

CARESSING  
THE PHANTOM LIMB:  
HEIMAT =  
PROGRESSION,  
REGRESSION,  
STAGNATION?

LONG NIGHT  
OF IDEAS  
01.06.2018  
21:00-24:00

WITH Arjun Appadurai Bilgin Ayata Vassilis Tsianos Margarita Tsomou Njamy Sitson  
CURATORS Elena Agudio Bonaventure Soh Bejeng Ndikung Denise Ryner  
CONCEPT Bonaventure Soh Bejeng Ndikung  
CURATORIAL ASSISTANCE Raisa Galofre  
PROJECT MANAGEMENT Cornelia Knoll Lema Sikod  
PROJECT ASSISTANCE António Mendes Lili Somogyi  
COMMUNICATION Anna Jäger and Marleen Boschen  
GRAPHIC DESIGN Elsa Westreicher

An event in the framework of the *Long Night of Ideas 2018* by the Federal Foreign Office.

**S A V V Y CONTEMPORARY**  
**THE LABORATORY OF FORM-IDEAS**



# SCHEDULE

- 21:00 KEYNOTE  
Arjun Appadurai
- 22:00 RESPONSES  
Bilgin Ayata  
Vassilis Tsianos  
Margarita Tsomou
- 22:45 CONVERSATION  
Arjun Appadurai  
Bilgin Ayata  
Vassilis Tsianos  
Margarita Tsomou
- 23:30 MUSIC  
Njamy Sitson

TRANSLATIONS from German to English  
Julia Schell

Within the framework of our exhibition and performance project **WHOSE LAND HAVE I LIT ON NOW? CONTEMPLATIONS ON THE NOTIONS OF HOSTIPITALITY** and as part of the **LONG NIGHT OF IDEAS, SAVVY** Contemporary is organizing lectures, spoken-word performances, artistic interventions and screenings as an invitation to reflect, question and challenge the paradox of **HEIMAT** and its connotations within Germany, Europe and beyond.

# C O N C E P T

Heimat ist, was man nicht ertragen kann, wenn man dort ist, und nicht loslassen kann, wenn man weg ist

Herta Müller, *Lesung im LCB* am 11.11.2009

It goes without saying that there is an uncachéable radical shift to the extreme right in most of Europe today. For the first time since over 60 years an extreme right wing party, the Alternative für Deutschland, AfD (Alternative for Germany) found space in the German parliament after the elections in 2017, with some 13% of votes and some 94 new right-wing parliamentarians making themselves comfortable in the highest political house. With these results, the AfD is not only the third strongest political party in Germany, but also the first opposition party in parliament. This trend was followed by the Czechs voting in a new billionaire prime minister in 2017 who is firmly against any kind of migration and despises anything that comes from the European Union, as well as the Austrians voting for the rightwing Freedom Party and a young politician whose only achievement has been to spit out anti-immigration slurs. In Russia, Netherlands, Denmark, Poland, Turkey and many more countries, the shift is evident.

One of the stunning things about this radical 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, it has been met with mostly excuses and blaming and apologetic justifications. What is obvious is that instead of a mobilization from the left, most political parties from the left, centre or centre-right, have sought to adopt most nationalist, chauvinistic, xenophobic and identitarian concepts and rhetorics propagated by the far right parties, in what one might call a "rightening" of the political spectrum. Though the debate about the "Heimat" in Germany is in no way a new one, it must, today, be considered through the prism of this swing to the extreme right, and the creation of a "Heimatsministerium" must 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."

At any rate, the creation of the Heimatsministerium has led to controversial and polarized debates in Germany.

In Daniel Schreiber's article Deutschland soll werden, wie es nie war (Germany should become what it never was)<sup>1</sup> in which he proposes that "Heimat" is not a politically innocent term, and it should be left to the right margin, he also states that "a look at cultural history reveals that people talk about home whenever they believe they have lost something like home. Talking about homeland in this sense is above all a symptom – a symptom of collective feelings of uprootedness and of the alleged loss of cultural and regional identities."<sup>2</sup> From a historical point of view Schreiber argues that "in fact, there was no political system in our country that could have done without it (Heimat). The German Empire invented the Homeland Security Movement. The Weimar Republic recognized in the different regional identities of the country the root of 'patriotism.' Home was the central conceptual building block of the National Socialist blood and soil ideology. The young *Wirtschaftswunder-Bundesrepublik* tried to forget the dirty past with white washed home movies. In the 'Heimatkunde' classes of the GDR, the term was used for ideological indoctrination. 'Heimat' has always described a wishful thinking that was more or less tied to reality – a wishful imagination that existed to make it politically useful. 'Heimat' has never existed without its political exploitation."<sup>3</sup> According to him "it is no coincidence that we owe the renaissance of this term (Heimat) essentially to the right-wing edge of our society, which has become louder and wider in recent years. Because our today's "Heimat" obsession is nothing less than the German version of Trump's motto 'Make America Great Again' – the desire to return to an idealized past that never existed,"<sup>4</sup> stressing that "the term 'Heimat' is today used by many Germans as a cipher for exclusion; it acts as the seemingly human face of everyday racism and as a pretext for nationalist supremacy fantasies."<sup>5</sup>

- 2 Ein Blick in die Kulturgeschichte verrät, dass Menschen immer dann über Heimat reden, wenn sie glauben, so etwas wie Heimat verloren zu haben. Das Sprechen über Heimat ist in diesem Sinne vor allem ein Symptom – ein Symptom für kollektive Entwurzelungsgefühle und für den vermeintlichen Verlust kultureller und regionaler Identitäten. Lange war das Wort nichts als eine Bezeichnung für den Geburtsort oder den Landstrich, in dem man seinen bleibenden Aufenthalt hatte.
- 3 In der Tat gab es kein politisches System in unserem Land, das ohne ihn ausgekommen wäre. Das Deutsche Kaiserreich erfand die Heimatschutzbewegung. Die Weimarer Republik erkannte in den unterschiedlichen regionalen Identitäten des Landes die Wurzel der "Vaterlandsliebe." Heimat war der zentrale begriffliche Baustein der nationalsozialistischen Blut- und Boden-Ideologie. Die junge Wirtschaftswunder-Bundesrepublik versuchte mit weißgewaschenen Heimatfilmen die schmutzige Vergangenheit zu vergessen. Im "Heimatkunde"-Unterricht der DDR diente der Begriff zur ideologischen Indoktrination. Immer beschrieb Heimat eine mehr schlecht als recht an die Realität gebundene Wunschvorstellung – eine Wunschvorstellung, die existierte, um sie politisch nutzbar zu machen. "Heimat" hat noch nie existiert, ohne dass sie politisch instrumentalisiert worden wäre.
- 4 Dass wir in Deutschland heute wieder über "Heimat" sprechen, steht, ob wir das wollen oder nicht, in der Tradition dieser Geschichte. Und es ist auch kein Zufall, dass wir die Renaissance dieses Begriffs im Wesentlichen dem rechten Rand unserer Gesellschaft zu verdanken ist, der seit einigen Jahren immer lauter und breiter wird. Denn unsere heutige "Heimat"-Obsession ist nichts weiter als die deutsche Variante von Trumps Wahlspruch "Make America Great Again" – der Wunsch, in eine idealisierte Vergangenheit zurückzukehren, die es nie gegeben hat.
- 5 Der Begriff "Heimat" wird heute von vielen Deutschen als eine Chiffre für Ausgrenzung gebraucht; er fungiert als das scheinbar menschliche Gesicht von Alltagsrassismus und als Vorwand für völkische Überlegenheitsfantasien.

1 [www.zeit.de/kultur/2018-02/heimatsministerium-heimat-rechtspopulismus-begriff-kulturgeschichte](http://www.zeit.de/kultur/2018-02/heimatsministerium-heimat-rechtspopulismus-begriff-kulturgeschichte)

On the other hand, in Susanne Scharnowski's guest post *Die Verlustangst ist real (The fear of loss is real)*, in an effort to contradict Schreiber, she looks for the origin of the usage of "Heimat" in the Christian canon, stating that "the German transfiguration of Heimat has its origin more in the sphere of religion and refers first to the hereafter, not to the past: In the well-known 1666 song I am a guest on earth, the Protestant hymn writer Paul Gerhardt finds his home in heaven, and only at the end of the gloomy earthly existence we return to it."<sup>6</sup> Paul Gerhardt's I am a guest on earth of course calls to mind the famous negro spiritual This world is not my home, I'm just passing through. But interestingly, those clinging die-heartedly to Christianity as a fundamental value of the "Heimat" at the same time cling to this very worldly earth as their home – alone.

Scharnowski's core statement seems to be that "nobody will deny that 'Heimat' can also mean confinement and restriction, and that especially young people or outsiders often feel the need to escape. However, drawing from this often age-specific, very individual experience the consequence of banishing everything that has anything to do with homeland to the right margin is evidence of political blindness and contributes, if at all, to the further polarization of society. If home is increasingly the subject of public speech, this can be interpreted as an indication that many people feel a sense of loss."<sup>7</sup>

The general debate has been cosmeticized with this discourse on a sense of loss that the "ordinary citizen" feels. This sense of loss is strongly attached to a sense of deterritorialization, based on the fact that though people are still in their home country or even home city, they still have the impression that that space, its facilities, as well as their privileges have been taken away from them. This feeling of loss of course has increased since the influx of refugees from the African continent and Syria in the last years, such that one is tempted to think that the loss is not quantitative, as in, it is not because the "ordinary citizen" gets less than before the influx of refugees, but the mere fact that the resources of the country and the privileges of the welfare state will be shared with others provokes this sense of loss and deterritorialization. All this must be regarded from the point of view that Germany's economy is booming like hardly ever before<sup>8</sup> with low unemployment rates, good health and social systems.

While the debate continues in the Feuilleton, the first interview given by the new Heimatsminister, Horst

Seehofer, made it quite clear that his concept of Heimat is not camouflaged by disambiguity when he stated clearly 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.<sup>9</sup> In that same interview he makes faster repatriation of refugees also one of his priorities.

The question is thus not whether using words like Heimat is good or not, but rather what the term Heimat has come to mean? Words are not empty vessels. They are vessels filled with meanings and connotations that change with time and space. 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 a space wherein romanticized, nationalist, and xenophobic fantasies have been and are being projected.

In Olu Oguibe's seminal essay *Imaginary Homes, Imagined Loyalties: A Brief Reflection on the Uncertainty of Geographies*<sup>10</sup> he writes that "our bond with the site of our nativity is a one-way affair. It is an ambivalent bond borne out of a one-sided loyalty and a proclivity to possess, a desperate striving to belong, to lay claim to something that lays no claim in return. Severed from the womb and the body that bore us and hauled into the void of life and existence, we crave to attach ourselves to something, a moment, a location, an event; we crave an anchor which we readily find in the contours of the house of our upbringing, in the streets of our childhood, in the city of our birth. But the city has a different desire and a different response, for we need the city more than the city needs us."

Oguibe's observations resonate with Herta Müller's comment that "Heimat is what one can't stand when one is there and cannot let go of when one is away." The reverse to this seems to be true. Which is to say that if Germans are in their "Heimat," but still feel a loss of that "Heimat," then maybe that thing called "Heimat" is already long gone, never ever really existed or was long lost as early as birth or a gain of consciousness. The relationship between most peoples, not only in Germany, to their "Heimat" seems to be like the relationship between an amputee and her/his amputated limb. This very complicated relationship is one furnished with the sentimentality and inacceptance of loss or sheer longing for something inexistent. Just like with the phantom limb syndrome whereby individuals with an amputation experience pains, twitches, itches and other sensations in their missing limb or other amputated body parts, the call for an increased identi-

6 die deutsche Verklärung von Heimat hat ihren Ursprung eher in der Sphäre der Religion und bezieht sich zuerst auf das Jenseits, nicht auf die Vergangenheit: In dem 1666 entstandenen bekannten Lied Ich bin ein Gast auf Erden des protestantischen Kirchenlieddichters Paul Gerhardt findet sich die Heimat im Himmel, und erst am Ende des trüben Erdendaseins kehren wir in sie zurück.

7 Niemand wird leugnen, dass Heimat auch Einengung und Beschränkung bedeuten kann und dass gerade junge Leute oder Außenseiter oft das Bedürfnis haben, ihr zu entkommen. Aus dieser oft altersspezifischen, sehr individuellen Erfahrung aber die Konsequenz zu ziehen, alles, was mit Heimat zu tun hat, an den rechten Rand zu verbannen, zeugt von politischer Blindheit und trägt, wenn überhaupt, zur weiteren Polarisierung der Gesellschaft bei. Wenn Heimat vermehrt Gegenstand öffentlicher Rede wird, lässt sich das vor allem als Hinweis darauf deuten, dass viele Menschen ein Gefühl der Verlustangst empfinden.

8 [www.bundesbank.de/Redaktion/EN/Topics/2018/2018\\_02\\_19\\_monatsbericht\\_konjunktur.html](http://www.bundesbank.de/Redaktion/EN/Topics/2018/2018_02_19_monatsbericht_konjunktur.html)

9 [www.dw.com/en/german-interior-minister-horst-seehofer-islam-doesnt-belong-to-germany/a-42999726](http://www.dw.com/en/german-interior-minister-horst-seehofer-islam-doesnt-belong-to-germany/a-42999726)

10 Oguibe, O 1996, *Imaginary Homes, Imagined Loyalties: A Brief Reflection on the Uncertainty of Geographies in Interzones: A Work in Progresses*. O. Zaya and A. Michelsen, Tabapress, Copenhagen.

cation with “Heimat” seems like caressing a phantom limb. It is known that upon increased stress and anxiety or radical changes in weather or living conditions, the sensations of pains or itches in the phantom limb increase. It seems as if the influx of refugees seeking for greener pastures and shelter, seeking for protection and refuge, as prescribed by the UNHCR caused so much stress to one of the richest countries in the world, such that it provoked this phantom limb syndrome.

Truth be told... the longing for and the serial resurgence of debates on “Heimat” is truly a constant in Germany. In my 20 years in Germany, this debate has come up on a yearly basis, taking varying shapes and forms. Once upon a time it took the debate on the “Leitkultur,” another time on “Kinder statt Inder” or the concerns of the “besorgte Bürger” or now the Heimatsministerium. In all the cases, the debates, as proposed by mostly politicians, and citizens alike have almost always been exclusive rather than inclusive, divisive rather than uniting, and often condescending towards those who are not assumed, supposed, intended to be part of this “Heimat.”

But what is “Heimat” when one thinks of it culturally, institutionally as well as legislatively? Who is part of this “Heimat” and who is not? How are the factors that disqualify peoples, religions and cultural traits from being part of this “Heimat” related to coloniality, race, and capitalist and neoliberal economic forces? And how are the privileges of “Heimat,” which are not to be shared with others, tied to the disprivileging, dispossession and exploitation of others in other geographies? And what is “Heimat” in a postcolonial world, in which artefacts, arts, and ritual “objects” from the Kingdom of Benin, Mexico, India or Iraq are in German museums and labelled as part of the Prussian Cultural Heritage? If these are part of the Prussian Cultural Heritage, why are the people who are the rightful inheritors of these artefacts, arts, and ritual “objects” – mostly taken from the colonies through dubious means – not part of this heritage and “Heimat”?

Words are not empty vessels. They have meaning only respective to the content of the container. “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 willing from A to B. 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 aforementioned is rather regressive and a mere caressing of the phantom limb.

And to close with Olu Oguibe...

“the conviction that we own the city, that in losing our place to others or to distance we lose that which belongs to us, that to which we have an exclusive right, derives in no small measure from the wish not to compete for the attention of something whose love we crave, but fear, even know, that it does not love us back. It is as much a craving to own, as it is an appeal to be owned. And, as for city, so for country. In time, the apprehension transforms into a romantic longing in the hold of which we are blinded to the specifics of our relationship. Everything takes on a different hue; the ugly turns unique, the trivial symbolic. We argue the illogical, defend the indefensible, stake out the frontiers and keep out others. 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.”<sup>11</sup>

No matter how much one caresses the phantom limb, it doesn’t become more real than the imagination of it.

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11 Ibid 10

# B I O G R A P H I E S

**A R J U N A P P A D U R A I** is the Goddard Professor in Media, Culture and Communication at New York University, where he is also Senior Fellow at the Institute for Public Knowledge. He was previously Senior Advisor for Global Initiatives at The New School in New York City, where he also held a Distinguished Professorship as the John Dewey Distinguished Professor in the Social Sciences. Professor Appadurai was born and educated in Bombay. He earned his B.A. from Brandeis University in 1967, and his M.A. (1973) and Ph.D. (1976) from The Committee on Social Thought at the University of Chicago. Currently, he is visiting Professor at the Department of European Ethnology, Humboldt-Universität zu Berlin. Among Appadurai's latest books are: *The Future as a Cultural Fact: Essays on the Global Condition* (Verso, 2013) and *Banking on Words: The Failure of Language in the Age of Derivative Finance* (University of Chicago Press, 2015).

**B I L G I N A Y A T A** is Professor of Political Sociology at the Department of Social Sciences at the University of Basel. Previously she taught at the Freie University Berlin. She obtained her PhD in Political Science at Johns Hopkins University (Baltimore, USA), and her MA degree from York University (Toronto, Canada). Her research interests encompass migration, conflict, memory, affective politics and postcolonial studies. Her regional expertise includes MENA and Europe, in particular Turkey, Kurdistan and postcolonial Germany. She has published on transnational movements, the politics of displacement, affect and politics, Genocide denial, memory regimes and EU migration policy. She is an associate member of the Research Cluster "Affective Societies" at the Freie Universität Berlin with an ongoing research project on the affective dynamics of urban protest and political transformation in the Middle East.

**V A S S I L I S T S I A N O S** teaches sociology at Kiel University of Applied Sciences and is a member of the Migration Council. His work focuses on the sociology of post-migrant society, racism and the European border.

**M A R G A R I T A T S O U M O U** is a Greek author, publicist, dramaturge and curator. She publishes the pop-feminist Missy Magazine and writes for German newspapers and radio, among others. She is a permanent author and co-host on the Greek program of rbb *Elliniko Rantevou*. As part of her work, she cooperated with institutions such as u.a. Hebbel am Ufer, House of World Cultures, Gorky Theater,

Goethe-Institut Athens, Onassis Cultural Foundation Athens. For August 2018, she curated a conference titled *Heimatsphantasien* about the renaissance of the concepts "Nation" and "Heimat" at the International Theater Kampnagel in Hamburg. She wrote her doctoral thesis on the crisis of representation during the financial crisis in Greece since 2010. She belongs to the publishing collective *b\_books* and the artistic activist group Schwabinggrad Ballett.

**N J A M Y S I T S O N** is a singer, multi-instrumentalist, composer and narrator from Cameroon and has been living in Germany for 18 years. He taught at the Medical School of Hamburg and the Free Music Center in Munich. He had performances and concerts around the globe e.g. at the Semper Oper Dresden, the Komische Oper Berlin, the Teatro Bologna, the Teatro Net Rio de Janeiro. He also worked as a sought-after artist with personalities and ensembles such as the Modern String Quartet, Konstantin Wecker, Kishor Ghosh, Prof. Peter Hamel a.o. His motto is: making music means understanding between nations.

# INVOCATIONS

08.06. = 10.06.2018

WITH Ulf Aminde Mohamed Amjahid  
Sepake Angiama and Clare Butcher (aneducation)  
Ibrahim Arslan Nacera Belaza Seloua Luste Boulbina  
Joshua Chambers-Letson Jacques Coursil  
Lynnée Denise Jihan El-Tahri Denise Ferreira da Silva  
Heidrun Friese Marque Gilmore Niklas Maak  
Lionel Manga Naeem Mohaiemen Negros Tou Moria  
Peter Morin Robert Nichols Kettly Noël  
Massimo Perinelli Miral Şahin Nahed Samour  
Miram Schickler Lerato Shadi Farkhondeh Shahroudi  
Safiya Sinclair Tania Willard Aaron Wilson

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  
17:00 INTRODUCTION  
Bonaventure Soh Bejeng Ndikung,  
Elena Agudio and Denise Ryner  
17:20 TALK Seloua Luste Boulbina  
18:00 TALK Heidrun Friese  
18:40 BREAK  
19:00 DJ LECTURE PERFORMANCE -  
Lynnée Denise  
19:40 PERFORMANCE Niklas Maak  
20:20 PERFORMANCE Nacera Belaza  
20:50 TALK Sepake Angiama and Clare Butcher  
(aneducation)  
21:30 CONVERSATION  
Ulf Aminde, Sepake Angiama, Nacera Belaza,  
Seloua Luste Boulbina, Clare Butcher,  
Lynnée Denise, Heidrun Friese and Niklas Maak  
22:15 MUSIC Negros Tou Moria  
23:15 MUSIC The Hospitality Duo: Jacques  
Coursil and Marque Gilmore

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

16:00 INTRODUCTION  
Bonaventure Soh Bejeng Ndikung,  
Elena Agudio and Denise Ryner  
MEETING POINT Nettelbeckplatz

16:10 PERFORMANCE Farkhondeh Shahroudi  
PROCESSION From Nettelbeckplatz  
to SAVVY Contemporary  
16:50 TALK Jihan El-Tahri  
17:30 POETRY Safiya Sinclair  
18:10 SCREENING AND TALK  
Naeem Mohaiemen  
18:50 BREAK  
19:10 TALK Denise Ferreira Da Silva  
19:50 TALK AND STREAMING  
*We indict! Unraveling the NSU-Complex:*  
Massimo Perinelli and Ibrahim Arslan  
LIVE STREAMING from Cologne  
with Meral Şahin and Ulf Aminde  
20:30 CONVERSATION  
Ibrahim Arslan, Denise Ferreira Da Silva,  
Jihan El-Tahri, Naeem Mohaiemen,  
NSU Tribunal, Safiya Sinclair, Massimo Perinelli  
21:30 MUSIC The Hospitality Duo:  
Jacques Coursil and Marque Gilmore

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  
13:50 PERFORMANCE Peter Morin and  
Aaron Wilson  
14:15 BREAK  
15:00 TALK Robert Nichols  
15:40 TALK Nahed Samour  
16:20 PERFORMANCE Lerato Shadi  
17:00 PERFORMANCE Canoafolk: Rueda de  
Cumbia

RIDING THE TIDE:  
ON HOSTIPICAPITALISM  
17:40 TALK Mohamed Amjahid  
18:20 TALK Joshua Chambers-Letson  
19:00 PERFORMANCE Kettly Noël  
19:30 CONVERSATION Joshua Chambers-  
Letson, Peter Morin, Robert Nichols, Kettly Noël,  
Lerato Shadi, Tania Willard  
20:30 MUSIC Negros Tou Moria  
21:30 MUSIC The Hospitality Duo: Jacques  
Coursil and Marque Gilmore

## MORE INFORMATION

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S A V V Y Contemporary – The laboratory of form-ideas is an art space, discursive platform, place for good talks, foods and drinks – a space for conviviality. S A V V Y Contemporary situates itself at the threshold of notions of the West and non-West, to understand and deconstruct them. S A V V Y Contemporary has realized a kaleidoscope of art exhibitions, performances, film screenings, lectures, concerts, readings, talks, dances. S A V V Y Contemporary has established a participatory archive on German colonial history, a performance arts documentation centre, a library, a residency program, as well as educational projects with schools. The art space engages in its neighborhood's history and socio-political realities which are entangled with the reflections and discourses of the project.

S A V V Y Contemporary is Elena Agudio Antonia Alampí Jasmina Al-Qaisi Lynhan Balatbat-Helbock Bona Bell Marleen Boschen Federica Bueti Pia Chakraverti-Wuerthwein Binta Diaw Olani Ewunnet Raisa Galofre Anna Jäger Cornelia Knoll Saskia Köbschall Kelly Krugman Nathalie Mba Bikoro António Mendes Kamila Metwaly Gwen Mitchell Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Beya Othmani Elena Quintarelli Marleen Schröder Jörg-Peter Schulze Lema Sikod Lili Somogyi Jorinde Splettstößer Marlon Van Rooyen Laura Voigt Elsa Westreicher Johanna Wild

D E S I G N Elsa Westreicher

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