly embody? What about the concepts of hospitality propagated by Immanuel Kant and others in the wake of nation state building and foundation making of modern European philosophy?

A C T V

In the diverse and heterogeneous cosmos of African philosophies, it is recurrent that hospitality is perceived as “an unconditional readiness to share,”¹³ that is giving without the pressures of expectations, or to put it in Julius Gathogo’s elegant words, “this sharing has to be social and religious in scope. In view of this, it can be simply seen as the willingness to give, to help, to assist, to love and to carry one another’s burden without necessarily putting profit or rewards as the driving force.”¹⁴ As African philosophers like G.I. Olikenyi¹⁵ and others have pointed out, the concept of hospitality stands as a backbone in many African cultures and is considered to be one of the few characteristics in African societies that have survived the 600 years of slavery, imperialism, colonialism, despotism and all sorts of technology. The complexity of hospitality in many African cultures is the marriage of African philosophies, African religions and the adopted religions of the colonizers, who, despite cruel acts in reality, preached peaceful words of God, of which hospitality was on the top of the list. And indeed hospitality could be considered a vital element in the conceptions of personhood and communality - that state of interdependence in relations, socio-political structures, consciousness and philosophies or worldviews - in many African societies, as expressed for example in Akan and Igbo philosophies. These virtues of hospitality are not only revered for strengthening the bonds between human beings in their societies, but also between the people and their collective and personal

traditional gods. It is in this line that in his aforementioned paper, Julius Gathogo expatiates on one of today’s most popular and even exploited concepts or philosophies of hospitality, which are

Unhu among the Shona of Zimbabwe; *Ubuntu* among the Nguni speakers of Southern Africa; *Utu* among the Swahili speakers of East Africa; and *Umundu* among the Kikuyu of Kenya, among others. Basically, it is both a philosophical and a religious concept that defines the individual in terms of his or her relationships with others. In the African context, it suggests that the person one is to become, by behaving with humanity, is an ancestor worthy of respect or veneration. In other words, those who uphold the principle of *Ubuntu* throughout their earthly lives will be rewarded or promoted in death by becoming ancestors.¹⁶

This by no way should imply any idealization of African societies, as the levels of hostility experienced by some of the most vulnerable Intra-African refugees is well known and documented – as earlier mentioned with the ongoing struggles in Cameroon.

A C T V I W H O S E L A N D H A V E I L L I T O N N O W ? C O N T E M P L A T I O N S O N T H E N O T I O N S O F H O S T I P A L I T Y

This project, though departing from the national, which is Germany, though taking Derrida as a point of commencement, though citing Germany as a context of reference, is neither limited in geography, history, philosophy nor culture to these physical and conceptual locations, but it rather seeks to address concepts of hospitality in a global context. The project will situate itself within a number of “contemplation spaces” – exhibitions, performances, lectures etc. By inviting curators, artists and other thinkers to deliberate on concepts of hospitality and the triggers of hostility in hospitality – historically and in the contemporary – the project intends to create a space of exchange, mutual respect and learning. The aim hereby is not to scientifically look for answers but create spaces for reflection and pose questions that might instigate more thought processes.

12 Panu Minkinen, *Hostility and Hospitality, in No Foundation – An Interdisciplinary Journal of Law and Justice*, No. 4 (Helsinki: University of Helsinki, Finland, 2007), 54.

13 A. Echema, *Corporate Personality in Igbo Society and the Sacrament of Reconciliation* (Frankfurt am Main: Peter Lang, 1995), 35.

14 Gathogo, Julius. *African Philosophy as Expressed in the Concepts of Hospitality and Ubuntu*, in: *Journal of Theology for Southern Africa* 130 (2008), 39.

15 G. I. Olikenyi, *African Hospitality: A Model for the Communication of the Gospel in the African Cultural Context* (Nettetal: Steyler Verlag, 2001), 102.

16 Gathogo, 12.

I N V O C A T I O N S

I GUEST, I HOST. WHO IS THE GHOST?

Various forms of settler colonialism have perverted the notions of the host and guest, oftentimes stripping the host off the rights to their lands, resources and holy sites. This is the case in Australia, USA, Canada, Israel and many other places.

In this “space of contemplation,” contributors are invited to reflect on the violence enacted in the process of transmutation of the host to guest and vice versa. This transformation of guest to host seems to be a kind of zombification process, that is to say a “becoming of ghost”. Not only are the people ghosts as they do not own their own bodies and positions, but even the land too, the soil, that as Suheir Hammad put it, has become ‘co-conspirator/eating up our dreams and dusty tears/ bearing the fruit of our horrors/in orange navels/rooting us yet stronger/firmer to our ancestors’ bones.”¹⁷ The chapter will explore the relation and power gradients between the host, the guest and the ghost, and reflect on implications of such distorted relations built on the basis of dispossession, disappropriation, and hostility. So, is the fear of the former colonizer to become host for the “former” colonized coming as refugees/migrants some atavistic fear based on what the “former” colonizer once did?

The “becoming ghost” is also an alienation process for those in society who have been made guests in their own home. The rampant racially influenced killing of African-Americans by executors of the law provokes this alienation. The exercising of disproportionately gargantuan forces by the state of Cameroon on its Anglophone citizens leads to this alienation. The declaration of Jerusalem as capital of Israel calls for such alienations. In all these cases alienation means extreme hostility in what should be hospitality.

FORGING A BRIDGE: FROM “WIR SCHAFFEN DAS” TO “DAS BOOT IST VOLL”

Indeed, the question “What are they here?” seemed quite clear in the younger past, as the first hundreds of refugees touched German soil. The unlikely seemed possible in the summer of 2015, as thousands of immigrants from mostly Syria made their way to Germany and Angela Merkel (CDU) made the statement “Wir schaffen das!” (We can do it!). A German venture into open hospitality was being witnessed and this “revolu-

tion was being televised” as the country celebrated its new found “Willkommenskultur” and “Gastfreundschaft” (welcoming culture and hospitality). Soon enough the summer of grace became the autumn of rage and the winter of nightmares, as the initial goodwill turned into the resurgence of the extreme right in Germany. The chants and slogans shifted from “Wir schaffen das” to “Das Boot ist voll” (which had already been the political firewood in the early 1990s when several asylum seekers and migrants were hurt and killed in violent attacks, for example in Hoyerswerda or Mölln). The newly found hospitality translated into hostility, as the “Gastfreundschaft” transmuted into “Hassfreundschaft” (as in the mushrooming of hate groups all around the country and continent in protest of what they called a “refugee-crisis!”). Racial profiling, institutional racism, and an increased amount of racially motivated attacks and arsons became rampant. Politicians of all political parties thought it agreeable and wise to surf on that wave, until today.

Contributors in this “space of contemplation” will reflect on the thin line between hospitality and hostility, not only in Germany, but in the world at large.

CARESSING THE PHANTOM LIMB: “HEIMAT” – PROGRESSION, REGRESSION, STAGNATION?

We weep at the sound of the anthem and worship the flag. We descend to the habit of kissing the earth. There is no love more blind than the love of country.

Olu Oguibe

One of the stunning things about the current worldwide shift to the extreme right is that it has not really provoked a significant wave of agitation within the so-called left, it hasn’t substantially called for indignation within the masses and the so-called middle, but it has merely been met with mostly blaming and apologetic justifications. Instead of a mobilization from the left, most parties throughout the spectrum have adopted nationalist, chauvinistic, xenophobic and identitarian concepts and rhetorics propagated by the far right parties, in what one might call a “rightening” of the political arena. Though the debate about the “Heimat” in Germany is in no way a new one, it must,

¹⁷ Suheir Hammad, *Born Palestinian, Born Black* (New York: UpSet Press, 2010), 43.

today, be considered be seen as either an effort to sooth the sentiments of the right-wing, an effort to cajole right-wing voters or appease the so-called “besorgte Bürger.”

The new Heimatsminister, Horst Seehofer, made it clear that his concept of Heimat is not camouflaged by disambiguity when he stated bluntly that Islam does not belong to Germany—a slogan widely used by the AfD during the 2017 election campaign—and that Germany is essentially built on Christianity. In that same interview he makes faster repatriation of refugees also one of his priorities.

How do we respond to a rise in right wing popularism and political, social and cultural attitudes that fuel radical nationalist sentiments? How do we, today, understand Germany and Europe’s deep right-wing logic? What is behind the Heimat phenomenon?

What has the term Heimat come to mean? Home has come to mean more than place of nativity, but also religion and race. It has come to characterize privileges and the common denominators of those who are viewed by the majority as eligible to partake in the privileges. And most especially, home is a space wherein romanti-cized, nationalist, and xenophobic fantasies have been and are being projected.

“Heimat” could be the sum of our singular beings, cultures, religions and philosophies. “Heimat” could be more sophisticated than the banalities of blood and soil. “Heimat” could be inclusive and unifying, and sensitive to the historical, political and economical realities that have made people move forcefully or willingly. Any “Heimat” that is antithetic to the aforementioned is chasing the wind of a myth of a city, nation or home that belongs to you and your “kind” exclusively. Any concept of “Heimat” that doesn’t comply with the aforemen-tioned is rather regressive and a mere caressing of a phantom limb.

RIDING THE TIDE : ON HOSTIPICAPITALISM

On the webpage of airbnb, one finds a section “hospi-tality standards – tips to help you get great ratings.” Airbnb is also known to propagate that they sell hospi-tality and trust (while at the same time non-white users report rampant racism by white hosts on the platform). Therefore, in a time when hospitality is becoming an ever dwindling virtue, one readily finds it as a commodity, a good, which one can buy in the so-called “hospitality industry,” and which one can study in “hospi-tality courses.” The commodification of hospitality is not necessarily new, but in the neoliberal capitalist economic era, hospitality is synonymous to merchan-dise and marketing. Hospitality – as sold to us by states, cities, hotels and airbnb that claim the possession of

this value – has been abbreviated to sloganism, in a space coopted by capitalism. In the world of structures like Airbnb, the neoliberal economy of care is epito-mized as hospitality.

In a world in which traveling from one country to another (especially from the non-West to the West) is becoming more and more difficult due to extremely strict visa regimes, the key that seems to open all doors is cash. With enough money to buy a house in London or Berlin, a visa and thus hospitality is easily accorded. The concept of hospitality is thus made malleable based on liquidity, which means you are welcome if you are rich enough and you can stay away if you aren’t fortunate. A decade or so ago, Germany offered to many foreign student graduates of the sciences and technology the possibility of acquiring a permanent residency and/or German nationality. This gesture of “hospitality” came at a moment when the country saw itself lagging in the global IT and biotech race, and thus offered citizenship only to those who could “contribute economically” to the wellbeing of the state. It is thus no surprise that the debates around refugees often boils down to what and how they can “contribute economically” or how one can stop refugees from benefiting economically. Hospitality in exchange. Hospitality as currency.

In a recent alarming article titled *A Journey Through a Land of Extreme Poverty: Welcome to America*,¹⁸ Ed Pilkington accompanies the UN expert on deprivation Philip Alston on an expedition in the USA – the world’s richest nation – to find out why 41 million American citizens are living in poverty, nine million of which have zero cash income and receive no cent in sustenance from the state. In this devastating report, one must conclude that the state is not even hospitable to its own citizens if they are not well to do. In the neoliberal economic system, an extreme alienation from care and hospitality is imposed if one can’t buy the merchandise called hospitality.

T E X T Bonaventure Soh Bejeng Ndikung

18 www.theguardian.com/society/2017/dec/15/america-extreme-poverty-un-special-rapporteur?utm_source=esp&utm_medium=Email&utm_campaign=GU+Today+USA+-+Collections+2017&utm_term=.256755&subid=24768165&CMP=GT_US_collection

S C H I C K L E R

FORGING A BRIDGE: FROM "WIRSCHAFFEN DAS" TO "DAS BOOT IST VOLL"

08.06.2018 16:00-24:00

16:00 PERFORMANCE

Ulf Aminde and Miriam Schickler
THE NON-CAFETERIA OF
THE ACADEMY OF MISERY
A performance staged as a reception dinner in four voices questions the roles of the different participants in Hospitality: the institution, the servant, the guest and the uninvited.

ULF AMINDE is a Berlin-based artist, filmmaker and teaching activist. His film work is mostly characterized by collaboration and experimental practices of working together. In Cologne he is developing a film and participation-based monument to the memory of those affected by the racist bomb attacks perpetrated by the terrorist NSU network in Probsteigasse 2001 and on Keupstrasse 2004.

MIRIAM SCHICKLER based in Berlin, works at the intersection of research, activism and the sonic. She has studied social and cultural anthropology in London and Berlin, and her works have been published, exhibited and broadcast across different channels and platforms. She also uses the moniker Miranda de la Frontera.

Together they have been building the programme *foundationClass at (but not of) weißensee academy of art berlin since 2016. Supporting people who have migrated and/or fled to Germany to get equal access to art academies, the *foundationClass tries to create a social space within which everyone's resources are being acknowledged and validated.

17:00 INTRODUCTION

Bonaventure Soh Bejeng Ndikung,
Elena Agudio and Denise Ryner

17:20 TALK

Seloua Luste Boulbina

THE FACTORY OF SURNUMERARIES

"Das Boot ist voll": this classical sentence, this stereotyped language expresses a political process that can be called "the factory of surnumeraries". It is possible to define a society as a political organization which constantly creates abnormal people (poor, foreigners, homeless, refugees etc). The "Migrants" now incarnate these "Surnumeraries" people not

only in European discourses but also in European national and transnational policies. There is no social anomaly here, but a way to produce the society as a whole. This totality is supposedly defined by its common identity and its ability to provide rights and goods to – almost – everyone. The greatest good for the greatest number? Nevertheless, do we have the right, in order to enjoy many Romans, to throw only one Christian to the lions? Extra-European recent migration in Europe seems to represent a bridge between elsewhere and, finally, nowhere. The most common racial feelings are legitimized by the "impossibility" of integrating migrants into the society. Deconstructing the pitfalls of national consciousness is a way to forge a bridge and to work to end this violence.

SELOUA LUSTE BOULBINA is a theorist of postcoloniality and the decolonization of knowledge. She works on political and cultural (arts, literary) issues. At the moment, she is Associate Researcher (HDR) at the Laboratoire de Changement social et politique (Paris Diderot University) and Program Director (Decolonizing Knowledge) at the Collège International de Philosophie (2010–2016). She has published *L'Afrique et ses Fantômes, Écrire l'après* (Présence Africaine, 2015); *Les Arabes peuvent-ils parler?* (Blackjack, 2011/Payot 2014); and *Le Singe de Kafka et Autre Propos sur la Colonie* (Sens Public, 2008). She has edited and published *La Migration des Idées #1 and #2* (Rue Descartes, 2013 and 2014), *Décoloniser les Savoirs* (La Découverte, 2012); and *Monde Arabe: Rêves, Révoltes, Révolutions* (Lignes, 2011).

18:00 TALK Heidrun Friese

HOSTIPITALITY – FRAMING MOBILITY

Not least with the death of more than three hundred people close to the shores of Lampedusa on October 3, 2013, media hype and the global economy of attention address mobility in the Mediterranean and the highly controversial negotiation of hospitality and hostility. Not least since then, the signifier "Lampedusa" has become an empty signifier. Overcrowded, flimsy vessels, shipwrecking and death, catastrophe and tragic loss set the tone in media images to fuel the tragic border-regime as much as racialized images of "black masses" evoke an "invasion," an uncontrollable "flood." Dramatic pictures of debilitated people arriving on the island reiterate the

social imagination of so-called undocumented mobility as humanitarian catastrophe, or as a threat to Europe's welfare and national identities, which asks for drastic and robust measures against "traffickers" as well as for the permanent state of exception. The presentation will engage the ambivalent notion of hospitality and relate it to current representations of mobile people as enemy, hero or victim.

HEIDRUN FRIESE is an anthropologist and Professor of Intercultural Communication at Chemnitz Technical University. She held numerous appointments as Researcher and Visiting Professor at, for instance, the Ecole des Hautes Etudes en Sciences Sociales, Paris, the Scuola Superiore di Studi Universitari e di Perfezionamento Sant'Anna di Pisa, the European University Institute, Florence, and the institute HyperWerk at Hochschule für Gestaltung und Kunst, Basel. Her research interests focus on social and political theory, (cultural) identities, borders and transnational practices, hospitality and undocumented mobility (Mediterranean), and digital anthropology.

18:40 **BREAK**

19:00 **DJ LECTURE PERFORMANCE**

Lynnée Denise

**NE ME QUITTE PAS :
CHASING NINA SIMONE'S
LIFE IN EUROPE**

DJ Lynnée Denise will present her latest multimedia research project on Nina Simone during her latter European years. The project is inspired by a long-term interest in how transnational exchange is located within the public perception. This project re-centers Nina Simone's life in France and the Netherlands, and adopts an intimate pedagogy of listening to Simone's life-world within a European context. As the artist writes: "This research is timely and necessary as France and the Netherlands continuously grapple with questions of migration and movement. While the project does not specifically focus on the infrastructure of Fortress Europe, I am situating my overall contribution within a wider framework of a longstanding history of migration and relationship between Black American artists and France." Cultures of black transnational exchange have historically contributed to a radical politics of resistance. The legacies and voices of James Baldwin and Josephine Baker as fellow expatriates based in the South of France are put in conversation with Nina Simone in this project.

LYNÉE DENISE is an artist who incorporates her self-directed practice based research into interactive workshops, music events and public lectures. She creates multi-dimensional and multi-sensory experiences that require audiences to apply critical thinking to

how the arts can hold viable solutions to social inequality. She coined the term "DJ Scholarship" to explain DJ culture as a mix-mode research practice, both performative and subversive in its ability to shape and define social experiences: shifting the public perception of the role of a DJ from being a purveyor of party music to an archivist, cultural worker and information specialist who assesses, collects, organizes, and provides access to music determined to have long-term value.

19:40 **TALK** Niklas Maak

**HOW TO BUILD A HOUSE
FOR EVERYBODY.
FROM THE IMAGERY OF
HOSPITALITY TO A NEW
SPACE OF HOSPITALITY**

The talk will address factors that influence the public image of the refugee, and will introduce us to the project of the Markthaus, a market Hall with workshops run by refugees and housing units on the roof. Markthaus will be built as a prototype in Berlin next year, in 2019, as a collaboration between Maak and his former Harvard students. In the talk Maak will reflect on how this building could produce a positive, confident and encouraging narrative beyond the patronizing rhetorics of "integration."

NIKLAS MAAK is the arts editor of Frankfurter Allgemeine Zeitung, and an architecture theoretician working in Berlin. Since 2002, he has pursued parallel careers as a writer, educator, newspaper editor, architect, and visiting professor. Maak studied art history, philosophy and architecture in Hamburg and Paris. He completed a maîtrise in 1996, studying with Jacques Derrida, on the question of the threshold, and his PhD on the work of Le Corbusier and Paul Valéry in 1998, with Martin Warnke at Hamburg University. Since then, he has undertaken continuous research on the history of mass housing, and models to re-engage with communal dwelling and collective housing. He currently teaches at Harvard University.

20:20 **BREAK**

20:30 **MUSIC** Negros Tou Moria

NEGROS TOU MORIA loosely means Black Morris, which in its original Greek is an adroit play on words with Geros Tou Moria, a legendary general of the Greek revolution against the Turkish occupation – this twist on a symbol of classic "Greekness" goes a great way to describing the artist's ethos, creativity and cultural dichotomy. He is an artist who embodies 21st century inner city Athens, speaking of and to its affronted youth with his own tenacious swagger. NTM or "Black Morris" is best described as one of the most up and coming Greek rappers to have emerged in recent years, with unparalleled flow, prodigious beats

and music that takes its cues from Europe and the US in equal measure, backed by a modern melting pot of intensely talented young producers and artists from a diversity of ethnic backgrounds.

21:15 TALK

Sepake Angiama and Clare Butcher (an education) in conversation with Bonaventure Ndikung

CORPOLITERACY:

HOSTING MUSCLE MEMORY

SEPAKE ANGIAMA is a curator and educator whose interest lies in discursive practices, the social framework, and how we shape and form our experience of understanding the world. This has inspired her to work with artists who disrupt or provoke aspects of the social sphere through action, design, dance, and architecture. While in her position as Head of Education, Documenta 14 she initiated the project *Under the Mango Tree: Sites of Learning* in cooperation with ifa (Institut für Auslandsbeziehungen) which gathers artist-led spaces, libraries and schools interested in unfolding discourses around decolonizing education practices. Previously she was the Head of Education for Manifesta 10 hosted by the Hermitage Museum, Saint Petersburg. She is currently a Fellow for BAK, Utrecht.

CLARE BUTCHER is an art educator from Zimbabwe who cooks as part of her practice. Clare is currently pursuing a PhD and before that she was part of an education documenta 14. Clare teaches at the Gerrit Rietveld Academie, the Piet Zwart Institute's Master of Education in Art, and previously at the University of Cape Town. Her own formal education includes an MFA from the School of Missing Studies, an MA in Curating the Archive from the University of Cape Town, and participation in the De Appel Curatorial Program. Some collaborative and individual endeavours include *Men Are Easier to Manage Than Rivers* (2015); *The Principles of Packing...* (2012) and *If A Tree...* on the Second Johannesburg Biennale (2012).

22:00 SOLO DANCE PERFORMANCE

Nacera Belaza

LA NUIT

Nacera Belaza's dance is minimalist, sensual and spiritual at the same time. Her inner journey moves hand-in-hand with an exploration of the body's presence in space, its relation to others, to things and presences around her. Her choreographic work is based on careful introspection and reflection upon human nature, exploring a dialogue between dance, traditional rituals and contemporary dance vocabulary. *La Nuit* is a solo piece reflecting on existential loneliness: in the flickering of half-light, the dancer creates poetry in motion, combining Sufi-inspired sensuality with an acute sense of

the present.

NACERA BELAZA was born in Algeria and living in France since the age of five. After her studies in modern literature at the Université de Reims, she has created her own dance company in 1989. In January 2015, she was appointed Knight of the order of Arts and Letters by the French Ministry of Culture. She enters dance as a self-taught interpreter and develops choreographies that originate in an inner progress, a sensible awareness of the body, of space and of the emptiness inside herself. Her pieces are shown internationally. Concurrently with her company's activities in France, she has founded an artistic cooperative in Algeria and has been in charge of the contemporary dance festival *Le temps dansé* programme.

22:30 DISCUSSION

Ulf Aminde, Sepake Angiama, Nacera Belaza, Seloua Luste Boulbina, Clare Butcher, Lynnée Denise, Heidrun Friese and Niklas Maak Sepake Angiama and Clare Butcher in conversation with Bonaventure will address the body as host, embodied knowledges and virus as a form of circulation and distribution.

23:30 MUSIC

Jacques Coursil and Marque Gilmore

HOSTIPITALITY SUITE

JACQUES COURSIL is a philosopher, composer and musician. He studied piano with Jaki Byard, trumpet with Bill Dixon (with whom he performed as a duo) and composition with Noel DaCosta. In the 1960s he worked, among many others, with Alan Silva, Sunny Murray, Sun Ra, Marion Brown, Frank Wright and Arthur Jones, and in 1969 he recorded tracks that have gone down as classics in the genre, notably *Black Suite* and *Way Ahead*. In the 1970s, he became increasingly engaged in linguistics and mathematics, linking the linguistic knowledge with those of computer science and artificial intelligence research. From 1992–2002 he taught Linguistics and Romance Studies at the University of Martinique, later he was visiting professor at Cornell University in Ithaca, New York and the University of California, Irvine. 2005 marked Jacques Coursil's return to music with an opus entitled *Minimal Brass*. The following album *Clameurs* engages with texts by Frantz Fanon, Edouard Glissant and Antar Monchoachi. In 2014, he recorded *Free Jazz Art: Sessions for Bill Dixon* together with Alan Silva. He also collaborated with Chilly Gonzales and the French rapper Rocé. MARQUE GILMORE is a drummer and percussionist, future-music producer and composer, cultural arts practitioner and live electronic music performance pioneer. Since the early 90s, his Brooklyn/London-based flag-

ship DRUM-FM pioneered the musical sub-genre now known as Live DRUM'n'BASS. Gilmore has toured, performed and recorded with an international array of leading musicians and producers including Joe Zawinul, Roy Ayers, Sting, MeShell Ndegeocello, Cheick Tidiane Seck, Toumani Diabate, Oumou Sangar, Amadou & Miriam, Keziah Jones, TY, Mica Paris, Talvin Singh, Susheela Ramen among many others. In 2009 and 2013 his collaborations with Omar Sosa received Grammy & Latin Grammy nominations. He is the founder of NYC's BLACK ROCK COALITION and he also Marque co-created, performed and hosted *The Digital Slam*. In 2003, Marque Gilmore co-founded the humanitarian arts organization THE CHRONIC LOVE FOUNDATION™ (CLF).

CARESSING THE PHANTOM
LIMB. HEIMAT – PROGRESSION,
REGRESSION, STAGNATION?
09.06.2018 16:00–24:00

15:00 PERFORMANCE

Peter Morin and Aaron Wilson
AFFECT(ING) MUSIC:
TO BUILD A GHOST HOUSE
ON YOUR TERRITORY
PART I
With this multi-part collaboration, artist Peter Morin and musician/composer Aaron Wilson will create a sonic landscape and performance as sites for staging entanglements between the disparate histories borne of European and Indigenous worldviews. Their collaboration is intended to transgress the colonial imagination. Trombones, once described as “The Voice of God” by composers such as Beethoven, were part of the protocol to herald the arrival of important people to the city or report the city safe from attack or danger in German city-states throughout the early modern period. The Tahltan First Nation, whose territories span northwestern Canada, have long enshrined their stories and ancestral teachings in the drum to both uphold and transfer their cultural heritage between generations. Morin and Wilson each perform with vessels of cultural authority and continuity, a Tahltan hand drum, blanket and a classical trombone. Historically these objects have each alternated between representations of law, safeguarding, strength and sovereignty as well as a bids of welcome, celebration and hospitality. Together, they will foreground history and land as conceptual territories.
PETER MORIN is a Tahltan Nation artist, curator, and writer. Morin's practice-based research investigates the impact zones that occur when indigenous cultural-based practices

and Western settler colonialism collide. This work is shaped by Tahltan Nation epistemological production and often takes on the form of performance interventions. In addition to his object making and performance-based practice, Morin has curated exhibitions at the Museum of Anthropology, Western Front, Bill Reid Gallery, and Burnaby Art Gallery. In 2014, Peter was long-listed for the Sobey Art Prize. Morin is an Assistant Professor at the Visual and Aboriginal Arts Department at Brandon University.

AARON WILSON joined the faculty at Brandon University's School of Music as the Assistant Professor of Low Brass in 2014. Wilson has appeared with several professional ensembles including the Winnipeg Symphony Orchestra, the Winnipeg Jazz Orchestra, the Brandon Chamber Players, the Market Street Brass, and the Durham Symphony. He also presents recitals regularly across North America featuring repertoire selected from trombone standards, chamber works, electroacoustic compositions, and off-the-wall avant-garde pieces. Specializing in trombone, euphonium, and tuba performance instruction, Wilson frequently serves as a clinician and adjudicator at colleges, high schools, and festivals across North America. Lastly, he is an active scholar in the area of brass pedagogy, presenting clinics at the Manitoba Music Educators Association Conference, the National Canadian Music Educators Association Conference, and will be a featured performer at the 2018 International Trombone Festival in Iowa City, Iowa.

16:00 INTRODUCTION

Bonaventure Soh Bejeng Ndikung,
Elena Agudio and Denise Ryner
MEETING POINT Nettelbeckplatz

16:10 PERFORMANCE

Farkhondeh Shahroudi
ANTI-FLAG: MEINE BLUMEN
SIND NICHT EURE BLUMEN?
PROCESSION From Nettelbeckplatz
to SAVVY Contemporary
In a processional walk from Nettelbeckplatz to SAVVY Contemporary, forty people will be walking and playing sounds with the artist and the curators holding non-flags, house- and flower-shaped objects, along with other sculptures by Farkhondeh Shahroudi. A participatory performance, the work is a reflection about migration, displacement and existence between places and worlds: an artistic exploration of revolution, war and flight.
FARKHONDEH SHAHROUDHI was born in 1962 in Tehran. In 1990, she left her country and found political asylum in Germany. She currently lives and works in Berlin. She studied painting at the University Al-Zahra

in Tehran, followed by studies in art and design at the University of Dortmund. Her installations and performances are focussing on the symbolism of middle eastern carpets, transformed in her diverse works into “mobile gardens,” which serve as emblems for the condition of the artist outside of her place of birth. Her works are housed at several museums, including the collection of the British Museum in London or Vehbi Koç Contemporary Art Foundation. Her personal and collective exhibitions include: *Urban*, Kommunale Galerie Berlin, Berlin 2016; *Symbiosis of Two Worlds*, Palais Namaskar, Marrakech, 2013; *Farkhondeh Shahroudi: Kunst und Text*, Solo Exhibition, Art Laboratory, Berlin, 2007; *Word into Art*, The British Museum, London, 2006; *Wächter/Guards*, Solo Exhibition, Museum Pergamon, Museum of Islamic Art, Berlin, 2005.

16:50 TALK Jihan El-Tahri
DO THEY FEEL MY SHADOW
The talk attempts to grapple with the idea of displacement, be it internal or external, physical or mental. The notion of feeling – or being made to feel – alien in a space where one is supposed to belong. Through a series of sound and visual examples that juxtapose memory and reality, the debate attempts to deconstruct the idea of belonging.

JIHAN EL-TAHRI is an Egyptian and French award winning director, writer, visual artist and producer. Her recent work as a visual artist include exhibitions in France (Centre Pompidou), Berlin (HKW and IFA Gallery), Norway (National Museum), Mexico (San Ildefonso) and Poland (Moma) alongside acclaimed artists like John Akomfrah, the Otolith Group and Kader Attia. Jihan El Tahri started her career as a foreign correspondent covering Middle Eastern politics. In 1990, she began directing and producing documentaries for the BBC, PBS, Arte and other international broadcasters. Her documentaries include *Nasser* which premiered in the official selection at Toronto International Festival, *Behind the Rainbow*; *Cuba, an African Odyssey* and the Emmy nominated *House of Saud*. Her writings include *Les Sept Vies de Yasser Arafat* (Grasset) and *Israel and the Arabs, The 50 Years War* (Penguin). El-Tahri is also engaged in various associations and institutions working with African Cinema.

17:30 POETRY Safiya Sinclair
CANNIBAL
SAFIYA SINCLAIR is the author of *Cannibal* (University of Nebraska Press, 2016). She was awarded with the Whiting Writers’ Award, the American Academy of Arts and Letters Addison M. Metcalf Award, the OCM Bocas Prize for Caribbean Poetry, the Phillis

Wheatley Book Award, and the Prairie Schooner Book Prize in Poetry. *Cannibal* was selected as one of the American Library Association’s *Notable Books of the Year*, and was a finalist for the PEN Center USA Literary Award, as well as being longlisted for the PEN Open Book Award and the Dylan Thomas Prize.

18:10 BREAK
18:30 SCREENING AND TALK

Naeem Mohaiemen
DER WEISSE ENGEL
The Szell of the Holocaust camps is in New York’s diamond district. A ghost insists, the volk of volkswagen is always völkisch, KdF extends to Kraft durch Freude. Three decades earlier, Lotte was the actress who sold diamonds to escape Germany. What was she thinking, that morning, while rehearsing her script? What could it look like, an impossible memorial toward forgiving some enemies?

NAEEM MOHAIEMEN combines films, installations, and essays to research vanquished left utopias and incomplete decolonizations – framed by Third World Internationalism and World Socialism. In spite of underscoring a left tendency toward misrecognition of allies, a hope for an as-yet unborn international left, as the only future alternative to current polarities of race and religion, is a basis for the work. Autobiography and family history as canvases for thinking through how borders make new people, and how passports militate against class privilege, are throughlines in his material. His grandfather’s faith in the English language as succor from “Hindu domination” in British India, a great uncle’s tragic error of seeing the German military machine as the only available weapon against British colonialism, and the complex family alliances generated by the 1971 war that split Pakistan and created Bangladesh, repeatedly come up in projects.

19:10 TALK Denise Ferreira Da Silva
4 WATERS

A discussion on the topics in the forthcoming film-essay *4 Waters: Deep Implicancy*, which is a collaboration with artist Arjuna Neuman. *4 Waters* studies migration and displacement in its multiple forms: from the vast displacement of slavery, to the asylum-seeking of refugees; from the leaking of radioactive pollution to the migration-paths of knowledge and matter, light-waves and clouds.

The talk will consider the significance of the classic elements (air, water, earth, fire) to thinking, both as “descriptive” and “interpretive” devices. The main focus, however, will be on water’s role in signification and how it works as a descriptors of events and existents that

does not rehearse deparability, determinacy, sequentiality and other effects of linear time. In regards to *4 Waters*, the talk will highlight the transitions, translations, and transfigurations across the Atlantic, the Pacific, the Mediterranean, and the Indian Ocean. The film will move across currents of deep time, pausing at the in/distinction between the historical and the geological events.

DENISE FERREIRA DA SILVA addresses the ethical questions of the global present and targets the metaphysical and ontoepistemological dimensions of modern thought through her academic writings and artistic practice. Currently, she is an Associate Professor and Director of The Social Justice Institute (GRSJ) at the University of British Columbia. She is the author of *Toward a Global Idea of Race* (University of Minnesota Press, 2007). Her publications include *The Racial Limits of Social Justice: The Ruse of Equality of Opportunity and the Global Affirmative Action Mandate* (Critical Ethnic Studies, 2016) and texts for publications linked to the 2016 Liverpool and Sao Paulo Biennales, advising Natasha Ginwala, in connection with the Contour 8 Biennale (Mechelen, 2017).

19:50 TALK AND STREAMING
Massimo Perinelli and Ibrahim Arslan
In Cologne: Mitat Özdemir and Meral Şahin, with Ulf Aminde

WE INDICT! UNRAVELING THE NSU-COMPLEX
LIVE STREAMING from Cologne
Germany's mammoth neo-Nazi terror trial is entering in its last phase. Few days before the final sentence being announced in Munich, core members of NSU Tribunal – Perinelli and Arslan – gather for the Invocations programme to reflect together on the question of “Hostipitality” in Germany, continuing the years-long struggle and demanding a change of perspective, a view of society from the perspective of migration, “demanding your solidarity, your closeness, your friendship, your neighborhood.”

Simultaneously in Cologne, on the occasion of the 14th anniversary of the ultra right wing bombing attack, hundreds of people are gathering in Keupstrasse. Mitat Özdemir and Meral Sahin, together with Ulf Aminde, accompany us and connect us with the actions happening in Keupstrasse.

In the last 5 years, the nationwide network of the NSU-Tribunal created spaces of solidarity from the perspective of the victims of racist violence, in which the different experiences of racism could be articulated. At the same time it could demonstrate the powerful history of our post-migrant society of the many.

ULF AMINDE see 08.06.2018 16:00

IBRAHIM ARSLAN survived, at the age of seven years, the neo-Nazi arson attack in Mölln of 1992, during which his sister, his cousin and his grandmother died. Ever since, he fights to reclaim and remember the attacks against his family and other victims of racist violence. He founded the Freundeskreis Gedenken Mölln 1992, organizes the annual Mölln Speech in Exile, and gives talks as a contemporary witness on remembrance and commemoration. In 2012, he cooperated with the documentary film project *Nach dem Brand*. He is a political educator at schools in the context of Gegen Vergessen – für Demokratie e.V.. In 2017, he significantly contributed to the Tribunal “NSU-Komplex auflösen.”

MASSIMO PERINELLI worked from 2006-2016 as Assistant Professor in the Department of History at the University of Cologne. Since 2016, he is senior adviser for migration at the Rosa Luxemburg Stiftung in Berlin, and is member of “Kanak Attak” since 1998. In 2013 he co-founded the Initiative “Keupstraße ist überall” in Cologne, and in 2015 he initiated the Tribunal “NSU-Komplex auflösen” which took place in May 2017 at the Schauspiel Köln.

20:30 BREAK

20:45 CONVERSATION

Ibrahim Arslan, Jihan El-Tahri, Naeem Mohaiemen, NSU Tribunal, Safiya Sinclair, Massimo Perinelli

21:45 MUSIC

Jacques Coursil and Marque Gilmore
HOSTIPITALITY SUITE

I GUEST, I HOST.
WHO IS THE GHOST?
10.06.2018 13:00–22:00

13:00 INTRODUCTION
Bonaventure Soh Bejeng Ndikung,
Elena Agudio and Denise Ryner

13:10 TALK

Tania Willard

BUSH GALLERY

The basis of this ongoing project is to locate an Indigenous specific model of land-based contemporary art space. Reflecting on the limited availability of resources for art galleries and institutions in Aboriginal communities, BUSH gallery posits forms of land based activations that can be site specific on reserve/off reserve or rural/city based. BUSH gallery draws on community engaged and relational practices using collaborative models. BUSH gallery involves Indigenous language practices as part of the overall framework of the project. BUSH gallery is represented as a basket, centering Indigenous women's practices – this basket is a vessel for the possibilities, activities and focus of

the gallery. BUSH gallery is an experimental and conceptual project that interrogates the divisions between; artist and curator, art and craft, English and Indigenous languages, class and culture, race and gender. BUSH GALLERY contributes to an understanding of how gallery systems and art mediums might be transfigured, translated and transformed by indigenous customs, aesthetics, language, performance and land use systems. Through an interconnected and interspecies approach, BUSH gallery weaves together baskets, binaries and biomorphic gestures to model alternative, non-institutional ways to engage with and value indigenous knowledge in relation to the idea of a gallery.

TANIA WILLARD Secwepemc Nation works within the shifting ideas of contemporary and traditional as they relate to cultural arts and production; often working with bodies of knowledge and skills that are conceptually linked to her interest in intersections between Aboriginal and other cultures. Willard has worked as a curator in residence with grunt gallery and Kamloops Art Gallery. Willard's curatorial work includes *Beat Nation: Art Hip Hop and Aboriginal Culture*, a national touring exhibition first presented at Vancouver Art Gallery in 2011. Willard's personal curatorial projects include BUSH gallery, a conceptual space for land based art and action led by Indigenous artists.

13:50 PERFORMANCE
Peter Morin and Aaron Wilson
AFFECT(ING) MUSIC:
TO BUILD A GHOST HOUSE
ON YOUR TERRITORY
PART II
see 09.06.2018 13:50

14:15 BREAK

14:30 TALK Robert Nichols
DISPOSSESSION:
THE RECURSIVE STRUCTURE
OF LOSS AND REDRESS
IN COLONIAL CONTEXTS
What does it mean to lose something you did not know you had to begin with? Can you have something stolen from you if it was not yours to begin with? Does theft presuppose property? This talk will consider these fundamental questions of legal and political theory through a critical-historical reconstruction of one especially salient context in which they have arisen: the systematic theft of land from Indigenous peoples in the colonization of the Anglo-American world. Through this investigation, I seek to develop a conceptual framework responsive to the politics of dispossession in its historic and contemporary manifestations.
ROBERT NICHOLS is McKnight Land-Grant Professor of Political Theory at the

University of Minnesota. He was previously a Humboldt Research Fellow in Philosophy at the Humboldt Universität zu Berlin and is currently visiting faculty at the École des Hautes Études en Sciences Sociales in Paris. Professor Nichols has published three books and is currently working on a manuscript titled *Theft is Property! Dispossession and Critical Theory*.

15:10 PERFORMANCE Lerato Shadi
MARUGASEPULA,
MOSIKE ONE
Shadi will be presenting a performative reading from Sylvia Vollenhoven's book *The keeper of the Kumm*. Looking at hostipitality through the lens of folk tales and asking how we could understand our current global situation using an interpretation of indigenous knowledge systems. The talk and reading will be accompanied by a video projection.

LERATO SHADI lives and works in Berlin. She received her BFA in Art at the University of Johannesburg in 2006 and is pursuing her MFA at Kunsthochschule Berlin Weissensee. Shadi is a fellow of Sommerakademie 2013 (Zentrum Paul Klee) and completed in the same year a residency program by invitation of Iniva (London) at Hospital eld. Shadi received the Alumni Dignitas Award of the University of Johannesburg in 2016, she also participated in the JoburgArtFair TEDxtalk in the same year and presented her solo show *Noka Ya Bokamoso* at the South African National Arts Festival in Grahamstown. Shadi was a delegate of the NSK State Pavilion at the 57th Venice Biennale, she participated in The Parliament of Bodies, the Public Programs of documenta 14 and was awarded with the AFRICA'SOUT! residency program (New York) in 2017.

15:50 TALK Nahed Samour
FROM HOSPITALITY TO
CATASTROPHE IN PALESTINE
In Palestine_Israel, hospitality and hostility are intimately connected. Together, as "hostipitality" (Derrida), they can be seen as means of biopolitics, a strategy of power to rule people's births and deaths through a dynamic web of laws. They thereby allow for one group of persons, defined along racial lines, to dominate another group of persons. What does it mean for the dominant people to exercise hospitality on a national level and to exist upon the catastrophe of another people? What does it mean for Palestinians to be re-constituted by "hostipitality?"
NAHED SAMOUR is Fellow at the Göttingen Institute for Advance Study, Junior Faculty at the Harvard Law School, Institute for Global Law and Policy, and pursues her Habilitation at the Humboldt University, Berlin, Faculty of Law. She has studied law and Islamic studies at the universities of Bonn,

Birzeit/Ramallah, London (SOAS), Berlin (HU), Harvard, Damascus and was a doctoral fellow at the Max Planck Institute for European Legal History in Frankfurt/ Main. She clerked at the Court of Appeals in Berlin, and was Post Doc Researcher at the Eric Castrén Institute of International law and Human Rights, Helsinki University, Finland. Samour works on constitutional law, police law, Islamic law, international law, and critical race theory.

16:30 B R E A K

16:40 P E R F O R M A N C E Canoafolk
R U E D A D E C U M B I A

C A N O A F O L K The canoe is not just a means of transport, they also carry knowledge that connect us with the people that live beyond our shores. That's what Canoafolk is: a group that seeks to promote the cultural exchange between Germany, Europe and Colombia through the teaching and sharing of Colombian traditional dances. Canoafolk was born in Berlin and is formed by young people from different nationalities as well as Colombians living abroad that are interested in the multicultural richness of our artistic expressions. Director and costume design: Rocio Klug-Correa.

17:20 T A L K Mohamed Amjahid
D O W N W I T H T H E S Y S T E M ,
B U T W I T H A S M I L E

“My mom always said to me that hosts have to be nice to their guests no matter what. In 2015 many Germans claimed to live a ‘Willkommenskultur’ towards the new arrived refugees. It didn’t work as we know today. The deconstruction of the bipolar host-guest-constellation could help to develop new strategies in favor of the empowerment of people of color and minorities. My mom also told me to be nice as a guest. Who defines guests and hosts? How nice is too nice? What are strategies to stay respectful while working as a person of color in and for the mainstream? And the most important question of this open-discussion-panel from an anti-racist perspective: Is it possible to talk about race to a large white audience that frames itself as „hosts“ and stay nice?”

M O H A M E D A M J A H I D is a reporter and editor for the weekly newspaper DIE ZEIT. His book *Unter Weißen – Was es heißt, privilegiert zu sein* was published in 2017. He studied political anthropology in Berlin and Cairo.

18:10 T A L K Joshua Chambers-Letson
B U T W E D I D N ’ T G I V E
N O B O D Y P E R M I S S I O N T O
R E A R R A N G E U S :
B L A C K N E S S A N D T H E L A B O R
O F (I N) H O S P I T A B L E
P E R F O R M A N C E

To paraphrase Erykah Badu, no one asked our ancestors if they wanted to come to Europe or

the Americas. They were stripped to the flesh, packed into boats as their names, culture, and kin were stolen from them. In the New World both free and enslaved black people were forced to produce Capital’s future by generating value in fields and factories, but also in white people’s houses. They cleaned other people’s messes, raised other people’s children, and served other people’s food while their own children were stolen from them and given over to want, or starvation, or worse. We were made to perform the labor of hospitality while being told, relentlessly, that we are not welcome and do not exist. This talk begins with Badu’s denial of consent to this history, turning to recent work by performance artist Keijuan Thomas to ask how black performance can forge conditions of possibility for black life from within the unlivable and inhospitable terrain of capitalism’s antiblack past, present, and future.

J O S H U A C H A M B E R S - L E T S O N is associate professor of Performance Studies at Northwestern University. He is the author of *After the Party: Performance and Queer of Color Life* (NYU Press, forthcoming 2018) and *A Race So Different: Law and Performance in Asian America* (NYU Press, 2013). With Tavia Nyong’o he is currently co-editing José Esteban Muñoz’s final book *The Sense of Brown*, he is also co-editor of the *Sexual Cultures* series at NYU Press

18:50 P E R F O R M A N C E Kettly Noël
K E T T L Y N O Ë L is a dancer, choreographer, performance artist and actress. She began working with the Haitian-American Dance Theater at the age of 17. In the early 1990s she founded her first own dance company in Paris. In 1996 she started a charitable art project in Benin and worked with young people in Cotonou. Kettly Noël moved to Mali in 1999, where she founded the dance center Donko Seko. She also established the Bamako Dance Festival. Over the past 15 years, Kettly Noël has created a large body of dance art that has been shown and awarded internationally. In 2014, the artist featured as Zabou in Abderrahmane Sissako’s film *Timbuktu*. She participated in documenta 14 in Athens and Kassel.

19:20 B R E A K

19:30 C O N V E R S A T I O N
Joshua Chambers-Letson, Peter Morin,
Robert Nichols, Kettly Noël, Lerato Shadi,
Tania Willard

20:30 M U S I C Negros Tou Moria

21:30 M U S I C
Jacques Coursil and Marque Gilmore
H O S T I P I T A L I T Y S U I T E

M O R E I N F O R M A T I O N

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