

G E O G R A P H I E S
O F
I M A G I N A T I O N
E X H I B I T I O N
13.09.-11.11.2018
I N V O C A T I O N S
14.09.-15.09.2018

EXHIBITION Salwa Aleryani Heba Y. Amin American Artist Rossella Biscotti Chimurenga
Saddie Choua Michele Ciacciofera Anna Binta Diallo Dimitri Fagbohoun Mahir Jahmal Jackie Karuti
Anna Líndal Ibrahim Mahama Tanja Muravskaja Oscar Murillo Daniela Ortiz Sandra Schäfer

INVOCATIONS Salwa Aleryani Heba Y. Amin Michele Ciacciofera Andrea Cusumano Hamid Dabashi
Anna Binta Diallo Discoteca Flaming Star Drummers of Joy (feat. Ekow Alabi, Kofi Asamoah, Akinola Famson,
Eric Sunday Owusu) Dimitri Fagbohoun Nacira Guénif-Souilamas Helon Habila Hector Thami Manekehla
Wayne Modest Musa Okwonga Daniela Ortiz Johannes Paul Raether Jhalka Raya Buka Sandra Schäfer
Tito Valery Jelena Vesić and many more

CURATORS Antonia Alampi Bonaventure Soh Bejeng Ndikung

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This project is co-funded by the Creative Europe Programme of the European Union. Tanja Muravskaja's contribution is kindly supported by the Goethe-Institut. Hamid Dabashi's participation is supported by the Centre for Anthropological Research on Museums and Heritage (CARMAH).

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

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AFRØPEAN



U-jazdowski

GEOGRAPHIES OF IMAGINATION
is a project within DIS - OTHERING :
BEYOND AFROPOLITAN AND
OTHER LABELS – a collaboration between
BOZAR–Centre for Fine Arts (Brussels), Kulturen
in Bewegung (Vienna) and SAVVY Contemporary
(Berlin) on the necessary deconstruction of “othering”
practices in European cultural institutions. It consists
of an exhibition, symposia, a festival, talks and
performances, a residency program, mapping research,
and a website, all manifesting in 2018 and 2019 in
Berlin, Brussels, Vienna and Warsaw. These different
formats share the bringing together of artists,
communities, thinkers and people of all walks of life
to reflect on contemporary processes and technologies
of “Dis-Othering.”

Associate partners of this project are:
Royal Museum for Central Africa (Tervuren),
Afropean London and Obieg Magazine (Warszaw)

B A C K G R O U N D

DIS - OTHERING AS METHOD :
LEH ZO, A ME KE NDE ZA

I dislike interviews. I'm often asked the same question: What in your work comes from your own culture? As if I have a recipe and I can actually isolate the Arab ingredient, the woman ingredient, the Palestinian ingredient. People often expect tidy definitions of otherness, as if identity is something fixed and easily definable.

Mona Hatoum, Interview with Janine Antoni, BOMB Magazine, 1998¹

Just in the nick of time when we, by repetition and reiteration, start believing our own concepts that we have postulated and disseminated. Just at that point in time — t — when we think that notion of post-otherness,² which we have reflected upon for years in reference to that double moment of awareness and transition, we seem to be experiencing a quake that pushes us to reconsider, but not reject, the paradoxicality of the Post-Other moment,³ reconsider who and how one bears historical Othering, reconsider the mechanisms of rendering Other, as well as reconsidering who represents whom or who tries to shape whose future in contemporary societies and discourses.

This quake has spurred the necessity to drop off prefixes and concentrate on root words. It seems as if to be able to do these reconsiderations, one needs to, at least temporarily, abrogate "Post-" to be able to situate "Otherness" within our day's context. Especially, taking into account that the "Post-" in Post-Otherness might be dangling on a cliff, threatening to fall either on the side of the "Post-" in "Postcolonial" — which doesn't imply an aftermath but rather intends to announce a continuity of an era shaped by its colonial past — or drop on the side of "Post-racial" — which tends to be a distraction from metamorphosed formats and technologies of racisms. At any rate, this proposal announces the

downscaling of the prefix in order to scrutinise "Otherness" properly.

This quake has been prompted by two random observations:

Firstly, if one, even with a minimum of sensitivity, took a glance at some current political highlights one is likely to hear the reverberations of discourses ranging from building walls to separate nations, "bad hombres" to the Islamisation of the Occident. As Sasha Polakow-Suransky put it in *The Ruthlessly Effective Rebranding of Europe's New Far Right*:

They (the Right) have effectively claimed the progressive causes of the left — from gay rights to women's equality and protecting Jews from antisemitism — as their own, by depicting Muslim immigrants as the primary threat to all three groups. As fear of Islam has spread, with their encouragement, they have presented themselves as the only true defenders of western identity and western liberties — the last bulwark protecting a besieged Judeo-Christian civilisation from the barbarians at the gates.⁴

This becomes interesting as one observes the efforts of the right to co-opt certain historically "Othered" within their political strategies, brewing new alliances and forging common denominators that were regarded historically contradictory, while constructing other "Others" on which long cultivated angst, prejudices and resentments could be projected upon. This process should be understood as a cannibalisation of "Otherness" and a subsequent regurgitation of "Otherness."

For some historically "Othered," the only thing that has changed has been the mechanisms and methodologies through which they are objectified and othered. So, in our socio-political contemporary, one can observe an intensification in the construction and cultivation of "Otherness," morphing old conceptions of the "Other" to cloth new groups of people, while at the same time one can observe the appropriation of the "Other" for purposes profitable to the privileged and powerful.

Secondly, another tendency, especially within the context of the cultural industry, is the resurfacing of what one might call "geographical specification-ing," which is to say the need to put a spotlight on certain geographical regions. This is of course not a new

1 bombmagazine.org/article/2130/mona-hatoum

2 Regina Römheld and Bonaventure Ndikung, "The Post-Other as Avant-Garde" in *We Roma: A Critical Reader in Contemporary Art*, eds. Daniel Baker, Maria Hlavajova, Utrecht and Valiz, Amsterdam: BAK — basis voor actuele kunst, 2013.

3 In the article, we discuss the concept and moment Post-Otherness as follows: "In that paradoxical moment, the figure of the 'Post-Other' emerges, a figure still bearing the signs of historical Othering while at the same time representing and experimenting with unknown futures beyond it. In the shadow of the dominant political imagination a cosmopolitanized reality of convivial struggles unfolds, speaking and acting against that imagery. The moment of the 'Post-Other,' however, is still in the state of emergence: it unfolds in the everyday practices of the 'unconscious' kind when, e.g., the anonymity of urban life allows or infinite examples of everyday cosmopolitan interactions. [...] Such practices are still waiting to be united and made visible."

4 www.theguardian.com/world/2016/nov/01/the-ruthlessly-effective-rebranding-of-europes-new-far-right

phenomenon, especially within Western museum institutions, or other cultural infrastructures in which, based on certain culture-political agendas or strategies, certain geographical regions are put in and out of focus as they like. Some have seen this practice as part of what is termed “soft power,” whereby culture is used as a means to gently exercise political power on certain cultural and social groups. Take for example a museum or library in France that chooses to put a spotlight on Algeria, in the hope that it would thereby appease the Algerian community in an effort to soothe or clean the wounds of its colonial past. Or take for example the British council, Goethe Institute, Institut Français et al opening cultural centres around the world to “promote culture.” Soft power.

This “geographical specification-ing” is in no way bad per se. The long list of, for example, “African shows” or “Arab world shows”⁵ around the world did indeed do a great deal in presenting to the world what an African or Arab contemporary could be. That said and that done, one must now take stance to ask: what does it mean to put together an “Africa exhibition” or an “Arab exhibition” today, as we see in the New Museum, MMK Frankfurt, BOZAR Brussels, Fondation LV and many other museums in the West? What does it mean to make geography the subject matter rather than some other conceptual or philosophical discourses of relevance? What about issues of representation if one really wishes to make a geographical exhibition, i.e. how would one represent the 54 African countries, thousands of African languages, and communities within such an exhibition? These issues necessitate re-questioning and reconsidering.

But what prompts this reflection now are the following suspicions:

While the “geographical specification-ing” might be well-intentioned, one can’t avoid thinking of the fact that the occasional presentation of an Africa, Arab, Asia or similar shows is another, and for that matter, a reinforced act of “Othering.” This suspicion is brought about by the fact that institutions tend to content themselves with the fact that they have done an “Africa

show” and therefore do not necessarily need to include other artists of African origin in their regular program. Such “geographical specification-ing” projects then tend to become a compensation for a lack of proper engagement with issues of diversity at the level of program, person and public, and also tend to thrust the “Other” they construct into the “Savage slot,” as Michel-Rolph Trouillot would put it.

Additionally, there is something about the rhetoric in which such “geographical specification-ing” projects are accommodated. With this I mean the rhetoric of “giving a voice to,” “giving space to,” “making visible,” “taking care of,” “making heard” the African, Asian, Arab or whoever in question. These phenomena which could be likened to a paternalisation and infantilisation strategies of course push us to think of Gayatri Chakravorty Spivak’s pertinent question “Can the Subaltern Speak?” But since Spivak, we have learnt that the issue at stake is not if the Subaltern can speak, but rather looking at the twist Seloua Luste Boulbina gave with her question “Can the non-subaltern hear and read?”⁶ The crucial question is if these geo-social groups stereotypically put together in such shows, especially in Western museums, do actually wish to be given a voice, space or otherwise? And under whose terms? Don’t they already have their spaces and voices? Again, the issue at stake is the agenda behind such rhetoric, and the fact that this rhetoric is indeed an important part in the process of constructing and cultivating “Otherness” within a bubble, i.e. unnecessarily and unwantedly. Which is to say that the exclusive mechanism in relation to such projects marks a difference between a constructed “norm” and the constructed “anomaly,” which is the one off, space ship-like project that lands and then disappears.

It is equally important to point out the capitalist economic model behind such “geographical specification-ing” projects. The use of slogans, captions, simplifications is the epitome of neoliberal economic practice. This goes hand in hand with the concept of soft power, wherein culture is not only used for political aims, but also suits well as an entry into economic spheres. In the past years, we have heard from philosophers, economists and politicians alike that the future of the world, as we know it will be determined in Africa. Prompt was the reaction from the cultural sector, with projects like “African Futures,” “Africa is the Future” and various sorts of “Afrofuturisms,” as tags and labels well packaged for easy sales. It all becomes a commodity. The commodification of the “Other” and “Otherness.”

Where had they learned to converse and to dance? I couldn't converse or dance. Everybody

5 For example *Contemporary African Art*, Studio International, London & New York, 1969. Camden Arts Centre, London, 1969, *African Contemporary Art*, The Gallery, Washington D.C. 1977, *Moderne Kunst aus Afrika im Rahmen des West-Berliner Festivals Horizonte Festival der Weltkulturen* (Nr. 1, 1979), *Art pour l'Afrique: Exposition internationale d'art contemporain*. Musée National des Arts Africains et Océaniques, Paris (08/06-25/07/1988), *Art contemporain arabe: collection du Musée du l'Institut du Monde Arabe*, Institut du Monde Arabe, Paris, 1988, *The Other Story: Afro-Asian Artists in Post-War Britain*, Hayward Gallery, London, 1989, *Contemporary Art from the Islamic World*, Barbican Concourse Gallery, London, *Africa Explores: 20th Century African Art*, Center for African Art, New York, *Fusion: West African Artists at the Venice Biennale*, Museum for African Art, New York, 1993, *Seen/Unseen*, Bluecoat Gallery, Liverpool, 1994, *Rencontres Africaines: Exposition d'Art Actuel*, Institut du Monde Arabe, Paris, 1994, *Seven Stories About Modern Art in Africa*, Flammarion, New York, 1995, *An Inside Story: African Art of Our Time*, The Yomiuri Shimbun, Japan Association of Art Museums, Tokyo, 1995, *New Visions: Recent Works by Six African Artists*, Zora Neale Hurston National Museum of Fine Arts, Eatonville, 1995, *Africana*, Sala 1, Roma & Adriano Parise Editore, Verona, 1996, *Africa by Africa: A Photographic View*, Barbican Centre, London, 1999, *Authentic/Ex-Centric*, *Forum For African Arts*, Ithaca (NY), 2001, *The Short Century: Independence and Liberation Movements in Africa 1945-1994*, edited by Okwui Enwezor, Prestel, Munich-New York, 2001. Curated by Okwui Enwezor, Villa Stuck, Munich (15/02-22/04/2001); Haus der Kulturen der Welt, Berlin (18/05-22/07/2001); Museum of Contemporary Art, Chicago (08/09-30/12/2001); P.S.1 Contemporary Art Center & The Museum of Modern Art, New York (10/02-05/05/2002), *Fault Lines: Contemporary African Art Shifting Landscapes*, inIVA, London, 2003, *Africa Remix*, Museum Kunst Palast, Düsseldorf (24/07-07/11/2004); Hayward Gallery, London (10/02-17/04/2005); Centre Georges Pompidou, Paris (25/05-15/08/2005); Mori Art Museum, Tokyo (02-05/2006)... just to mention a few.

6 Seloua Luste Boulbina, *Being Inside and Outside Simultaneously. Exile, Literature, and the Postcolony: On Assia Djebar*, (Eurozine, 02.11.2007, www.eurozine.com/being-inside-and-outside-simultaneously)

knew something I didn't know. The girls looked so good, the boys so handsome. I would be too terrified to even look at one of those girls, let alone be close to one. To look into her eyes or dance with her would be beyond me. And yet I know that what I saw wasn't as simple and good as it appeared. There was a price to be paid for it all, a general falsity, that could be easily believed, and could be the first step down a dead-end street.

Charles Bukowski, *Ham on Rye*, 1982

But it's worth taking a few steps back to reflect. Otherness as a phenomenon seems to have always existed in many societies all over, and rendering "Other" as a process is said to be inherent in processes of identity formation of individuals and societies. In *Key Concepts in Post-Colonial Studies* (1998), it is reiterated that "the existence of others is crucial in defining what is 'normal' and in locating one's own place in the world."⁷ That is to say, for an individual or society to know or define them- or itself, it needs to define another individual or society with regards to what the former individual or society is not or doesn't wish to be. Often a time the "Other" then becomes that projection surface for all sorts of unwanted identitarian characteristics. That is then the thin line that separates the mere wish to "other" in order to find one's own identity, and the othering that is discriminatory and segregational. But if one is the other, then who is another?

Ashcroft, Griffiths and Tiffin are fast to point out that it is often an interchangeable position of other and othering counterparts, where power probably determines who objectifies at what time. One is tempted to think that "geographical specification-ing" projects are then vehicles through which such power gradients are defined, and through which binaries of norm and anomaly, or self and other are defined. This of course applies to all sections to which majority and minority identities are defined and cultivated in relation to political, economic and social power and how they come to define race, cultural, gender and class identities, geographies, geopolitics and -economics.

From a feminist discourse and practice vantage point, Cherríe Moraga pointed out in *La Güera* that "what the oppressor often succeeds in doing is simply *externalizing* his fears, projecting them into the bodies of women, Asians, gays, disabled folks, whoever seems most 'other.'"⁸ Without wanting to equate the "otherer," i.e. the one enjoying the privilege of making another "other," with the oppressor, Moraga's argument holds

ground with the tendency of the "otherer" externalizing and projecting his/her fears on another in the enactment of othering. Moraga proceeds with an expatiation on the phenomenon:

"But it is not really difference the oppressor fears so much as similarity. He fears he will discover in himself the same aches, the same longings as those of the people he has shitted on. He fears the immobilization threatened by his own incipient guilt. He fears he will have to change his life once he has seen himself in the bodies of the people he has called different. He fears the hatred, anger, and vengeance of those he has hurt."⁹

Taking this into consideration, what could "Dis-Othering" possibly imply?

Maybe firstly, dis-othering starts with the recognition of the acts and processes of othering. With the revelation of the undercurrents that feed, justify, enable and maintain acts and processes of othering. It is in and upon this awareness and consciousness of and towards these acts and processes of othering that one might be able to build resistance and protect oneself both from being othered and from the urge to other. Which is to say, it is in this recognition of the mechanism or technology of othering that a circumventing of the embodiments of both noun and verb, the othered and othering, respectively, can be achieved.

Secondly, dis-othering could imply any effort to resist the internalization of those constructs that are said to make one that "other." The tendency is to see oneself through the prism of the constructor of otherness or the oppressor, which is to say that faced with the violence of continuous belittling or jammed in that space of the savage slot in which one has been thrust, the psyche of the "othered" forces that being to accept an existence within that marginal and liminal space.

Thirdly, in relation to Moraga and complementary to point two, dis-othering must be a self-break, a self-resistance by the "otherer" to externalize his/her fears, aches, and longings to being considered a possible recipient. Therefore, with "Dis-Othering" I wish to propose the phenomenon in which social identity building is not made by projecting on the so-called "Other," but rather a projection towards the self. A self-reflection. A boomerang. That is to say instead of looking for or deflecting one's faults, fantasies, angst on some other, one could embody them and live them. It is about acknowledging and embodying the plethora of variables that make us be.

Fourthly, dis-othering has to do with the realization or the putting in practice of what bell hooks calls "The Oppositional Gaze" (1992), which is to say the possibility of interrogating the gaze of the "otherer," but also the

7 Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *Key Concepts in Post-Colonial Studies* (Psychology Press, 1998, p. 6).

8 Cherríe Moraga. "La Güera", in *This Bridge Called My Back*, edited by Cherríe Moraga and Gloria E. Anzaldúa, (Persephone Press, 1981, p.27)

9 Ibid.

importance of looking back at and against the “otherer,” and looking at one another in that space of the “othered.”

Fifthly, dis-othering must be a deeply non-capitalist, non-exploitative and non-profit oriented act, wherein the principle of “what goes round, comes around” reigns. This is to say that if geopolitical, geo-economic and neoliberal capitalist economic goals of “profit, come what may” are catalysts to acts and processes of othering, then dis-othering must mean a negation and exemption from relations based on such principles.

Sixthly, dis-othering must mean getting out of the cul-de-sac of power relations as the basis of being in the world. Dis-othering is a call for an exploration of the cosmic vastness of the imagination of new futures, identities, ways of being, and ways of living together in the world based on and not despite our differences, but because of the importance and richness of our differences. Dis-othering is a pledge for a re-imagination, as much as a dismantling of cartographies of power, and a re-invention of geographies. Dis-othering is a re-calibration of human and non-human, spacial and social relations independent of the given powers, but based on an interdependency of all – animate and inanimate – that co-habit this world.

Seventhly, dis-othering is the practicing of what Sara Ahmed calls the “feminist killjoy,” which is to say the act of resisting the joy or taking part in the joy of laughing at or mocking or belittling or denigrating or othering someone. A refusal to accept the comfort of societal status quos in relation to misogyny, patriarchy, racism, classism and genderism. Dis-othering will have to mean speaking up, pointing out, calling out inequities, as much as proposing alternative ways of being in and perceiving a world of justice and justness.

C O N C E P T

GEOGRAPHIES OF IMAGINATION

Imagination! who can sing thy force?
Or who describe the swiftness of thy course?
Soaring through air to find the bright abode,
Th' empyreal palace of the thund'ring God,
We on thy pinions can surpass the wind,
And leave the rolling universe behind:
From star to star the mental optics rove,
Measure the skies, and range the realms above.
There in one view we grasp the mighty whole,
Or with new worlds amaze th' unbounded soul.

Phillis Wheatley, *On Imagination*, in *Poems on Various Subjects, Religious and Moral* by Phillis Wheatley, published 1 September 1773.

PART 1

SOME NOTES ON THE USES OF IMAGINATION

Around the second half of the 18th century, Phillis Wheatley, the first published African-American female poet and a former slave, wrote a poem titled "On Imagination". Here, imagination stands as a possible space for the slave's emancipation, one conceivable through the mind, while the body keeps being trapped in the materiality of existence. Imagination can be understood as a space of resistance, one that allows for the oppressed to construct a being of and in dignity, a space that is less threatening, and a possibility of harbouring an idea of freedom, a space of protection for one's self and one's community.

Imagination drove the arduous journeys of generations of migrants across seas and deserts. It is a cognitive space that inspires taking great risks, that can be worth death. A strong courage lies in following the will of imagination, one that is not blind but determined. One that stands behind achieving radical changes, of existential paradigms considered unacceptable. All that is worth risking everything you have.

THE ILLUSION OF POWER

Imagination, however, can, did and keeps playing a completely different role. The title chosen for this exhibition is a direct reference to academic and anthro-

pologist Michel-Rolph Trouillot's writings on the issue of false representations, of imaginary geographies essential to the West in the creation of its narrative empires and its reorganization of meaning used to legitimize its supremacy. These attempts run dialectically through much of the epistemological literature of the last two hundred years, and stand as the foundation of academic and museological disciplines such as Anthropology.

Narratives in which the white male is the subject, while other histories and identities are defined around the needs, the life-style and the history of the subject. The other in the white imagination is "the savage" that slides between heavenly and hellish extremes-, an imaginary other that the West needed to legitimize its supremacy. A supremacy based on "reason and justice" precisely because the other is utopia or barbarism, one that justifies exploitation (of bodies, of land, of labour, of environment, etc.) and dehumanization, offering to a community constructed on a false sense of whiteness the "illusion of power."¹

bell hooks in an essay from 1992 titled *Representing Whiteness in the Black Imagination*² starts her argument by asserting that barely any black anthropologists or ethnographers have ever taken the study of whiteness as their focus, at the opposite end for instance to how many white academics, theoreticians or cultural producers have instead engaged with the study of blackness. However, she goes on, knowledge and observations about whiteness have always existed but passed through means mostly pertaining to oral tradition. Because the white other always needed to be well known in order to survive in a white supremacist society, to survive centuries of white domination. In times of slavery, of legal segregation, whiteness was connected to the mysterious, the strange, and above all the terrible. The white other was and, as she writes, still is, an imaginary figure of thought made of the bricks and steel structures of centuries of racism, of exploitation and of enslavement. It is deeply connected to terror. The white other is a terrorist because s/he is terrorizing. It embodies surveillance. It is looking in order to control.

1 Michel-Rolph Trouillot. *Anthropology and the Savage Slot: The Poetics and Politics of Otherness* (Palgrave Macmillan US, 1991)

2 bell hooks. "Representing Whiteness in the Black Imagination", 1992, in *Displacing Whiteness: Essays in Social and Cultural Criticism*, ed. Ruth Frankenberg (Duke University Press, 1997), pp. 165 - 179

DISPOSSESSION

This imagined and imaginary sense of superiority also runs through in the history of the migration – or expropriation, dispossession, theft – of objects and artworks. Objects and artworks were taken from their home countries to never be returned under the auspices of safeguarding and preservation. Such actions are ideologically based on an entirely constructed sense of Western superiority, of entitlement and universalism – precisely geographies built on imagination. Objects and artefacts whose stories are mostly – and not coincidentally – kept hidden³ and enclosed into predominantly Western institutions. This situation is not only limited to the African continent but is connected to centuries of imperial domination (politically, socially and economically) articulated within and outside of fortress Europe. We can think of the history of colonialism, of these centuries of European expansion, also as a story of appropriation, one in which imposed law and order got combined in order to dispossess. Legal concepts such as “sovereignty” and “property” – in a constant state of transformation among Europeans themselves – were introduced as legal paradigms that would dis-qualify the claims of the now colonised, forcing them to negotiate through ways that were foreign to them, and that they wouldn’t otherwise choose. The presence of already existing legal frameworks within (to be) colonized societies was acknowledged, in different degrees and forms – even if not really taken into consideration – up until the nineteenth century and its emergence of stadial evolutionary theories and the birth of Anthropology as a discipline: only once communities were fictionally constructed as “other”, as imaginary barbaric creatures unable to conceive neither “property” nor “sovereignty”, it was possible to completely deny them even the most basic rights.⁴

PART 2

CARTOGRAPHIC POWER

In this project, we are not interested in going back to the origins of geography and cartography as disciplines – we don’t even want to discuss the basic problem of maps such as the Mercator projection – but we do want to take as a starting point the shared belief in their strategic use as instruments of power. In an inevitable act of synthesis, that intentionally just flies over the history of maps and of mapping, we start our journey directly with the lines drawn to divide and define the West from the East through a new global spatial order initiated with the “discovery” of the new world (we could point our fingers to the Spanish-Portuguese Treaty of

Tordesillas and a few others). This is a convenient starting point for our confabulations if we are to agree on the fact that since the end of 15th century and up until the 20th century, Christian and the becoming capitalist Europe in this global order represented the “standard”, the “centre”, the focal norm and the guiding and enlightening civilization, one that understood the “new world” not as an enemy but as a “free space” to conquer. Within this concept of geography, Euro-powers adopted something that has been defined by Carl Schmitt as “global linear thinking”⁵, that is: a relatively superficial understanding of space based on the equation of land and sea surfaces, drawn as soon as the Americas were found by European powers. We could even trace the origins of Europe’s approach in exploiting labour, land, resources predominantly outside of its borders back precisely to these lines, made possible by the fact that legal, moral and political values would change and shift depending on which side of these lines humans would find themselves in (ever thought about the origins of the expression “beyond the line” in international law?). It is with the new spatial order based on states, on divisions in nations, that a new and relevant spatial thinking developed in the Western “Empisphere,” (we are suggesting this new coinage to express the violent mix of geographical spheres with empires) that “began in the 18th century, with the War of Independence and the application of Rousseau’s state of nature to those states freeing themselves from England and Europe.”⁶

“European pre-eminence in cartography and map-making determined what constitutes Africa, regardless of cultural history,”⁷ this observation by Ali Mazrui is also reflected in Valentin-Yves Mudimbe’s *The Invention of Africa*, in which he engages with the conceptualization of the idea of Africa and the continentalization of its identity, through both African and non-African scholarly and literary texts, cartographic imaginations, religious occupation. It highlights how it took precisely European cartography, and all that’s implied in such a discipline, to turn Africa into a continent.⁸

At this point it is important to draw a historical cartographic line from the Berlin Conference through the notion of Eurafrika – a way to integrate African colonies in a federal European project that would constitute a third “power” together with Asia and the Americas – and up to the constitution of the European Union to understand how the relationship between Europe and Africa has been envisioned and constructed to provide Europe with the raw materials that it lacked and needed. Thereby, so the hope, the peace could be kept on the European continent by redistributing its extraction of resources⁹.

3 For a deeper reading please see: Arjun Appadurai. *The Social Life of Things* (New York: New School University, 1996).

4 A central reference in the discussion on this matter is: Carl Schmitt. *Nomos of the Earth in the International Law of Jus Publicum Europaeum* (NY: Telos Press, 2006)

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

5 Schmitt, pp. 87 -90.

6 Schmitt, p. 100.

7 Ali Mazrui, *The Africans. A Triple Heritage* (BBC publishing, 1986), p.101.

8 Valentin-Yves Mudimbe. *The Invention of Africa: Gnosis, Philosophy and the Order of Knowledge* (Indiana University Press, 1988).

9 For more on the subject of Eurafrika, refer to: Peo Hansen and Stefan Jonsson. *Eurafrika. The Untold History of European Integration and Colonialism* (Bloomsbury, 2014).

In conceiving G E O G R A P H I E S O F I M A G I - N A T I O N , we decided to start with a research that examines a timeline on cartographic power, rooted in our current locality here in Berlin, meaning that Berlin, Germany, and the heart of Europe represent a focal point from which and through which to draw these lines. We move non-linearly in an attempt to conceptually group and link ideas as they reoccur in cartographic history. From this body of research and heap of archive material we are faced with the task to present a cartographic reflection that bears witness to the 20th century's reclamations and divisions of cartographic space via anti-colonial independence movements, through the multiplication of international, national and intranational borders and the making of new alliances.

Concurrently, we find ourselves in the 21st century with varied ideations on technologies and practices rooted in cartographic scarification. These technologies – from artificial intelligence to Geographic Information Systems software – are called upon and activated precisely for their histories. We move to and with new technocratic architectures of cartographic powers.

P A R T 3

Y O U W H O A R E N O T O U R S E L V E S ¹⁰

In *The Origin of Others*, Toni Morrison takes the reader through the genealogy of the construction of the other – the psychological, cultural and political work behind the act of othering: of constructing differences that sustain subalternity, slavery and exploitation while divorcing from moral judgement. She describes the need to find an outsider to define oneself and to preserve one's privileges; of the human impulse, since time immemorial, to define those not in our clan or community as the enemy. This enemy is defined by (a perceived) difference – be it gender, race, class, wealth or else – and an impulse that is ultimately “about power and the necessity to control”¹¹. As Cherríe Moraga argues in her article *La Güera*, many bio-minorities (a recent coinage by Arjun Appadurai, referring to the kind of minorities we speak about here¹²) have been caged in an oppressive imagery that has ultimately also been internalized by the oppressed. But more importantly, as she goes on “it is not really difference the oppressor fears so much as similarity”¹³. They fear the loss of their own privilege, they fear the desires of others for what they themselves fallaciously possess, they fear sameness. “What mimetic desire does the figure of the

oppressed allow the oppressor to resolve by its victimhood?” Arjun Appadurai recently asked?¹⁴ The other, writes Ta-Nehisi Coates in his introduction to Morrison's *The Origin of Others*, exists beyond the border of the great “belonging,” something that contributed to producing the sense of anxiety that brought the white and patriarchal supremacist people of the far rights to politically emerge again in recent elections, in the US as much as in several European countries (Italy, Germany, France, Poland, Austria, Hungary, are just a handful of examples).

In *Race in the Modern World – The Problem of the Color Line*, Kwame Anthony Appiah identifies different phases in processes of othering, and particularly in the understanding of race. If issues of racism could already be witnessed from ancient Egypt to Greece – or processes of othering based on what he calls people-hood (differences between people, for instance between Greeks, Egyptians, Sudanese and so on, that already philosophers like Herodotus wrote abundantly about) – then, what we understand as race in the modern world has its beginning in the 19th century with the understanding of race as a biological fact (hence starting with the birth of biology as a discipline). This conception in this particular historical period meets the making of nations and the raising of nationalism, contributing to the construction of the notion of people biologically belonging to precise geographical locations. Hence a body can be attached to geography, a body is constituted by and through the history of the movement and migration of people. A body is politically important because essentially inherited differences come along with specific psychological, moral and intellectual traits. The division of the colonized (and the colonizing) world, the drawing of boundaries and the making of geographies between the colonizing powers determined during the Berlin Conference in 1884 was equally following a logic based on racial bias rooted in a biological understanding of races and their relation to particular places. We can conclude then, as Appiah writes, that: “If nationalism was the view that natural social groups should come together to form states, then the ideal form of nationalism would bring together people of a single race.”¹⁵

T H E E N D

P L A N E T A R Y B E L O N G I N G

We can witness many phases and diverse theories, through the course of the 20th century that engage with explaining racial differences, geopolitical dissensions and other forms of alterity. Culture, systems of knowledge and of thought can be considered tools for defining the other, and processes of othering.

10 This title is mentioned in bell hooks's *Representing Whiteness in the Black Imagination*, when speaking of Michael Taussig's *Shamanism, Colonialism and the Wild Man*.

11 Toni Morrison. *The Origin of Others* (The Charles Eliot Norton Lectures, Harvard University Press, 2017).

12 Arjun Appadurai. *The Phantom Heimat* (Keynote Lecture given at S A V V Y Contemporary within the Symposium C A R E S S I N G T H E P H A N T O M L I M B . ' H E I M A T ' - P R O G R E S S I O N , R E G R E S S I O N , S T A G N A T I O N ? , 1 June 2018).

13 Cherríe Moraga. „La Güera”, in *This Bridge Called My Back*, edited by Cherríe Moraga and Gloria E. Anzaldúa. (Persephone Press, 1981, p.27).

14 Appadurai, *Ibidem*.

15 Kwame Anthony Appiah. „Race in the Modern World The Problem of the Color Line”, in *Foreign Affairs* (94:2, 2015)

We agree with Appiah in thinking that the importance doesn't lie in defining ethnoracial groups but in understanding the social and cultural processes, the governmental and institutional laws and regulations, the neo-liberal agendas that are attached to them. And this is because, to paraphrase what the activist and politician Alexandria Ocasio-Cortez recently synthesized: we can't really think of "a single issue with roots in race that doesn't have economic implications" and we cannot "think of a single economic issue that doesn't have racial implications."¹⁶ Othering, and the comfort of othering, is not about difference but power, the subalternity that derives from othering acts is the effect of the exploitation of difference through many forms. Within today's global conditions under capitalism we could even dare to say with Gayatri Chakravorty Spivak that the only two castes this has produced are the rich and the poor.¹⁷

Ultimately, with this exhibition we engage in a con-fabulation that builds connections between the varied and conflicting uses of imagination in constructing otherness, the role of geography as a tool of power and the ways power stands at the core of processes of othering. We ask how processes of othering are connected to forms of belonging that we could also relate to notions of territoriality and possession. G E O G R A P H I E S O F I M A G I N A T I O N is thought as an exhibition, a research, a time-line and above all a space where artists come together to weave, through very different positions, possible formulas towards a core question bell hooks poses and we want to pose over and over again: how can we – now understood as humanity – find a sense of belonging that will encourage and bring us to "embrace all of the conditions of the world" even beyond the human species and towards the earth as a whole? How can we engage in what Angela Davies calls "planetary belongingness"¹⁸? How can we stop our impulse to "own, govern and administrate the other"¹⁹? How can we undo the comfort in othering? Understanding the multiple reasons behind processes of othering can indeed help us undo them, at least in an effort to change "the present by putting it in a different relation to the past."²⁰

Maybe we need what Lauren Oya Olamina has in Octavia Butler's Parable of the Sower²¹ – a hyper empathy, a new form of empathy that will let us feel all the pain and all the love of the world, and everything else that exists in between.²² An empathy that will allow

us to love without possession, to belong without identification

In Italo Calvino's *Invisible Cities*, there is one named Fedora – a city connected to desire, but also to love, imagination and possession. Within Fedora there is a museum that contains an innumerable number of crystal globes, all representing the different imaginations and desires the inhabitants projected into the city throughout its history. When talking to the emperor, Marco Polo will conclude:

On the map of your empire, O Great Khan, there must be room both for the big, stone Fedora and the little Fedoras in glass globes. Not because they are all equally real, but because all are only assumptions.²³

16 Alexandria Ocasio-Cortez quoted in Raina Lipsitz's portrait *Alexandria Ocasio-Cortez Fights the Power* (The Nation, 22 June, 2018, www.thenation.com/article/alexandria-ocasio-cortez-fights-power).

17 As mentioned in a recent talk, Spivak gave in Berlin: *Colonial Repercussions/Koloniales Erbe* event series, at Akademie der Künste, 24–26 June, 2018.

18 As mentioned in a recent talk, Davis gave in Berlin: *Colonial Repercussions/Koloniales Erbe* event series, at Akademie der Künste, 24–26 June, 2018.

19 Toni Morrison, *The Origin of Others*, p. 39.

20 Jonathan Arac, ed. *Postmodernism and Politics*, 1986, cited in bell hooks, "Representing Whiteness in the Black Imagination," 1992, in *Displacing Whiteness: Essays in Social and Cultural Criticism*, ed. Ruth Frankenberg (Duke University Press, 1997, p. 175).

21 Octavia Butler, *The Parable of Sower* (NY: Four Walls Eight Windows, 1993)

22 Angela Davis, *Ibidem*.

T E X T Antonia Alampi

23 Italo Calvino. *Invisible Cities* (London: Secker & Warburg, 1974, original 1972).

01 NEW CARTOGRAPHIES

excerpts from *Chimurenga Chronic* 2015–[ongoing]
CHIMURENGA

Launched in 2002 by Ntone Edjabe, *Chimurenga* is a Pan-African publication of a new generation of African intellectuals which addresses subjects related to art, pop, politics and cultural theory. In 2013 it launched a new English-language gazette titled *Chimurenga Chronic*, borne out of an urgent need to write our world differently – beyond the dogma of growth and development. In March 2015 *Chimurenga* issued an edition titled *New Cartographies*, excerpts and maps of which have been developed as an installation for this exhibition. Taking as a starting point the understanding of the role of cartography as a tool of imperialism, this edition of the *Chronic* asks, “What if maps were made by Africans for their own use, to understand and make visible their own realities or imaginaries? How does it shift the perception we have of ourselves and how we make life on this continent? We don’t have an easy answer, nor will we find one alone. Together with *Kwani?* we invited writers and artists to produce this new language, in words and images.”

This edition appearing, in Ntone’s words, “as an atlas,” was followed by subsequent issues focusing on specific regions, such as *Muzmin* (May, 2015) and *The Invention of Zimbabwe* (April 2018). All on view in their entirety in the exhibition space, they act as “an attempt to deconstruct a colonial parceling that we internalised too easily – arab-north; black-equator; white-south with their Easts and Wests etc.”

CHIMURENGA is a Pan-African platform of writing, art and politics founded by Ntone Edjabe in 2002. Drawing together a myriad of voices from across Africa and the diaspora, *Chimurenga* takes many forms operating as an innovative platform for free ideas and political reflection about Africa by Africans. Outputs include a journal of culture, art and politics of the same name (*Chimurenga Magazine*); a quarterly broadsheet called *The Chronic*; *The Chimurenga Library* – an online resource of collected independent Pan-African periodicals and personal books; the *African Cities Reader* – a biennial publication of urban life, Africa-style; and the *Pan African Space Station (PASS)* – an online radio station and pop-up studio.

The aim of these projects is not just to produce new knowledge, but rather to express the intensities of our world, to capture those forces and to take action. This has required a stretching of the boundaries, for unless we push form and content beyond what exists, then we merely reproduce the original form – the colonized form, if you will. It requires not only a new set of questions, but its own set of tools; new practices and

methodologies that allow us to engage the lines of flight, of fragility, the precariousness, as well as joy, creativity and beauty that defines contemporary African life.

02 MAPS video 01:11 2012

ANNA BINTA DIALLO

By using images sourced from her personal archive, artist Anna Binta Diallo reflects on the many experiences, memories, cultures and traditions that make our identity, understood as an assemblage in the making. In her video work *Maps*, the rhythm of hand clapping punctuates a flow of images featuring materials from the artist’s own archive of photographs from her family in Canada and Senegal, a sequence of school maps, and stereotypical images of both countries. By juxtaposing these images, *Maps* is a visual critique of the image of the world patriarchy and racial capitalism have produced in order to control and oppress, and the failure of education to give us access to those untold histories. In the video, the artist herself is present as nexus between diverse routes and geographical coordinates, engaging with issues of home and locality.

ANNA BINTA DIALLO b. 1983

Dakar, Senegal lives and works in Montreal and Winnipeg, Canada. Diallo is a visual artist who has recently been working on projects investigating memory and nostalgia in order to create unexpected narratives surrounding identity. Born in Senegal and raised in Manitoba, she is currently based in Montreal. She obtained an MFA in Creative Practice (Transart Institute, Berlin), specializing in video. Her interdisciplinary work has been exhibited and featured internationally presenting paintings, prints, collages, drawings and audiovisual installations. In 2017, Diallo is invited to *Primary Colours/Couleurs primaires* – a multidisciplinary initiative, which gathered Indigenous artists, artists of colour to discuss their criticality in Canada’s current discourses. Her subjects borrow from blended identities, historical facts intertwined with surreal imagery creating extreme landscapes and focus on symbols and metaphors that usually challenge laws of logic and gravity.

TEXT Jasmina al-Qaisi

03 MICROCOSMOS part of *Recollections* and ceramics sculptures 10x6 cm uniques

2017–2018 THE RETURN part of *Recollections*
sculpture unique Special thanks to
Jean Louis Nicod (bespoke wood carved pieces)

DIMITRI FAGBOHOUN

The questions Fagbohoun addresses reflect his transcultural background and history, which straddles geographical and artistic boundaries. Sculpture, video,

and installation provide him with a language for inquiring into themes of memory, politics, faith, and philosophy. Fagbohoun's works hover over contrasting states of the visible and the latent, creation and deconstruction – giving rise to tension and vulnerability. *Recollection* is a series the artist realizes since 2014, for which he collects and creates works grounded in a practice of “world-making” and reflection, focused on inscribing in new narratives those African artworks existing – often mis-represented – within institutionalized segments of the art world. In the title, “Re-” refers to that which already exists, upon a new journey after finishing an old one. “Re-” suggests a scenario in which every artwork exists without and beyond the artist, at the crossroad of a myriad of cultural, political, religious and social influences. Both works on view here – *Microcosmos*, the bronze and ceramics miniature sculptures and *The Return*, emerging from a burned tire – are part of this series and enquiry, a perfect example of how Fagbohoun builds and pushes from the micro-scale and towards new perceptions. Fagbohoun suggests himself as a medium of conversation between different temporalities – using small elements to present a route towards other cosmologies possible in a shared present moment. As looking at *The Return* – a sculpture made from wheel rubber which was burnt from the outside – we can realize, it makes us feel looking at a different universe that was made on its surface. The miniature works of *Microcosmos* reference iconic African sculptures from different centuries (for the most part in Western collections): the Yoruba (Ere Ibeji), a pair of twin figures from the High Museum; the Globe terrestre, a reference to the the Malkuth; the iconic Kota sculpture from Gabon – famous for having inspired, more than any other, the birth of cubism; the congolese Nail Figure, a figure that served as doctor, judge, and priest and used to capture the power of spirits, necessary for healing and adjudicating disputes; or an ivory Congolese Madonna from the High Muséum, an important image where the typically European Christian iconography intertwines with pre Christian religious beliefs. These figures, as the artist describes, are offering a new perspectives on the invisible links he's focused on. They suggest immense new possibilities of interconnection by activating the familiar: abiding by and clueing us into rules not yet of this world.

DIMITRI FAGBOHOUN b. 1972, Benin lives and works in Paris, France. Having grown up in Cameroon before settling in France where he now lives and works, the themes and questions Dimitri Fagbohoun addresses are a reflection of the artist's background and history, straddling geographical and artistic boundaries. His work is thus inseparable from his own experience, his plural identity. Fagbohoun's work has been shown internationally and he was featured as part of the African Photography encounters in Bamako, Mali, in 2007 and 2011, at the Pan-African Festival in Algiers, in 2009, at the Picha Biennale in Congo, in 2010 and at the Dak'Art biennale OFF 2012 and 2016. In 2014, his work was included in Simon

Njami's *The Divine Comedy* which toured to MMK, Museum für moderne Kunst in Frankfurt, Germany, SCAD Museum, Savannah, Georgia, U.S. and at the Smithsonian National Museum Of African Art in Washington D.C., U.S. In 2015, he was featured in the collective exhibition *A l'ombre d'Eros* at the Royal Monastery of Brou, Bourg-en-Bresse, France and in *Infecting the City*, public arts festival, Cape Town, South Africa.

T E X T Lili Somogyi with excerpts from Dimitri Fagbohoun's own descriptions.

04 B O R D E R S 2 0 0 0 video sculpture 1999–2000 **A N N A L Í N D A L** Courtesy of Art & Public, Geneva, Switzerland

BORDERS 2000 is comprised of four different videos shown simultaneously in televisions set atop a simple IKEA shelf, “a symbol of the home as an institution in itself and a space of cultural conditioning.” These relate to natures and culture' invasion of the private sphere of the home. It's a piece about a search for identity through nature, science, tradition, always with a deep view of the self in those physical or imaginary spaces.

In the opening video, we can observe the documentation of the volcanic eruption at the Grímsvötn caldera in Vatnajökull glacier, in 1998. In following videos, we are confronted with images that show us different ways of engaging with the geographical space as well as tradition, processes we use to create our own identity. Two of the videos represent opposing yet related visions of nature: one portrays the uncontrollable force of the volcano, while the other shows the precise methods and measurements of a scientist at work in the field.

They visualize the scientific research expedition to the same glacier, the artist walking barefoot through the moorland and interacting with a natural environment through her bodily experiences, and a 14 year old girl reading tentatively from Njál's Saga, one of the base scripts in the Icelandic Sagas, an element of an intense position within the conflicted project to build and construct an Icelandic national identity.

One can look at Líndal's work as a process that relates to a research for identity and space. Through a deep connection to nature, analyzing scientific methods of exploration, through historical background and inherited rituals, the videos represent several aspects of this physical and imaginary spaces that one need to recognize and to build oneself.

A N N A L Í N D A L studied at the Icelandic College of Art and Crafts and completed her post-graduate studies at the Slade School of Fine Art, London in 1990. In 2012 she finished her MA in Artistic Research from St Lucas, University College of Art & Design, Antwerp.

Since 1990 she has been active in numerous solo and joint exhibitions in Iceland and abroad. Her recent project; *Infinite Next* is based on Líndal's research expedition to Greenland in collaboration with several scientists and experts in Climate Change, project that led to a group exhibition of works by 6 artists taking place at The Living Art Museum, Reykjavik, summer

2016. The works in the exhibition deal in different ways with Climate Change, systems which all societies struggle with; late-capitalism, ecosystems in degradation, human experiments to alter the environment, knowledge production, manifestations and the effects of humans on the environment.

Other projects and exhibitions include: The Istanbul Biennial in 1997, *on life, beauty, translation and other difficulties*, curated by Rosa Martinez. The Kwangju Biennial, *Man + Space*, South Korea in 2000, curated by René Block and the Reykjavik International Arts Festival, 2005 *Material Time/Work Time/Life Time*, curated by Jessica Morgan.

05 MY NAME IS BELISARIO
sound piece 2017 FLIGHT # 32 - 42
pen, pencil, graphite and carbon on paper perspex
frame 2016-[ongoing]

HORIZONTAL ENGAGEMENT
aluminium and copper table 2015-[ongoing]

THEM clothbound artist's book of inkjet prints and original drawings on paper edited and introduced by Oscar Murillo essay by Belisario Caicedo-Florez 2015-[ongoing] OSCAR MURILLO
Oscar Murillo's displayed works pull from the rich strands of his multi-disciplinary practice: sharing a deep center in participatory, collective and cross-cultural art-making, rooted in the knowledge bound in inter-generational oral histories and reliant upon the capacities of those languages known and unknown to our ears.

Murillo invites anonymous voices to tell the story of Belisario, Murillo's father. Recounted in Arabic, Cantonese, English, Farsi, French, German, Hebrew, Hindi, Igbo, Mandarin, Polish, Somali, Spanish, Swahili, Turkish and Yoruba, *my name is Belisario* tells us of his father's migration to the UK from Colombia in the early 1990s. We listen and can hear a deeply individual experience – but one that can stand for a whole, shared by many diasporas of the twenty-first century. *my name is Belisario* is a part of Murillo's ongoing project, the book titled *THEM.*, which houses a visual-travelogue of his family using photos dating from the 1970s to the 2000s. After reading the story of Belisario – the only written account of the book – we are invited to bear witness to Murillo's retelling of his family's collective history. Superimposed on his family photo archive are drawings – rough, fervent, and at times ironic, made with pencils, ink, paint, or other materials that mark these images, telling us different stories again. In this way, *THEM.* serves as a space for oral history and imagination. The book is positioned on another piece, titled *horizontal engagement*, a copper and aluminium table highlighting the equator line and mercator projection, inherently addressing the power of cartography and the (non)movement it gives way to.

In the series of drawings on view titled *flight*, the artist shifts localities for work, bringing the traditional-earth-bound space of the artist's studio to the transitional-air-bound space of an airplane. He uses the bird-eye view of privilege, the boundary-drawing and

imperial gaze of the cartographer to create a pungent commentary on the man-made limitations on the movement of people. The drawings are made dually transparent and vulnerable – framed within Perspex and hung to the ceiling solely by individual fish wire. These drawings are made during Murillo's frequent air travels, tracing the movement of people and goods from one place to another, marking that space of transition where concepts of sovereignty and national borders dissolve (or do not strictly apply).

OSCAR MURILLO b. 1986 La Paila, Colombia lives and works in various locations. Oscar Murillo has created a visual language encompassing recurring elements and motifs; draped black canvases; metallic structures evoking autopsy tables; large-scale paintings composed of roughly sewn together fragments; studio dirt, dust and debris. These and other components play out across a wide range of media, including painting, video work, room-sized installations and actions. All of the artist's diverse works can be seen to constitute a sustained and evolving investigation of notions of community, informed by cross-cultural personal ties, as well as the constant transnational movement that has become integral to Murillo's practice. In 2017 Murillo began *The Institute of Reconciliation*, an ongoing work wherein collaborators paint canvas with black oil paint. These canvases are incorporated in space-activating installations. The work has taken place across locations including East Jerusalem, London, Munich and Cleveland, Ohio. Murillo describes the work as “paying tribute to grief and mourning, but not to something specific” and as “a manifestation of an attitude, which is larger than one's own self.”

TEXT Olani Ewunnet

06 ESTONIAN RACE digital C-type
photograph 29,7 × 42 cm 2010–2011

TANJA MURAVSKAJA

Tanja Muravskaja has often worked on subjects such as contemporary Estonian identity and the role culture and race play for the formation of nationalisms. The aim of this portrait series of *Nordic faces*, titled *Estonian Race*, was an attempt at understanding the modern post-soviet state, developing within a promoted and celebrated mono-ethnic concept of a nation and an understanding of the fact that there is no such race as an Estonian race. This project appeals for reflection on historical mistakes, hegemony and tolerance – all of the issues still relevant in the “new” European countries. The photo series addresses one of the “elementary particles” of nationalism as an ideology – race. Muravskaja is using a self proclaimed “encyclopedic thoroughness” to find the most typical, the “purest Estonians” among Estonian people, turning to academic authorities for help, that is: asking them how to identify visual patterns that define Estonianness. The young men portrayed here have no names or social security numbers, let alone life stories or identities, but what they share is a visual belonging to a nationality, at least within the framework of this story. This artistic search

leads us to questioning the “pure European identity.” Can we possibly define it? What does it mean to be a European nowadays? Throughout this research, Muravskaja observed that the Estonian national identity might not be determined by citizenship, like it was in the beginning of Estonian independence, that language, and that place of birth or of residence are not sufficient to belong to the state-forming ethos. But above all it speaks of how, ultimately, any type of identity is nothing else than a fictional and imaginative construction.

T A N J A M U R A V S K A J A b. 1978 Pärnu, Estonia lives and works in Tallinn. Muravskaja studied photography at the Estonian Academy of Arts 2002–2010 and the University of Westminster 2004–2005, before that she also studied journalism at Tallinn University. She rose to prominence in the Estonian art world in the second half of the 2000s with solo exhibitions of mainly photographic portraits dealing with (new) nationalism. Many of Muravskaja’s works look at conflicts driven to a significant degree by nationalistic animosity and overkill situations fuelled by an inflated sense of patriotic pride in the recent history of the “new” Estonia. The artist strives to analyse and understand the new Estonian identity in a country with a heterogeneous ethnic make-up. She has pieces in the collections of Kumu Art Museum and Tartu Art Museum. Muravskaja is the winner of Köler Prize 2018 Grand Prix, which was jointly awarded to Anna Škodenko and Tanja Muravskaja at Contemporary Art Museum of Estonia.

T E X T adaptation of Tanja Muravskaja by Jasmina al-Qaisi

07 THEY DON’T CARE ABOUT US
series of photographic portraits
Baryt print crumpled 50×60 cm and 24×30 cm 2016
M A H I R J A H M A L

In this photo series, Mahir Jahmal addresses the existing stereotypes projected on black communities in Vienna. The series includes 12 manually distorted photographs, giving the viewer the impression of someone creating the works prior to framing. These pieces speak of the power of stereotypes, understood as images through which we can’t see any real person. All we see are in fact the main attributes through which we tend to define human beings.

The titles of each work lead us towards understanding the visible. *They don’t want us to be happy* and *They don’t want us to be successful* speak of the begrudged status of a person, presenting what it is like to be envied for your happiness or successfulness. *They think we’re gangsters* and *They think we’re criminals* present a pejorative, condemned and degraded subject from the point of view of white privilege. These incarnate how “they,” the “others” are defined through the white gaze. *They think we’re cool* instead only superficially situates itself on the positive side of the line. It is indispensable to realise and understand that this “coolness,” however used with “good intentions” remains a tool to determine “the other,” to define and distinguish

“blackness” as other. Finally, it’s important to emphasize the artist’s provocative language: in the titles Jahmal defines “they” against “us” – black against white. He re-creates the abyss which he reflects upon, so as to ultimately highlight that there will never be any common sense of belonging unless we move beyond such antagonisms.

M A H I R J A H M A L b. 1986 lives and works in Vienna, Austria. Since 2009 Mahir studies fine arts at the University of Applied Arts Vienna. Dealing with stereotyped images of photography is Mahir Jahmal’s motivation of his artistic creations. He playfully oscillates, driven by the constant categorizations of his own person, between the classic motifs of photography. Portrait or landscape shots are developed on baryta paper and laminated on delicate aluminum plates. Contrary to the usual careful treatment of the material, Jahmal crumples it so that a relief-like structure emerges. The change in the surface gives rise to an abstraction of the subject. Jahmal gives his works a body. “I want to break the habit,” says the artist. Mahir Jahmal is also inspired by the painting. He converts his generated ideas with the medium of photography into a form of sculptural and picturesque. Jahmal’s three solo exhibitions were shown in OSME Gallery in the last three years, titled *I Forgot To Say Cheese* (2017), *Face It* (2016) and *REMIX* (2015). His exhibition, titled *Early Birds* was presented in 2015 in Kunsthalle Wien and he also had a show, called *Cabin #99 – A 23 hour exhibition* in California in the same year.

T E X T Lili Somogyi

08 10 × 10 (DEAD MINORITIES)
jacquard-woven textiles and metal structure (steel)
2014 **R O S S E L L A B I S C O T T I**

Making use of the potential of art to weave different languages, technologies, and discourses, Rossella Biscotti’s practice investigates the unresolved histories and political events which have shaped, among others, Italian history. In her recent works, she has used “weaving” as a possibility to look at the interwoven histories of migration, structural racism, the question of work, and of cultural identity, and to visualize them. *10×10* is a series of works made of textile and steel that interrelates data processing techniques, demographics, and textile manufacturing so as to question how statistics and quantitative analysis not only represent a given reality, but how such illustrations may also hide the cognitive basis implied in contemporary profiling methods. In the census, an individual’s status is determined by his or her answers to a hierarchical flow chart of “yes” or “no” marital enquiries that are centered on the criteria of a conventional family unit. “Other” is the last box: a category of people that have “fallen out” of all given possibilities. For example, a person sharing an apartment with a fellow student or co-worker; a grandparent hosted by a different family; or people in temporary living conditions. In *Dead Minorities*, here on view, we see a diagram delineating the mortality of male individuals in Brussels in 2006 cate-

gorized as being from a vaguely defined “minority,” and by their household position in which “other” exists as an equally vague category.

As Adam Kleinman has written about this work “these unconventional and logically complex points of comparison fuse the sensual (household textiles) with the abstract (record keeping) and the political (population management). Spinning her own domestic situation into these strands, Biscotti turned to the most recent census of the city in which she lives – Brussels, Belgium.”

R O S S E L L A B I S C O T T I b. 1978 Molfetta lives and works between Molfetta and Brussels. For the past decade she has been living and working between the Netherlands and her research sites. Biscotti is currently in residency at the Artists-in-Residence Berlin Programme, DAAD, Berlin (2018). Selected Solo Exhibitions: Kunsthau Baselland, Basel (2018); V-A-C Foundation at Gulag Museum, Moscow (2016), Museion, Bozen (2015), Haus Lange and Haus Esters, Krefeld, WIELS, Brussels and Sculpture Center, New York (2014) e-flux, New York and Secession, Vienna (2013), and CAC, Vilnius (2012). Selected group exhibitions: Contour Biennial 8, Mechelen; Moderna Museet, Stockholm and Stedelijk Museum, Amsterdam (2017), Swiss Institute in New York and Van Abbemuseum, Eindhoven (2016), Irish Museum of Modern Art, Dublin (2015), ICA London (2014), MAXXI, Rome, Witte de With, Rotterdam and Museu Serralves, Porto (2010). Biscotti has taken part in major international exhibitions including the 55th Venice Biennale and the 13th Istanbul Biennale (2013), DOCUMENTA 13 (2012) and Manifesta 9 (2012).

T E X T Rossella Biscotti and Antonia Alampi

09 A M I T H E O N L Y O N E W H O I S L I K E M E mixed media installation 2017
S A D D I E C H O U A

Saddie Choua makes new connections between found footage, audio fragments and literature taken from popular culture, films, TV reportages, and documentaries, giving rise to a flow of images that are at once highly recognizable and utterly alien.

Am I The Only One Who Is Like Me relates Western media stereotypes, right-wing political speeches, images of racialized violence, racist and segregationist propaganda and highly controversial characters of white feminist history such as Margaret Sanger, together with objects from her archive of books and elements of her own life – such as her background as an immigrant in Belgium. Here, Choua highlights the false presentations still so present in Western culture, and the feel-good metaphors they produce: they are figures of white myth, of white imagination.

Her work highlights the acts of otherness embedded in the pictures she presents, ones in which the white is the subject, while black history and identity is defined around the needs, the life-style and the history of the subject. As the artist herself asks: “How can we influence the structures of power that shape the images surrounding us?”

S A D D I E C H O U A b. 1971 Belgium lives and works in Belgium. Choua is a Belgian-Moroccan filmmaker, writer and mixed-media visual artist. A sociologist by education, who expanded her political critique of inequalities into the art and media domain, bridging art with her academic experience through political art of documentary, video installations, mixed media collage and short stories.

Her work often puts in the spotlight the racial/ ethnic discrimination, discrimination against women, colonialism, identity politics, in the tradition of Frantz Fanon, whose known as a radical existential humanist thinker on the issue of decolonization and the psychopathology of colonization, she also is aware of the fact that migrants don’t have any control over “their images.” Acknowledging this idea, Choua often works with images of migrants as shown in the media that are not “their images.” Those images create a fake perception of “the other” which creates at last estrangement and alienation.

Often starting from “documentary” material, visual or textual, the artist mixes it with fiction, literature, music, theater into a complex spatial event. Yet the challenge is to create “situations” which reveal the power structures behind the images we internalize and reproduce in society.

Her aim is to make the viewer critical by meta-documentary interventions and narrative deconstruction.

T E X T Antonio Mendes

10 T A B L E A U N O . 1 : F O R M S O F V I O L E N C E , M E A N S O F R E S I S T A N C E mixed media installation 2018
S A N D R A S C H Ä F E R

This multi-media installation “Tableau” examines power relations in a time of soft politics, and women’s struggles exemplified through architecture, film, poetry, strikes, and settlements. It aims to give visibility to a set of relations between Germany and Afghanistan by focusing on ties and narratives prior and subsequent to the Soviet invasion of Afghanistan in late December 1979. The installation creates a rhizomatic narrative in which the artist herself and her position act as a binder: her role as a filmmaker, but also as a German citizen who is granted exceptional “privileges” as a foreigner coming from Western society. Resembling a non-chronological report, the installation shows stills and excerpts from various films including clips from the film *Rabia-e Balkhi* (1974) by Daoud Farani, Mohammad Nazir, Toryalai Shafaq, Khalek A’Lil & Abbas Shaban, about Balkhi, an important figure of the new wave of Persian poetry; archive material such as an image of the reenacted of woman’s demonstration against the prohibition to work imposed by the Taliban, featured in the *Making of a Demonstration* (2004); and a passage featuring Daroud Farani, and the poetess Khaleda Forogh reading a poem by Rabia from Balkh in *Passing the Rainbow* (2007) realized by Schäfer together with Elfe Brandenburger in Kabul, an experimental

documentary that deals with performative strategies enacted by different Afghan women to undermine the gender norms in society.

S A N D R A S C H Ä F E R b. 1970 Altenkirchen, Germany lives and works in Berlin, Germany. Schaefer works with film and video installations including stills/photography. Often her works are based on longer researches and collaborations. Therein she deals with the production of urban and trans-geographical spaces, history and visual politics. She is interested in the margins, gaps and discontinuities of our perception of history, political struggles, urban and geopolitical spaces. Furthermore, she puts in her work a particular focus on the role of the camera and the visual regimes that are implicated in these visual technologies as well as their social role. Her PhD in Art at HfbK Hamburg focuses on situated militancy in visual and spatial politics. Her works were shown worldwide with recent exhibitions at the Berlin Berlinale Forum Expanded (2016, 2017); Depo, Istanbul; La Virreina, Barcelona; National Gallery of Art, Vilnius; Camera Austria, Graz; House of World Cultures, Berlin; Neuer Berliner Kunstverein, Berlin; neue Gesellschaft für bildende Kunst, Berlin; Center for Art and Media (ZKM), Karlsruhe; etc. Furthermore, she is an associated member of the feminist film distributor Cinenova in London.

T E X T Jasmina al-Qaisi

11 OPERATION SUNKEN SEA_BE-9-18 mixed media installation 2018 **H E B A Y . A M I N**

Invested in the power of technology to generate a new future for humankind, *OPERATION SUNKEN SEA* initiates a large-scale infrastructural intervention unparalleled in scale. A new era of human progress will be initiated through the draining and rerouting of the Mediterranean Sea to converge Africa and Europe into one supercontinent.

The operation promises to bring an end to terrorism and the migration crisis, provide employment and energy alternatives and confront the rise of fascism, all of which pose profound existential threats to our future. The project instills a fervent movement towards technocracy which takes a proactive stance with regards to the “reparation” of Africa and the Middle East by relocating the Mediterranean Sea within the continent.

Referencing and expanding upon early twentieth century techno-utopian visions, *OPERATION SUNKEN SEA* is an ongoing research by Heba Y. Amin that investigates all that is implied in a significant transformation of territorial constructs, and their impact on new geopolitical alliances and global politics and policies. By shifting the paradigm in a time of neo-fascist necropolitics, the project responds to the contemporary moment of political uncertainty in Europe, the unrest and collapse of nation-states in the Middle East and the neo-liberal failure of globalization in Africa. The “operation” – mimicking languages (political, architectural and generally cultural) of fascist regimes – instigates fantastical enterprises and inventions imbued

with ingenuity to produce a new vision for Africa and the Middle East. It pinpoints what could be attained by and for those most affected by the wars waged for oil, resources and power in the last century.

H E B A Y . A M I N b. 1980 Cairo, Egypt lives and works in Berlin, Germany. Heba Y. Amin received her Master of Arts degree in New Media Art and Interactive Design at the University of Minnesota. She is a lecturer at Bard College Berlin and doctorate fellow in Art History at Freie Universität.

Y. Amin’s work is embedded in extensive research and a studio practice that looks at the convergence of politics, technology, and architecture. Working with various media, her work investigates the impact of infrastructure on the human psyche through junctures, glitches and flawed memory. Her work highlights and engages with narratives of national sovereignty, often in contested territories and especially questions methodological assumptions embedded within Western historiography. She is particularly engaged in tactics of subversion and other techniques used to undermine systems as well as topics related to critical spatial practice.

Y. Amin has had recent exhibitions at the 10th Berlin Biennale, 15th Istanbul Biennale, Künstlerhaus Bethanien Berlin, the Museum of Modern Art in Warsaw, the Kunstverein in Hamburg, Berlin Berlinale 9th Forum Expanded Exhibition, and the IV Moscow International Biennale for Young Art. She also has an extensive repertoire in public speaking and has published several works.

T E X T Heba Y. Amin

12 TIME IN STONE (ORIENT) watch dial, found objects, mixed media and photograph, dimension variable 2018 **S A L W A A L E R Y A N I**

Salwa Aleryan’s practice is marked by an interest in observing minor and peripheral building phenomena. In this sequence of work made of photographs and found objects, we are unsure if we are looking at landscapes in the making, dated stones or surreal panoramas. We recognize the dials from their names, *ORIENT* and *CITIZEN*. When read aloud, the words return to their earlier meanings before their life as brands. Abacus-like forms support the photographs and act as a kind of “counting in the background.” The elements of these small scale compositions seem to bounce off each other, and together bring to mind Doreen Massey’s work on space being imbued with time “as the sphere of the possibility of the existence of multiplicity” and time “as the dimension of sequence.” We are left with the implications of both in defining the ways in which we live together. What is left of the citizens of Orient?

S A L W A A L E R Y A N I b. 1982 Sana’a, Yemen lives and works in Berlin, Germany. Salwa Aleryan’s work looks into sites, structures and their infrastructures, and lately traces notions of hope and promise in public and political setups. Through objects, sculptures, and installations, she evokes a physicality

that emerges from and as a gesture. Salwa holds an MFA from Savannah College of Art and Design and was a fellow at the 2014/15 Home Workspace Program at Ashkal Alwan in Beirut. She was an artist in residence at Künstlerhaus Bethanien, MASSAlexandria, OMI, and Dar al-Ma'mûn. Her work has been shown at Künstlerhaus Bethanien (Berlin), Werkleitz Festival (Halle), Biennale Jogja XII (Yogyakarta), and The Forgotten Bar Project (Paris) among others.

T E X T Lili Somogyi

13 S A N D Y S P E A K S AI chat platform, installation view 2017 A M E R I C A N A R T I S T

With the work *Sandy Speaks*, American Artist peers into the ongoing conflictual relationship between United States' law enforcement and its citizens – using a mixed methodology of artificial intelligence and online archival research. *Sandy Speaks* is a built around a script written in AIML (Artificial Intelligence Markup Language), which can be programmed to simulate conversation with a human individual.

Artist takes their cue from the egregious case of Ms. Sandra Bland, a 28 year old black American woman found hanged in a jail cell in Waller County, Texas on July 13, 2015, three days after being arrested during a traffic stop. After widespread protests critiqued the alleged cause of death and the violent methods used to arrest Ms. Bland, her death was ruled a suicide. Sandra Bland's arrest was watched online and on television by millions of individuals, yet the moment she entered the Waller County jail was the moment surveillance failed. The work looks into her transition from hypervisibility during her arrest to tragic invisibility at her time of death. Named after Sandra's eponymous video series *Sandy Speaks*, which was a politically engaged series of cell phone videos that Sandra filmed and released periodically over social media in the months prior to her arrest. By simulating conversation with a living individual, *Sandy Speaks* recontextualizes the legacy of Sandra Bland. It aims to continue her impetus of education through dynamic conversation. *Sandy Speaks* is a monument that is not stagnant, but rather an active and learning system that maintains what Sandra set out to perform. The nature of a bot is that it learns by receiving questions, and over time it increases its artificial intelligence. As such it represents the beginning of a larger conversation between the public and law enforcement.

A M E R I C A N A R T I S T b. 1989
Altadena, CA lives and works in Brooklyn, NY. American Artist is an interdisciplinary artist whose work extends dialectics formalized in Black radicalism and organized labor into a context of networked virtual life. Their practice makes use of video, installation, new media, and writing to reveal historical dynamics embedded within contemporary culture and technology. American Artist's legal name change serves as the basis of an ambivalent practice – one of declaration: by insisting on the visibility of blackness as descriptive of an american artist, and erasure: anonymity in virtual spaces where "American Artist" is an anonymous name,

unable to be googled or validated by a computer as a person's name. American attended the Whitney Independent Study program as an artist, and is currently a resident at Eyebeam. They have exhibited at The Kitchen (New York), the Studio Museum in Harlem, Museum of Contemporary Art Chicago, and have participated in group shows internationally. They have published writing in *The New Inquiry* and *New Criticals* and have had work featured in *Mousse*, *ARTnews*, *AQNB*, and *Huffington Post*. American is a co-founder of the arts and politics publication *unbag*.

T E X T American Artist, ed. by Olani Ewunnet

14 T H E P L A N E T S – C H A P T E R 3 2
video HD 00:05:11 2017 J A C K I E K A R U T I

The Planets–chapter 32 is a series of snapshots marking events highlighting milestones in exploration and innovation. They exalt men while also speaking of a history of technology and exploitation at a time of great anxiety and discovery.

The video begins with a dire prophecy captured through a radio broadcast to the ominous approaching set of footsteps. A striking image is that of the gasholder, a massive structure from the industrial age that has existed across the UK since the 1800's. Casting long shadows, these structures tell us about the passing of time but further remain a stain marking the country's contribution to the extended looting and intellectual pollution of Africa. At one instance a countdown suddenly commences and a rocket or missile is launched. It would seem that while we are eager to discover new worlds we are also keen on destroying existing ones. This fantastic journey is set inside a warehouse, an architectural nod to industrial structures and buildings as symbols of innovation and progress. *The Planets* is an interaction between science, technology and magic. It invokes different ideas of freedom through flight, the world of cinema, space exploration, communing with AI entities and the almighty book of Google that allows us access to infinite virtual worlds without bias.

J A C K I E K A R U T I b. 1987 Nairobi, Kenya lives and works in Nairobi. Her practice is largely experimental and employs the use of new media through drawings, video, installations and performance art. Her work is founded on ideas around knowledge production and accessibility as well as the depths of possibility enabled by radical imagination. Karuti is the 2017 recipient of the Young Artist Award at the Cape Town Art Fair, an alumna of the Gasworks residency program in London as well as Àsiko, a roaming Pan-African art school designed to redress the frequently outdated or non-existent artistic and curatorial curricula at tertiary institutions across Africa. She has participated in several exhibitions and residencies, both locally and abroad as well as multidisciplinary projects such as curating the *Out Film Festival-Nairobi* (2016–2018). In 2017 she established the online platform *I've Been Working on Some MAGIC* which seeks to engage Nairobi based visual artists in critical writing, collective

curatorial projects as well as sharing audiovisual material. She participated in Dak'Art 2018, the Dakar Biennale.

T E X T Jackie Karuti

15 W A L L P A P E R reprinted collages from the series *Neither Nor* (2014), *Palimpseste* (2016), *Nostalgia* (2011) A N N A B I N T A D I A L L O

In the wallpaper realized for the space of the S A V V Y Bar, the repetition of patterns taken from several previous work such as *Neither Nor* (2014), *Palimpseste* (2016) and *Nostalgia* (2011) created through both digital and analogue collage techniques, highlights the monotone features of visual stereotypes. The form of the wall paper refers to a space of domesticity in a humorous and at times nostalgic visual language, asking the viewer to ultimately “embrace life’s layers of contradiction” through these remixed physicalities of cultures.

A N N A B I N T A D I A L L O see 02 for biography.

T E X T Jasmina al-Qaisi

16 T H E D E N S I T Y O F T H E T R A N S - P A R E N T W I N D acoustic installation 00:39:00

Sound processing and production: Andrea Blanco

Production assistants: Claudia Ciacciofera

and Francesco Teodoro 2016–2017 T H E S U N

A M P H I T H E A T E R installation made of cardboard boxes, metal, Kuba Shoowa textiles and Sardinian textiles 2018 M I C H E L E C I A C C I O F E R A

Michele Ciacciofera brings together two interrelated works for this exhibition: the sounds of a boat crossing the Mediterranean Sea acts as a background noise – a mix of human voices, sea and on-board technology – to an installation of cardboard boxes becoming an amphitheater, in which humanoid metal structures hold together several pieces of traditional tapestries from both Sardinian and Congolese origins, the first designed by the artist and the latter being a part of his archive.

The sonic experience of *The Density of the Transparent Wind* engages us with the artist’s own idea of a Mediterranean Sea, one that could exist without borders and instead that acts as a central point for transhistorical cultural connections. An inspiration to this project is Hermann Sorgel’s *Atlantropa*: a plan he developed between the 20s and 1952, year of his death, to unite the European and African continents by sinking the Mediterranean Sea.

The installation *The Sun Amphitheater* is a structure made of cardboard boxes. At its centre, as the artist writes, is a “human symbolic structure that appears as dancing into the amphitheater’s boundaries while presenting traditional tapestry as flags of a culture that will never need borders.”

These works speak of the socio-cultural-political structures that are in power at a time when “unscrupulous and indifferent political leaders are using the Mediterranean basin as an amphitheater where to play

the most spectacular games of horror,” ultimately, not so different from the horrors perpetuated by the ancient Roman elites who filled their amphitheatres with violence to entertain the masses.

M I C H E L E C I A C C I O F E R A b. 1969

Nuoro on the island Sardinia, raised in Sicily lives and works in Paris, France. Ciacciofera has always been invested in the relationship between human existence and the natural world. Using a variety of artistic approaches, including sculpture, painting, drawing, sound, installation, video and theater, he freely combines media and methods in his exploration of anthropology, nature, history, mythology, politics, and humanity. In 2017 in *The Density of the Transparent Wind*, he used sound to interrogate the Mediterranean, tracing ways in which it defines and shapes human experiences, borders and social lives. His 2016 installation *Janas Code*, incorporates old tables, tapestry, ceramic, fossils, drawings, honeycombs and other materials. This work is a magic mental reconstruction of an archeological site linked to the neolithic funeral structures he studied at length in Sardinia. Here these are recorded as the houses of the fairies of popular legend now transmitted solely through art and literature.

A conceptual artist at heart, Ciacciofera is concerned first and foremost with the subject, narrative, and feeling that he wishes to convey, with the materials, drawn from a host of sources – following the concept. He constantly calls upon his background in political science, keen interest in environmentalism, and fixation with individual memory, folding in research, activism, and his own subjective reality to create poetic experiences.

T E X T Antonio Mendes

17 O N M O N U M E N T A L S I L E N C E S

two sculptures 2018 commissioned by

Extra City Kunsthall, courtesy of Apalazzo Gallery, Brescia

I B R A H I M M A H A M A

On Monumental Silences is a project that engages with the racist and colonial legacy of many monuments still standing in public space in many cities of the globe. It takes as a starting point the infamous sculpture of Father Constant de Deken, one of the most violent images still present in the City of Antwerp’s public space and encompassing in it all the selling points of colonial ideology. Ibrahim Mahama made two sculptures: one is a copy of the sculpture of De Deken in rubber, a material that symbolises Europe’s exploitation of its colonies; the other is a reimagined version of it in clay, a material that is usually used only to make temporary models, that here speaks of the necessity to continue questioning monuments on a permanent basis. This reimagined version took on its new form during a performative intervention by the artist together with the public, in the context of a moderated debate with historian Omar Ba. The sculpture has thus been recreated as a future monument that holds a critical position with respect to the original monument of Father De Deken. History thus becomes something malleable that

can be acted upon. The two images face and challenge one another, proposing that it is in this zone of contact, between gazes, that a process of healing, of understanding each other, may be achieved. In this sense, the project is not interested in addressing the past, but in disrupting the racist image ontology, the regime of visibility that lives on its legacy.

I B R A H I M M A H A M A b. 1987 lives and works in Accra, Kumasi and Tamale Ghana. Mahama uses the transformation of materials to explore themes of commodity, migration, globalization and economic exchange. Often made in collaboration, his large-scale installations employ materials gathered from urban environments such remnants of wood and textile or jute sacks, which are sewn together and draped over architectural structures. Mahama's interest in material, process and audience has led him to focus on jute sacks in particular since they are synonymous with the trade markets of Ghana where he lives and works. Fabricated in Southeast Asia, the sacks are imported by the Ghana Cocoa Boards to transport cocoa beans but end up as multi-functional objects used for both the transportation of food and commodities and for many daily chores around the home. "You find different points of aesthetics within the surface of the sacks' fabric" Mahama has said. "I am interested in how crisis and failure are absorbed into this material with a strong reference to global transaction and how capitalist structures work." His work has appeared in international exhibitions including documenta 14, Athens and Kassel (2017); *All the World's Futures*, 56th Venice Biennale, Venice (2015); *Artist's Room*, K21, Düsseldorf (2015); *Material Effects*, The Broad Art Museum, Michigan (2015); *An Age of Our Own Making*, Kunsthal Charlottenborg, Copenhagen and Holbaek (2016); and *Fracture*, Tel Aviv Art Museum, Israel (2016)

T E X T Antonia Alampi

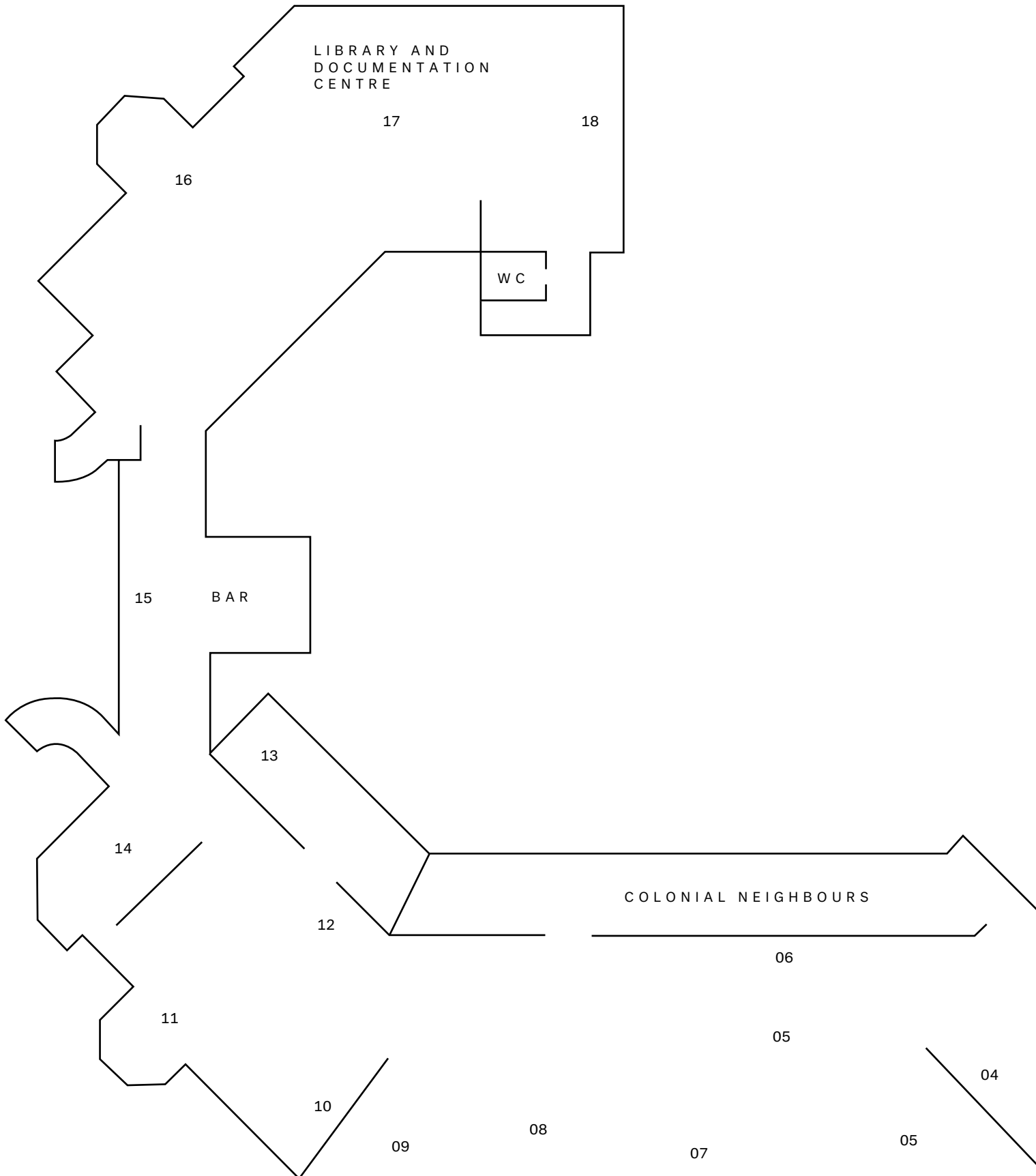
18 THE ABC OF RACIST EUROPE
32 colored pages 2017 DANIELA ORTIZ

Through her work, Daniela Ortiz aims to generate visual narratives in which the concepts of nationality, racialization, social class and gender are explored in order to critically understand structures of colonial, patriarchal and capitalist power. *The ABC of racist Europe* is a children's book in English – free to download online – taking the form of an Alphabet in which different words, images and phenomena are scrutinized and explained through both their Eurocentric and white-centric interpretation and through their anti-colonial and anti-racist alternatives. The book addresses the European migratory control system and its connection with coloniality and colonialisms by engaging also with several figures of antiracist and anticolonial resistance, usually absent from Western school bibliographies. In the fashion of "being and not being" of Frantz Fanon, coloniality meets language and gives an ABC on how to understand certain words, concepts and phenomena depending on the body we occupy or the nationality we have.

D A N I E L A O R T I Z b. 1985 Cuzco, Peru lives and works in Barcelona, Spain. Through her work Ortiz aims to generate visual narratives in which the concepts of nationality, racialization, social class and genre are explored in order to critically understand structures of colonial, patriarchal and capitalist power. Her recent projects and research revolve around the European migratory control system, its links to colonialism and the legal structure created by institutions in order to inflict violence towards racialized communities. Recently her artistic practice has turned back into visual and manual work, developing art pieces in ceramic, collage and in formats such as children books in order to take distance from eurocentric conceptual art aesthetics. Besides her artistic practice she gives talks, workshops, do investigation and participate in discussions on Europe's migratory control system and its ties to coloniality in different contexts.

T E X T adaptation of Daniela Ortiz by
Jasmina al-Qaisi

FLOOR PLAN



00 TIMELINE hand-drawn
BORIS DEWJATKIN AND
CHRISTOPHER KRAUSE

01 NEW CARTOGRAPHIES
excerpts from Chimurenga Chronic 2015-[ongoing]
CHIMURENGA

02 MAPS video 01:11 2012
ANNA BINTA DIALLO

03 MICROCOSMOS part of *Recollections*
and ceramics sculptures 10×6 cm uniques
2017-2018 THE RETURN part of *Recollections*
sculpture unique Special thanks to
Jean Louis Nicod (bespoke wood carved pieces)
DIMITRI FAGBOHOUN

04 BORDERS 2000 video sculpture 1999-
2000 ANNA LÍNDAL Courtesy of Art & Public,
Geneva, Switzerland

05 MY NAME IS BELISARIO
sound piece 2017 FLIGHT # 32 - 42
pen, pencil, graphite and carbon on paper perspex
frame 2016-[ongoing]
HORIZONTAL ENGAGEMENT
aluminium and copper table 2015-[ongoing]
THE M clothbound artist's book of inkjet prints and
original drawings on paper edited and introduced by
Oscar Murillo essay by Belisario Caicedo-Florez
2015-[ongoing] OSCAR MURILLO

06 ESTONIAN RACE digital C-type
photograph 29,7×42 cm 2010-2011
TANJA MURAVSKAJA

07 THEY DON'T CARE ABOUT US
series of photographic portraits
Baryt print crumpled 50×60 cm and 24×30 cm 2016
MAHIR JAHMAL

08 10×10 (DEAD MINORITIES)
jacquard-woven textiles and metal structure (steel)
2014 ROSSELLA BISCOTTI

09 AM I THE ONLY ONE WHO
IS LIKE ME mixed media installation 2017
SADDIE CHOUA

10 TABLEAU NO. 1: FORMS
OF VIOLENCE, MEANS OF
RESISTANCE mixed media installation 2018
SANDRA SCHÄFER

11 OPERATION SUNKEN SEA_BE-9-18
mixed media installation 2018 HEBA Y. AMIN

12 TIME IN STONE (ORIENT)
watch dial, found objects, mixed media and photograph,
dimension variable 2018 SALWA ALERYANI

13 SANDY SPEAKS AI chat platform,
installation view 2017 AMERICAN ARTIST

14 THE PLANETS - CHAPTER 3 2
video HD 00:05:11 2017 JACKIE KARUTI

15 WALLPAPER reprinted collages from the
series *Neither Nor* (2014), *Palimpseste* (2016), *Nostalgia*
(2011) ANNA BINTA DIALLO

16 THE DENSITY OF THE TRANSPARENT WIND
acoustic installation 00:39:00
Sound processing and production: Andrea Blanco
Production assistants: Claudia Ciacciofera
and Francesco Teodoro 2016-2017 THE SUN
AMPHITHEATER installation made of card-
board boxes, metal, Kuba Shoowa textiles and Sardinian
textiles 2018 MICHELE CIACCIOFERA

17 ON MONUMENTAL SILENCES
two sculptures 2018 commissioned by
Extra City Kunsthal, courtesy of Apalazzo Gallery, Brescia
IBRAHIM MAHAMA

18 THE ABC OF RACIST EUROPE
32 colored pages 2017 DANIELA ORTIZ

01

00

EXIT
PLANTAGENSTRASSE

02

03

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

savvy-contemporary.com
facebook.com/savvyberlin

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 Alampi Jasmina al-Qaisi Lynhan Balatbat-Helbock Bona Bell Marleen Boschen Federica Buetti Pia Chakraverti-Wuerthwein Olani Ewunnet Raissa Galofre Johanna Gehring Anna Jäger Kimani Joseph Laura Klöckner Cornelia Knoll Kelly Krugman Nathalie Mba Bikoro António Mendes Kamila Metwaly Wilson Mungai Arlette-Louise Ndakoze Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Jeff Obiero Beya Othmani Elena Quintarelli Marleen Schröder Jörg-Peter Schulze Lema Sikod Lili Somogyi Jorinde Splettstößer Laura Voigt Elsa Westreicher

D E S I G N Elsa Westreicher

F O N T S Grow (through a generous partnership with DINAMO Foundry, abcdinamo.com) Neutral (carvalho-bernaeu.com)

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