

E C O L O G I E S
O F D A R K N E S S :
B U I L D I N G G R O U N D S
O N S H I F T I N G
S A N D S

I N C A N T A T I O N S
25.01.-26.01.2019

W I T H Hera Chan Xiaoshi Vivian Vivian Qin Alexis Chan Dilar Dirik Övül Ö. Durmusoglu Jeannette Ehlers Giovanna Esposito Yussif Karina Griffith Shuruq Harb Juliana Huxtable Olivier Marbœuf Ana Vaz Jota Mombaça Valeria Montti Colque Pallavi Paul Luiza Prado de O. Martins Sepideh Rahaa Tara Transitory & Nguyen Baly Airi Triisberg Mikey Woodbridge & Lucio Vidal

C U R A T O R S Elena Agudio Nathalie Anguezomo Mba Bikoro Federica Bueti
I N C O L L A B O R A T I O N W I T H Kelly Krugman Kamila Metwaly
P R O J E C T C O O R D I N A T I O N Jörg Peter Schulze Lema Sikod
C O M M U N I C A T I O N Anna Jäger
G R A P H I C D E S I G N Elsa Westreicher Lili Somogyi

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

Gefördert durch:


C O N C E P T

when the memories started to come, we were untrained, we didn't even know how to tell each other what was happening. Eventually we would learn to share what went on while we were sleeping with all the specificity we had reserved for waking life. but at that time, when the memories came back, we were only starting to know.

Alexis Pauline Gumbs: *M Archive. After the End of the World*

You are cordially invited to a series of conversations, performances, presentations that investigate the politics of transmission, listening and visibility; reflecting upon the possibilities of forming networks of international solidarity, by sharing knowledges, histories and practices of resistance. Over the course of a two-day public programme of Incantations, we will draw on some of the central threads that have emerged during the two-year research-project *We Who Are Not the Same*. This project questioned existing feminist politics through a decolonial feminist lens while experimenting with and reflecting on the possibilities of building grounds "on shifting sand", as Maya Angelou powerfully writes in her poem.

Considering the need to sit and talk, share, name, resist, build viable forms and constellations of solidarity, we would like to create a space where we can make time for one another, share each other's experience and struggles, think together, collectively reflect on how to listen to each other (a quest we have been challenged with repeatedly); how to facilitate forms of transmission; produce echoes and resonances. How do we enable the transmission of affects such as longing and desire as well as shared precariousness and distorted histories? How does contemporary art become a space where such a dialogue can take place, changing our attitude toward the world?

P R O G R A M

FRIDAY 25.01.2019

16:00

Introductory remarks by the curators of the project: Elena Agudio, Nathalie Anguezomo Bikoro, Federica Bueti and the team of *We Who Are Not the Same*.

16:30–20:00

TO BECOME FLUENT IN EACH OTHER'S HISTORIES
A GATHERING AND CONVERSATION
with DILAR DIRIK
ÖVÜL DURMUŞOĞLU
GIOVANNA ESPOSITO YUSSIF
KARINA GRIFFITH
SEPIDEH RAHAA AIRI TRIISBERG
During this first afternoon, we want to continue, expand and extend a conversation which took place in Helsinki in October 2018 during a feminist retreat co-organized by curator Giovanna Esposito Yussif, Goethe Institute director Isabel Hölzl and *We Who Are Not the Same* / S A V V Y Contemporary. The gathering both succeeded and failed in addressing and acting upon some of the central questions that brought us to gather together to practice and reflect on the feminist politics of listening and the possibilities of feminist forms of solidarity. In the spirit of decolonial feminist thinkers Chandra Talpade-Mohanty and Jacqui Alexander, for whom building feminist alliances implies becoming fluent in each other's histories, we would like to facilitate a conversation on the possibilities of building common grounds and feminist forms of solidarity. How do we open channels of transmission? How do we create new 'commons' in the name of revolutionary struggles across race, class, gender, ability, age and sexuality? What are the challenges and how can we build the ground for new forms of solidarity? With these questions in mind, we have invited some of the womxn who had taken part in the Helsinki retreat as well as new guests to join us for an afternoon of presentations and conversations with writer and activist of the Kurdish Women's Movement, Dilar Dirik; writer and curator Övül Durmuşoğlu; curator and writer Giovanna Esposito Yussif; artist and curator Karina Griffith; artist Sepideh Rahaa; and curator and writer Airi Triisberg.

Conversation moderated by the curators Elena Agudio, Nathalie Anguezomo Bikoro, and Federica Bueti

20:30–22:00

THE WEEDS BECAME LONG
GRACEFUL GRASSES
Dinner and Lecture Performance by LUIZA
PRADO DE O. MARTINS

Food is a form of invocation. Through its smells, tastes, and textures we are able to relive experiences and memories; to celebrate the dead, and the living. In this performance-dinner we will share dishes prepared with ingredients that lead a double life: they are known food sources, whilst also being used in herbal preparations used for birth control and abortion. The dishes served will be safe, not meant to provoke any adverse effects on those pregnant or those who are planning a pregnancy; rather, they are meant to nurture conversations on the medicalization of bodies, notions of 'radical care,' the poetic dimensions of herbal remedies, and a re-centering of indigenous and folk knowledges.

The dinner will be accompanied by a performative storytelling, where the artist will start unravelling some of these threads through the story of a semi-fictional garden of abortifacient plants located in the Quinta da Boa Vista park in Rio de Janeiro – originally Tamoio land, which later on became the seat of the Portuguese empire. The National Museum, recently destroyed by a fire, is also located in the park – further embroiling the threads that trace the complicated history of colonialism and the production of knowledge tied to that place. These stories unfold through the eyes of two women, Julia and Julieta, who first start sowing the garden at the beginning of the 20th century, and of those who continue this endeavor – until the night of the fire. By opening up these narratives, the artist seeks to offer threads for materializing alternative presents and futures, and enunciate possibilities for counter-hegemonic politics of care and solidarity.

26.01.2019 SATURDAY

OUR TOOLS WERE RUDIMENTARY,
YET WE PRESSED ON¹: ON
DESIRE, REFUSAL, TRANSMISSION
AND PRACTICES OF HEALING

we undertake to heal ourselves
with the presence of others
gathering the urge to be together
black peace is a kind of dreaming
inside the scale of our work
finding in our heart

¹ The title is borrowed from Kara Walker's exhibition, *Insurrection! (Our Tools Were Rudimentary, Yet We Pressed On)* at the Solomon R. Guggenheim Museum, New York, 2002.

a means, or completion of means
as invitation
Simon White

In our journey so far we have been deeply inspired by decolonial feminist practices and politics invested in the power of imagination, of art and poetry as a space for collective poetic investigation in the spirit of Fred Moten's claim that "poetry investigates new ways for people to get together and do stuff in the open, in secret." As a potentially collective practice invested in the improvisation of new forms of sociality, our openly secret poetics of investigation into darkness, transmission, ecological thinking, refusal and radical negation, healing and destructive care explore intersectional feminist queer poetics which attend to the visibility work necessary to end white supremacist's politics of obfuscation.

We invoke darkness as both a repository of experiences and feelings, emotions and histories; a space of resistance within the capitalist colonial politics of visibility. In darkness, we listen and narrate, open channels of transmission, work on and against dominant ideologies, alter our perception of the world, gathering the urge to be together.

15:00
Welcome by the curators

15:10–15:30
AN ECOLOGY OF DARKNESS :
ATTENTIVE ERRANTRY
Talk by OLIVIER MARBŒUF
Under the umbrella term 'ecology of darkness', for many years I've accumulated attempts to give shape to the figures that skulk at the edges of the night. How can I develop an awareness of presences and practices without unmasking them, or revealing them in a harsh light? How can I activate forces without capturing them, simplifying them, reifying them, without seeing them? The body of the witness is in question here, in its capacity to receive without understanding, to tell a tale by with poetic ambiguity, to let itself become an echo chamber. The body of she/he who walks along the contours of shadow, at the edge, on matter that trembles at the divide between two environments. The sound of this matter will only become audible when it is transformed into a Creole tale, a witch's fable, which welcome and set vibrating the multitude of voices hidden in the folds of History. I will come back to this movement of words, spiraling around shadow, as well as the concept of attentive errantry, which presumes the baroque manner of animating a world through sound, repetition, echo, vibration, composition, enigmas. A movement that establishes the oral tradition as the privileged place of darkness.

T E X T B Y Olivier Marbœuf

15:40–16:00
BLACK MATTER
Performance by JEANNETTE EHLERS
Black Matter is a performance in which the artist will inflate a giant black balloon on to which high-tempo, flickering images of black culture are projected. *Black Matter* is a celebration of black arts, life and culture as well as a warning about new agendas.

16:05–16:35
BEING WITH SOUND THROUGH THE
TENSION OF DESIRE
Performance and Conversation with TARA
TRANSITORY & NGUYEN BALLY &
KAMILA METWALY
A conversation with the artists Tara Transitory & Nguyen Baly and curator Kamila Metwaly on sound, desire, and the politics of transmission in the practices of the two artists/musicians, followed by the sound-movement performance *Being With Sound Through The Tension Of Desire*. Two bodies will compose, perform and deconstruct sound through the use of touch as a primary compositional element, asking itself in the process – how touch can be decolonized and reclaimed as a form of care, connection and transmission, a positive reinforcement, a constructive act that surpasses the purely physical spheres, an act which in such a context is undeniably political. *Being With Sound Through The Tension Of Desire* is a work that attempts to reappropriate touch and to celebrate inter-dependency, vulnerability, closeness, disorientation, and trust, as forms of collective decolonial resistance.

B R E A K

16:45–17:30
THE DREAMS OF CYNTHIA
Conversation with PALLAVI PAUL

Pallavi Paul presents a part of the piece published in the Hearings Journal, made for Contour Biennale. This is an exchange between the film and the poem.

17:35–18:15
THE WHITE ELEPHANT
FILM SCREENING AND
S H U R U Q H A R B
Conversation with
The White Elephant (12min.), 2018, is an experimental video loosely based on the adventures of a Palestinian teenager coming to grips with her angst within the political climate of the Oslo Accords in Palestine in the 1990s. Narrating a story of lies amongst thieves, the confessional and at times darkly humorous video, projects a confrontational gaze onto the landscape through acts that transgress political boundaries and explore personal desires. The screening will be followed by a conversation with writer and co-curator of the program Federica Bueti.

18:15–18:45
TO OUR FUTURE ANCESTORS
LECTURE PERFORMANCE BY
OLIVIER MARBŒUF AND ANA VAZ
Two voices in the dark. Dimensions of a territory emerge from oral fragments around the receding exclusion zone, following the nuclear accident of 2011 in Fukushima, Japan. Both factual and speculative, these fragments progressively give way to others. "To our future ancestors" is a literary attempt at sensing a film to come, a narrative experiment for a cinema which we image without images – a film in the dark.

18:45–19:45
Dinner break in the gallery space at SAVVY
Contemporary

19:45–20:15
MOLNSKOGEN / CLOUD FOREST
Performance by VALERIA MONTTI
COLQUE with IDA LOD (voice and violin)
DAVI HEIKKINEN (live electronics)
SAFIYE BAHADIRO (voice and performance),
CARLOS MARTINEZ
EDWIN NORDLUND
ANDRES ARANGO LOPEZ

Cloud Forest
The little dreamer comes walking
He is handsome
A well-dressed man
Sits down and fish
One night without stars in loneliness
He fishes dreams
Every human being is a universe
His body is his planet
He sees the other planets but they don't see him
Just a black dark wild cloud they see
The mountain stands motionless
The dreamer walks around on his planet
Around and around
How should they ever see him
The planet is hard as stone
A black dark cloud embraces him
As if a monster is carrying him
Or is it his shadow
Or A mother who rocks her child
The only one who sees him is the night
The night is singing for him
Her voice caresses him tenderly
He falls in love with the night
There is the dream!
Lays down at the foot of the mountain
On his bed of suitcases
Feeling the drops of rain in the face
Ready to travel
Over mountains
Desert
Forests

Crossing galaxies and the universe
Ready to dream
The mountain is watering him
One day he will be a beautiful flower
Falls asleep
The mountain shoots forward skjuter fram?? at
him in his journey
The sun wakes up
The mountain is playing with the sun in the sky
It smells good
Cloud branches in the horizon
Suddenly there, the dream sparkles
The clouds rays
Seeds grows from the darkness
The most beautiful rose
Molnskoogen (Cloud Forest)

The performance *Molnskoogen (Cloud Forest)* is a transformative journey about motherhood, social heritage, darkness and a little boy followed by a black dark cloud aslike if a monster is carrying him forward. Or is it his own shadow? It might be his mother that rocks him meanwhile the night is singing to the boy. One day he will be a flower protected by mountains and tree trunks.

20:20–21:00
PROTECT YOUR REFUSAL
Reading Session by JOTA MOMBAÇA

A reading session composed by Jota Mombaça as the first draft of a text yet to come. It will be divided in three episodes:
1. EXTINCTION / MISCEGENATION
2. THE EPISTEMICIDE THAT REQUIRES US TO TALK
3. SECRET / NUTRITION

21:05–21:45
UNDEAD UNBORN
Concert/ Incantation by MIKEY.
WOODBRIIDGE & LUCIO VIDAL

If you are reading this, then we have entered a sphere of potential together. If this text has found you, then *UndeadUnborn* will be a vessel that takes you to the roots of this sphere and into its fullness. Here there are songs and sounds escaping songs, nameless vibrations to unwrite the death sentences handed down by rigid geometrical gender. Here, identity is not what you are called, but what you do. If you allow *UndeadUnborn* to happen to you, then it will recalibrate the calcified masculine and feminine; it will return them to the zero state, to the unborn, to the eternal balance, to the undead. These are songs to make a place in the world for beings without place in the world. These are dances to raise the dead and to wrap a body around those things that are alive everywhere beneath our vision.

B I O G R A P H I E S

21:50–22:30

SEVEN SISTERS: GLOBAL MERMAID SIGHTINGS

Performance featuring HERA CHAN & XIAOSHI VIVIAN VIVIAN QIN & ALEXIS CHAN

Miss Ruthless International presents *Global Mermaid Sightings*, a chapter of *Seven Sisters* devoted to irrevocable transformation featuring Alexis Chan, Hera Chan, Nhu Duong, and Xiaoshi Vivian Vivian Qin. Following the 2004 Indian Ocean earthquake and tsunami, reports of mermaid carcasses washed up on the shores of Indonesia went viral. Still disputed, many now believe the circulated images were stitched-up hybrids made by American P.T. Barnum as early as 1822. These Feejee Mermaids were made from the upper bodies of apes and the lower bodies of fish. On the one-year anniversary of the 2011 Tohoku earthquake and tsunami, Yoko Tawada published *The Island of Eternal Life*. In it, Tawada wrote of the search for a passageway to Japan. Hearing of a rumour that a travel agency operating out of the back room of a vegetable shop in Manhattan's Chinatown still sold tickets in cash, the character travels there only to find that it has disappeared. And, "as there was nothing more I could do, I bought some Japanese food that had been flown in from California and went back to Germany. The suitcase I travelled with seems to have disappeared forever."

22:45–00:45

Music Performance by JULIANA HUXTABLE

ALEXIS CHAN – known as Soda Plains – is a musician, composer and producer born in Hong Kong and raised in the West Midlands, UK. He has released for Amnesia Scanner's label Black Ocean and London-based Liminal Sounds, with the majority of his works being self-released. His 2018 mixtape *Reconcile* follows suit, with the solo artist's release following Ian Isiah's *Shugga Sextape Vol. 1* which features productions by Soda Plains. Chan has been commissioned to compose for DAZED, Kendall Jenner, Nike, Acronym, Nhu Duong, and Native Instruments among others. He has performed sets for the likes of Rick Owens, Nhu Duong AW17, Melt Festival, PAF Festival, PAN / Codes, Boiler Room, and Rinse. Collaborators include Organ Tapes, Ian Isiah, and Negroma. In 2017, Soda Plains and Negroma developed a multimedia project titled *In Tongues* – performed at CTM Festival Berlin with an original score by Soda Plains.

HERA CHAN is a curator and writer based in Kowloon. She currently curates public programmes at Tai Kwun Contemporary. Committed to sustaining networks of solidarity and building media infrastructures, she acted as director/curator of *Videotage* in Hong Kong from 2017 to 2018. She is co-founder of *Atelier Céladon* in Montreal, speaking with diasporic peoples to socially engineer a future that is already possible. Otherwise, she has worked as a researcher for the SEACHINA Centre and community journalist. She has curated exhibitions and public programmes at Para Site, Spring Workshop, the Ullens Center for Contemporary Art, and SBC Gallery of Contemporary Art. In collaboration with Xiaoshi Vivian Vivian Qin, she is the recipient of the *All the Way South* exchange programme as hosted by the Times Museum, to investigate 'bad sound' and everyday sonic warfare in Havana and Guangzhou.

DILAR DIRIK is an activist of the Kurdish Women's Movement. She wrote her PhD at the University of Cambridge, Department of Sociology on the struggles for autonomy and freedom in Kurdistan.

ÖVÜL Ö. DURMUSOGLU is a curator, researcher and writer based in Berlin working in the intersection of contemporary art, politics, critical and gender theory and popular culture. She is currently a visiting curator at Kunstuniversität Linz. Durmusoglu has worked as one of the curators for *Volksfronten steirischer herbst* 2018 edition in Graz. She was a guest professor for curatorial theory and praxis in Nuremberg Fine Arts Academy in 2017. In the past, she acted as the artistic director of the festival *Sofia Contemporary 2013*

titled as *Near, Closer, Together: Exercises for a Common Ground*; curated programs for 10th, 13th and 14th Istanbul Biennials; coordinated and organized different programs and events at Maybe Education and Public Programs for dOCUMENTA (13). As the director/curator of YAMA public screen in Istanbul, she commissioned works by Banu Cennetoglu, Pilvi Takala, and Isil Egrikavuk. Among the recent exhibitions she curated are *A World of Ten Thousand Things*, Pi Artworks Istanbul (2018), *Brief Flashes Against A World (Languages of Future)*, Kunsthal Extra City, Antwerp (2017); *The Finger That Shows The Moon Never Moons*, Dan Gunn Berlin (2017); *Future Queer* in ARK Kultur Istanbul (2016).

JEANNETTE EHLERS (Denmark/Trinidad) is a Copenhagen-based artist of Danish and Trinidadian descent whose practice takes shape experimentally across photography, video, installation, sculpture and performance. She graduated from The Royal Danish Academy of Fine Arts in 2006. Ehlers' work often makes use of self-representation and image manipulation to bring about decolonial hauntings and disruptions. These manifestations attend to the material and affective afterlives of Denmark's colonial impact in the Caribbean and participation in the Transatlantic Slave Trade—realities that have all too often been rendered forgettable by dominant history-writing. Ehlers insists on the possibility for empowerment and healing in her art, honoring legacies of resistance in the African diaspora. On 31 March 2018 she unveiled *I Am Queen Mary*, a public sculpture project in collaboration with La Vaughn Belle, KAS, Cph, DK. Her works have been shown at Maxim Gorki, Berlin; Frost Art Museum, Miami; CAMP, Copenhagen; Wallach Art Gallery, NYC; AROS, Aarhus; MOLAA, Los Angeles; The Black Diamond, Copenhagen; International Slavery Museum, Liverpool; The McKenna Museum of African American Art, New Orleans; Nikolaj Copenhagen Contemporary Art Center, Copenhagen; Dak'Art, Dakar; Pérez Art Museum Miami; Parisian Laundry, Montreal; Ballhaus Naunynstrasse, Berlin; Museo Del Barrio, NYC.

GIOVANNA ESPOSITO YUSSIF is a curator and researcher with a background in art history, museology, and critical theory. In the past years she has focused her praxis on collective models of inquiry, exercises of criticality, and processes of dissentient imaginations. She is currently co-curating the Pavilion of Finland at the 58th Venice Biennale with the Miracle Workers Collective. Since 2011, Giovanna has shared a collective practice with David Muoz devising NÆS - Nomad Agency/Archive of Emergent Studies, a collective-connective research studio that stands for the recognition of nomadity as a non-linear condition

that characterizes knowledge production and reproduction. As a study, it exposes that epistemological and ontological configurations are interdependent to their collective socialized dynamic circulation, claiming the political space of research as the right to know and the right to imagine together.

K A R I N A G R I F F I T H 's films and installations explore the themes of fear and fantasy, often focusing on how they relate to belonging. Her interests include exploring the intricacies of identity and the immigrant perspective while acting as a record of her family's unique way of Caribbean Patois storytelling. In 2017 she curated the 3-month long festival *Republik Repair: Ten Points, Ten Demands, One Festival of Reparatory Imaginings from Black Berlin*. Inspired by CARICOM's 10 point plan for Reparatory Justice, the festival invited over 100 artists, performers and community leaders to interpret the 10 points through theatre, performance, installation, film and panel discussions and create a living manifesto for Black citizenship in the city. Griffith's work has been show at the juried show *Emergence 2014: International Artists to Watch* at Galerie Mytris, *the Normal Null/learn to swim* exhibition (curated by Sibylle Hofter and Sven Eggers), the Institut für Alles Mögliche (with Bettina Semmer, Patricia Grove and Nine Yamamoto) and has screened at the Lausanne Underground Film & Music Festival, the Antimatter Media Arts Festival and the Trinidad and Tobago Film Festival among others. She is a PhD candidate at the University of Toronto's Cinema Studies Institute where her research on Black authorship in German cinema interacts with theories of affect, intersectionality and creolization. She has written for *Women in German Studies' Special Online Section on Race and Inclusivity*, Berlin Art Link and Shadow & Act. She is currently the artist-in-residence at DISTRICT Berlin and the recipient of their Decolonizing '68 Studio Grant.

S H U R U Q H A R B is a visual artist and writer based in Ramallah, Palestine. Her work has been exhibited locally and internationally. *A Book of Signatures*, a mixed media installation collected 250 signatures from different individuals named Mohammad in Palestine and was exhibited at Ikon Gallery, 2010, and Istanbul Biennial, 2011; *All The Names*, a public installation about Ramallah's street names was part of *Wein ala Ramallah* Festival, 2011. She was a contributing editor to *A Prior Magazine's* latest issue *Picasso in Palestine*, she is also co-founder of *ArtTerritories*, an online publishing platform.

J U L I A N A H U X T A B L E b. Bryan-College Station, Texas, 1987. She attended Bard College, Annandale-on-Hudson, New York, where she studied art, gender studies, and human rights. In her work, Huxtable explores the intersections of race, gender, queerness, and identity. She uses a diverse set of means

to engage these issues, including self-portraiture, text-based prints, performance, nightlife, music, writing, and social media. Huxtable does not privilege any method over another, and the lines between different forms of her work are often fluid. This destabilization of creative categories is in accordance with her larger project. Whether inserting her own image in landscapes inspired by the African American religious sect Nuwaubian Nation or including the iconic "Protest" section of the jazz album *We Insist! Max Roach's Freedom Now Suite* (1960) in a DJ set, Huxtable critiques existing social norms and categorical distinctions while indicating alternate, more hopeful possibilities. Huxtable tours internationally as a dj and her work within the visual arts has been featured in group presentations at MoMA PS1, New York (2014); *White Columns Annual*, *White Columns*, New York (2014); *"Take Ecstasy with Me"*, Whitney Museum of American Art, New York (2014); *Frieze Projects*, London (2014); and 2015 Triennial: *Surround Audience*, New Museum of Contemporary Art, New York (2015); among other venues. She lives and works in New York.

O L I V I E R M A R B Œ U F is a writer, storyteller and curator. He founded the independent art centre *Espace Khiasma* (www.khiasma.net), which he has been running since 2004 in Les Lilas, at the outskirts of Paris. At Khiasma, he has developed a programme addressing minority representations through exhibitions, screenings, debates, performances and collaborative projects across the North-East of Paris. Since 2017, Khiasma has merged into an experimental platform, exploring ways of creating a place collectively and developing an online radiophonic tool, *R22 Tout-Monde* (www.r22.fr). Interested in the different modalities of transmission of knowledge, Olivier Marbœuf's proposals, at Khiasma and elsewhere, broadly inscribe themselves in practices of conversation and speculative narratives, attempting to create ephemeral situations of culture. His interest in narrative forms in art led him to develop a specific practice of accompaniment for artists inscribed in film practices. He currently produces films within *Spectre productions*, based in Rennes, and contributes to the cinematic distribution and research unit, *Phantom*. For financial reasons, Khiasma closed in October 2018 but a new collective project will soon appear at the same, in Les Lilas.

M I K E Y (also sometimes known by its full name Mikey Woodbridge) is an Australian-born songwriter and performer based in Berlin. Both for its music and its iconic nightlife fashions, MIKEY. has won a place in a striking array of human hearts whilst traveling into uncharted territories of gender and sexuality. Its songs invoke unconditional states such as energetic connections, annihilation in love and exploration of hidden dimensions. MIKEY's is a music of intense longing to be able to connect beyond identity, beyond body and beyond fear.

L U I Z A P R A D O D E O . M A R T I N S is an artist and researcher born in Rio de Janeiro in 1985, four hundred and eighty-five years after the Portuguese first invaded Pindorama, the land currently known as Brazil. She holds an MA from the Hochschule für Künste Bremen and a PhD from the Berlin University of the Arts. Her work engages with material and visual culture through the lenses of decolonial and queer theories. In her doctoral dissertation she examined technologies and practices of birth control and their entanglements with colonial hierarchies of gender, race, ethnicity, class, and nationality, offering the idea of 'technoecologies of birth control' as a framework for observing and intervening in these biopolitical articulations. Her current artistic research project, titled *A Topography of Excesses*, starts from a call to re-appropriate the perception of excess attributed to gendered and racialized bodies in the modern/colonial gender system. Through installation, video, performance, and text, the project looks into the transmission of indigenous and folk knowledges about herbal birth control as decolonising practices of radical care that allow communities to forge new paths by accessing the poetic dimensions of the pluriversal. She is a founding member of the Decolonising Design collective and the research duo *A Parede*.

A N A V A Z b. 1986, Brasília is an artist and filmmaker whose films, installations and performed texts explore complex relationships between environments, territories and hybrid histories pushing the boundaries of our perception. The video-work in the exhibition titled *Mediums* (2018) is part of Vaz's recent research-project called *The Voyage Out* (2018), a film installation that, between documentary and speculative fiction, imagine a post-apocalyptic scenario inhabited by a community of "resilient beekeepers, caring marine biologists, workers of radioactive decontamination, utopian gardens, radioactive flowers, dolphin divers and mutant species populate this constellation of creatures thriving amidst a world traversed by the spectres of destruction and renewal." Weaved together the diaries of Japanese author Yoko Hayasuke and fragments from a cathartic ritual in the tsunami-ravaged coast of Sendai, north of Fukushima, *Mediums* imagines the possibility of earthly survival, calling upon writing and healing in processes of transformation and planetary renewals. Her films have been shown internationally in film festivals and institutions such as the Tate Modern, Palais de Tokyo, Jeu de Paume, LUX Moving Images, New York Film Festival, TIFF Wavelengths, BFI, Cinéma du Réel, TABAKALERA, Courtisane, amongst others. Recent exhibitions include *The Voyage Out* at LUX Moving Images (London), *The Voyage Out: Mediums* at Centre d'Art Ange Leccia (Oletta, Corsica), *Eco-visionaries* at MAAT (Portugal), *What are the Clouds?* at WKV Stuttgart and Videobrasil at SESC Pompéia (Brazil). Ana is also a founding member of the collective COYOTE along with Tristan Bera, Nuno da Luz, Elida

Hoëg and Clémence Seurat, a cross-disciplinary group working in the fields of ecology, ethnology and political science through an array of cross-cutting platforms.

L U C I O V I D A L was born on 5 May in Buenos Aires, Argentina. He started to study Ballet when he was 17 years old, at the Taller de Danza del Teatro General San Martín. His work experience includes Contemporary Ballet of San Martín Theatre (Buenos Aires, Argentina) under the direction of Mauricio Wainrot, Julio Bocca Ballet Argentino (Buenos Aires, Argentina) under the direction of Julio Bocca, Sao Paulo Companhia de Dança (Sao Paulo, Brazil) under the direction of Iracily Cardoso, Compañía Nacional de Danza (Madrid, España) under the direction of Nacho Duato and Jose Carlos Martínez. His repertory includes works of different choreographers, such as George Balanchine, Twyla Tharp, Martha Graham, Bronislava Nijinska, Nacho Duato, William Forsythe, Jirí Kylián, Mats Ek, Ohad Naharin, Jean Christof Malliot and many others. He was the winner of the Clarín Espectáculos Awards, on Dance Revelation of 2009. In 2015, he joined StaatsBallett Berlin under the Artistic Direction of Nacho Duato, and nowadays under the direction of Johannes Hman and Sasha Waltz.

J O T A M O M B A Ç A is a non-binary bixa, born and raised in the Northeast of Brazil. Their work encompasses creative writing, performative actions and educational practices, and navigates through a large range of topics such as the relations between monstrosity and humanity, kuir and transgender studies, de-colonial turns, political intersectionality, anti-colonial justice, redistribution of violence, visionary fictions, the end of the world and tensions among ethics, aesthetics, art and politics in the knowledge productions of the global south-of-the-south. Recent works are a collaboration with the 10th Berlin Biennale – *We Don't Need Another Hero* (2018), a residency in Athens, as part of the CAPACETE program along with *The Parliament of Bodies* (documenta 14 – Learning from Athens, 2017) and the collaboration with the Oficina de Imagem Política collective in the frame of the 32nd São Paulo Biennial – *Live Uncertainty* (2016).

V A L E R I A M O N T T I C O L Q U E is a Swedish contemporary artist working with elements from popular culture, folklore, art history and religion among others. She has been working with questions about power structures, feminism and transcultural issues since the late 1990s, creating a space for the things she needs to express: grief, marginalisation, displacement but also empowerment. Montti Colque's way of mixing – tinkering – with aesthetics and materials has given rise to a vibrating, idiosyncratic and multi-faceted body of work.

NGUYEN BALLY & TARA TRANSITORY

Their work they do crosses the disciplines of sound, performance and installation, creating experiential spatial installations which they perform in. The duo attempts to approach sound, synthesis, noise, rhythm, and performance from a postcolonial lens as well as trying to empirically learn more of the various Southeast Asian & Ddiasporica queer existences and histories. Currently, they are in the process of further developing the ongoing immersive site-specific sound performance *Bird Bird, Touch Touch, Sing Sing* which they have presented in its various iterations at HAU Hebbel Am Ufer (2018) and at CTM (2019).

NGUYEN BALLY is a non-binary, Vietnamese-German diasporic sound and performance artist based in Berlin. In their work, Nguyen deals with postcolonial discourses, intersectional feminism as well as issues related to the Vietnamese diasporic community. Since 2010 Nguyen has been working at the intersection of sound and performing arts in a variety of collaborations with Katharina Hauke and Anh Trieu amongst others. Nguyen's first work was shown at Dong Xuan Festival (HAU Hebbel am Ufer Berlin) in 2010, *Elegy for Television* (2016) in collaboration with Damian Rebgetz (HAU, Gessnerallee Zürich, Münchener Kammerspiele), 'WoW' (2017) in collaboration with Tümay Kılınçel & Nuray Demir (HAU, FFT Düsseldorf, Mousonturm, Theaterfestival FAVORITEN 2018). *Bird Bird, Touch Touch, Sing Sing* (2018) in collaboration with Tara Transitory (work-in-progress showing at HAU).

TARA TRANSITORY aka One Man Nation is trans, nomadic, and exploring the intersections of gender, noise, and ritual through sound, performance, and the collective trance. Tara currently fluctuates between Berlin and Chiang Mai where she is the director of *extantation*, a performance space dedicated to postcolonial practices and discourses focusing on the Asian context. Tara performs solo as One Man Nation, with Truna as {23 Shadows of Amnesia} and with Pierre Basten as Mecanaton. An extensive collaborator, her past collaborators include Kakushin Nishihara, Chaiwat Prumprajum, Tzu Ni, Shian Law, Thanisa Fah, Wukir Suryadi and Iman Jimbot (The Future Sounds Of Folk). Tara has performed internationally at CTM (Berlin), donaufestival (Krems), Gaité Lyrique (Paris), Guggenheim Museum (Bilbao), Tokyo Performing Arts Meeting (Yokohama), Museum of Contemporary Art (Taipei) and Wiener Festwochen (Vienna) among many others.

SEPIDEH RAHAA is an Iranian born multidisciplinary artist based in Helsinki. Through her practice she questions social norms and conventions while focusing on womanhood and resistance, migration, body and its representation. Currently she pursues her doctoral studies in Contemporary Art at

Aalto University investigating concept of identity and its transformation and hybridity with a critical and analytic view on representation and image production of female body; how female bodies become politicized in society and in contemporary art. In her artistic work, she aims to initiate methods within contemporary art to bridge from individual perception to the social perception by creating spaces for dialogue. She investigates concept of life and its transformation between the past and present. Body and its performative presence through time and space are significant elements of her works where she combines memory, sense of belonging and personal narrations of everyday life together. Rahaa's work is a combination of different disciplines such as painting, photography, performing art, film and video installation. She holds a BA in painting and visual arts, MA in art and research from Shahed University in Tehran and a second MA in Fine Arts and contemporary art at Aalto University. Her works including her videos have been exhibited and screened in Europe, Asia and West Asia (Middle East); such as Iran, Taiwan, UK, Spain, France, Norway, Sweden, Estonia and Finland.

AIRI TRIISSBERG is an independent curator, writer and educator based in Tallinn. She is interested in the overlapping fields between political activism and contemporary art practices, issues related to gender and sexualities, illness/health and dis/abilities, self-organisation and collective care practices, struggles against precarious working conditions in the art field and beyond. Her practice as a politicised art worker is often located at the intersection of political education, self-organisation and knowledge production. One of her ongoing research interests is focused on historical and contemporary moments when the experiences of living with illness or disability have been politicized in order to express social critique. In 2015 she curated *Get Well Soon!*, an exhibition presenting artistic re-articulations of social imaginaries rooted in the radical movements of the 1970s. Another strand in her practice has been focused on precarious labour and art workers organising. In 2010-2012 she was an active member in the art workers movement in Tallinn. In 2015, she co-published the book *Art Workers – Material Conditions and Labour Struggles in Contemporary Art Practice* together with Minna Henriksson and Erik Krikortz. Currently she is engaged with anti-racist organising work.

XIAOSHI VIVIAN VIVIAN QIN is an artist based in Guangzhou. In 2015, she earned an MFA in Visual Arts from Columbia University following a BA in Studio Art and Communication from Denison University in 2012. She has hosted high school debates on contemporary art world issues, designed a phone app to find alternate ways to talk about gender issues, and organized fictional panels that took place in the future. She is currently devoting her time to researching "Boy's Love" (BL) culture and writing a BL novel about

doomsday prepping in Shenzhen. Qin's work has been shown at Taikang Space, Beijing (2018), Para Site, Hong Kong (2017), *You Won't Be Young Forever* curated by Biljana Ciric, Shanghai (2016), Queens Museum, New York (2016), Barnard College, New York (2016), , 221A, Vancouver (2015) and Jewish Museum, New York (2014). Her solo exhibitions included *Lv Hua Dai* at Salt Projects, Beijing (2018) and *Things to Come at Weekend*, Seoul (2017). Her upcoming projects include an online collaboration with Heidi Lau at Triple Canopy and a research project on 'bad sound' and sonic warfare in Havana with Hera Chan as part of the Times Museum Residency Programme. She was an artist in residence at Spring Workshop in 20187 in collaboration with ParaSite and is the winner of the Lotos Foundation Prize in 2015 as nominated by Sarah Sze. Her writing has appeared in Artforum (China), Art World, Modern Weekly, and LEAP. She is the founding editor-in-chief of Ruthless Lantern, a gossip art magazine.

MARKUES' READINGS: PRESSURE ON BOYS

The installation examines the pressure society exerts on young boys. Its sculptural aesthetic draw from the school gym, a key site of such pressure. The installation consists of a. decommissioned parachutes of the kind used for cooperative games in physical education, in which grommets have been hammered to spell out quotations and, b. gym mats, gymnastic apparatuses, and medicine balls, which provide an opportunity to sit or rest, and a series of curated texts to be read aloud during the course of the exhibition. The combined elements point to the friction between collective identity and moment of individuation. To highlight the collectivity and polyphony of boyhood, the installation can only be perceived in the presence of a public reading that warms up the space as the readings unfold, so do the many associations that broaden the idea of what boyhood could be. The installation creates an immersive atmosphere of looseness and slackness where pressure is temporarily lifted. For Markues, boyhood is not a biological concept but a collective and diverse experience encompassing the different boyhoods of heterosexual and homosexual cis-men; the childhoods of transgender women; the late puberty of transgender men; and also the fetishized boyhood of the twink. In *Pressure on Boys*, these diverse boyhoods become tangible to and shareable by the viewer. The selection of texts include titles such as Hanns Henny Jahn's *Perrudja*, Ursula K. Le Guin's *A Wizard of Earthsea*, Denton Welch's *In Youth Is Pleasure*, and bell hooks's *The Will to Change: Men, Masculinity, and Love*, among others.

26.01.2019 15:30–18:00 Saturday
Ahmed Sitki Demir is reading *Binar und Temir* from Murathan Mungan

27.01.2019 15:00–18:00 Sunday
Xiaoshi Vivian Vivian Qin is reading *Boy's Love Stories*

30.01.2019 18:00–21:00 Wednesday
Thomas Love is reading *Dhalgren* from Samuel Belany

31.01.2018 18:00–21:00 Thursday
Sarah Diehl is reading *Vita Violenta* from Pier Paolo Pasolini

01.02.2019 15:00–17:00 Friday
Bonaventure Soh Bejeng Ndikung is reading *Kumukanda* from Kayo Chingonyi

DEDICATION

In loving memory of Dr. Alanna Lockward, curator, dancer, journalist,
decolonial thinker, activist, friend, mother, sister, womanist.

Thank you for your amazing work and spirit.

MORE INFORMATION

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 Irene Fountedaki Raisa Galofre Monilola Ilupeju 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 Ola Zielnińska

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