

# SPINNING TRIANGLES: IGNITION OF A SCHOOL OF DESIGN

DESSAU 04.01.–22.01.2019  
BERLIN 24.01.–27.01.2019  
KINSHASA 06.04.–14.04.2019  
BERLIN 22.07.–18.08.2019  
HONG KONG 08.10.–16.10.2019

WITH Akinbode Akinbiyi Maria Isabel Alves Aouefa Amoussouvi Arjun Appadurai  
Marc Berger (Schwarzdruck) Bildhauerwerkstatt im Kulturwerk des BBK Berlin DJ Chabela Kate Danyu Chen  
Lema Diandandila Caroline Ektander Olani Ewunnet \*foundationClass (Ulf Aminde and Miriam Schicker)  
Marc Herbst Handgewebt Berlin (Andrea Milde) Henri Kalama Van Bo Le-Mentzel Keramikmanufaktur  
Uta Koloczek Kunst im Kontext (Juan Alfonso, Zambrano Almidón, Miguel Azuaga, Adriana Bickel,  
Santiago Calderon, Musiqui Chihying, Carina Erdman, Wanda Growe, Redwane Jabal, Gregor Kasper, Ana Krstic,  
Lisa Kuhlmann, Pablo Santacana López, Beatriz Rodriguez, Natalia Rodriguez, Marta Sala, Alessandra Plaza Saravia,  
Helga Elsner Torres, Aliza Yanes) Orakle Ngoy Dominique Malaquais Simon Malueki Edna Martinez  
Lambert Mousseka Grace Mujinga Lorenzo Sandoval Eda Sarman Juan Sossa Jean Jacques Tankwey  
Nada Tshibuabua We Make It (Franziska Brandt and Moritz Grünke)

ARTISTIC DIRECTION Bonaventure Soh Bejeng Ndikung  
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CURATORIAL ADVICE Elena Agudio  
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# P R O G R A M M E

DESIGN WITHOUT PLANNING :  
EVERYDAY WORLD -  
BUILDING OUTSIDE THE GAZE  
OF CAPITAL Arjun Appadurai  
Opening Lecture 22.07.2019 19:00

In his talk *Design Without Planning: Everyday World-Building Outside The Gaze of Capital*, Arjun Appadurai explores a form of design pedagogy anchored in daily activities and incorporating a design sensibility of ordinary life in underprivileged communities. He suggests that the foundational object of design is sociality itself, and not the world of things. In his own words: "As designers of the social, all human beings have to imagine the other, anticipate the future, heal the wounds of memory and materialize connectivity. It is this sensibility which leads to more practical forms of art, craft and technology in most human collectivities. This foundational reality has been lost to design pedagogy and needs to be re-called and re-lived."

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

VISIT BY STUDENTS OF ART  
IN KONTEXT (UDK) Juan Alfonso,  
Miguel Azuaga, Wanda Growe, Redwane Jabal,  
Gregor Kasper, Ana Krstic, Lisa Kuhlmann, Marta Sala  
23.07.2019 10:00

Through presentations by students of the Art in Context department at University of the Arts Berlin, we will get to know the research and work that flowed into their projects, revolving around the colonial history of Berlin in particular and Germany at large. The projects we will be looking at are: *We are the light* (Juan Alfonso), *Texting Fanon in public space* (Miguel Azuaga), *(Re) Visions of Your Perspective\_A tea oracle*

*game on the history of colonialism* (Wanda Growe), *Interview with Clementine Burnley* (Redwane Jabal and Lisa Kuhlmann), *Café Togo* (Gregor Kasper), *Monument in Protest\_Concept Archive* (Ana Krstic), *Education should be accessible to all* (Marta Sala in collaboration with Clément Drabo), *He looks ahead, stays always human* (Marta Sala, based on an interview with Rabes Etienne Titao).

ZIBA , TOGUNA , TREE :  
APPLICATIONS OF TRADITIONAL  
MULTI-USE SPACE- MAKING  
IN CONTEMPORARY AFRICAN  
ARCHITECTURE Olani Ewunnet Talk  
24.07.2019 19:00

In this talk, Olani Ewunnet takes a closer look into the generative capacity of object, space and nature or ziba, toguna and tree. Activating the 20 year project archive of the Kéré Foundation / Kéré Architecture and pulling from the rich tradition of collective building in central Burkina Faso, Ewunnet will explore the ways in which contemporary African architecture can uplift the wellbeing of local communities, environments and economies.

OLANI EWUNNET is an urban designer, researcher and sound artist living in Berlin. She is interested in the inter and intra border signifiers of African sonics, urbanism and design typologies. Her score for Ezra Wube's 2018 stop-action animation *Hidirtna/Sisters* was first presented at the Chrysler Museum of Art, Prizm Art Fair and later École Nationale Supérieure d'Art de Bourges. In her 2017 soundscape, *azmari X kikuyu*, Ewunnet researched sonic resistance in urban Ethiopia, composing a mix of vocal loops alongside sounds banned by the Derg regime in the aftermath of Ethiopia's 1974 revolution. She currently works at Kéré Architecture / Kéré Foundation, and is the founder of the Selamawi Project, a traditional instrument construction program in Addis Ababa which went on to be housed as a full-enrollment program at a local youth arts non-profit. At SAVVY Contemporary, she works on the project *DisOthering: Beyond Afropolitan and Other Labels*.

DE - PATTERNING / RE - PATTERNING  
Lorenzo Sandoval Talk 24.07.2019 19:00

In the core of the relationships between image production, computation and industrialization lies a common technical process: the production of textiles. The Jacquard Loom and its system of perforated cards inspired both Henri Fox Talbot and Charles Babbage. Both the reproduction of photography and the analytical engine were partially based in that system of punched

cards: a binary code system made of positive and negative, or zeros and ones. Mass production technologies therefore are partially based on the mechanical looms, a system of patterns that modeled societies on many levels. But as a matter of fact, this binary code system is found not only in the punched cards, but also in the process of weaving itself. In that way, the technological means of textile making goes beyond the western genealogy. Its patterning as aesthetics, as languages, and as social choreographies must be rethought to understand the transcultural developments of technology.

**L O R E N Z O S A N D O V A L** works as an artist and curator. He holds a B. F. A and has Masters in Photography, Art and Technology from the Universitat Politècnica de València. He received several curatorial prizes. Since 2015, he runs The Institute for Endotic Research that he opened as a venue in Berlin in 2018 together with Benjamin Busch. He presented the exhibition *Shadow Writing (Lace/Variations)* at Lehman + Silva Gallery in Porto and Nottingham Contemporary and designed the scenography of *Canine Wisdom for the Barking Dog* at Dak'art Biennale 2018. Recently, he was artist in residence at Bisagra in Lima to make an exhibition at Amano Museum. He is part of Miracle Workers Collective representing Finland in the Venice Biennale 2019.

**T H E L O N G T E R M Y O U C A N N O T A F F O R D** Caroline Ektander  
Talk 25.07.2019 12:00

Millions of metric tons of synthetic materials are created, processed and released every year, slowly forcing the recognition of a “permanently polluted world” (Liboron, et al. 2018). Seen on a global scale however, the most pressing about this development is that exposure to toxic harm and risk is so strikingly inequitable. Meaning whilst some live in direct exposure, others manage to remain oblivious to its unremitting spread through means of “externalisation” (Lessisch, 2016). Through sharing case studies and artworks, the talk will attempt to shed light on the wider political, economic and social entanglements that facilitate its production and unjust distribution and the bodily, psychological and concealed traces that it leaves behind and define its endemic presence.

**C A R O L I N E E K T A N D E R** is a Swedish architect, writer and independent researcher with an unrelenting interest in understanding (and engaging with) waste practices and politics in a time of ecological crisis. Her practice-lead research looks into how waste – a seemingly mundane matter unworthy of sustained public action – can be reframed as socio-ethical, aesthetic and spatial issue in and for the public sphere in order to revalue and reassess its political potential as a material part of everyday life. She is the Co-funder of Toxic Commons (2017–); an interdisciplinary platform that writes texts, organizes public programs and acts as a body of research in and around global toxic dissemination and the environmental

injustice inherent to it. Under the umbrella of Toxic Commons she is currently co-curating *The Long Term you Cannot Afford – on the Distribution of the Toxic* opening in October 2019 at S A V V Y Contemporary.

**A W A L K T H R O U G H T H E A F R I C A N Q U A R T E R W I T H A K I N B O D E A K I N B I Y I**  
Akinbode Akinbiyi 25.07.2019 15:00

Akinbode Akinbiyi will walk us through the African Quarter in the district Wedding. Far from being an homage to the African continent, this quarter is deeply entangled with the violent colonial history of Germany. By walking through the quarter we can see that not only the street names tell this story, but also architectural elements and urban space making. This referencing of the colonial past and present not only demonstrates a general collective amnesia in German society but also a long lasting reluctance to deal with and change this present.

**A K I N B O D E A K I N B I Y I** \*1946, Oxford, United Kingdom “is, by way of photography and poetry, a chronicler of the quotidian. He is interested in ‘everyday-liveness’ rather than everydayness; two states differentiated by Akinbiyi’s profound interest in being – human beings, among other beings, and the way that they craft, navigate, and relate to societies and spaces.

Walking the streets of Bamako, Berlin, Cairo, Dakar, Johannesburg, Kinshasa, Lagos, or other megacities at his distinctively and determinedly slow pace, always armed with his Rolleiflex twin-lens reflex camera, Akinbiyi studies social structures, uncovers the hidden, and makes visible the unseen.”  
(Bonaventure Soh Bejeng Ndikung, [documenta14.de/en/artists/13555/akinbode-akinbiyi](http://documenta14.de/en/artists/13555/akinbode-akinbiyi))

**D E - P A T T E R N I N G A N D R E - P A T T E R N I N G** Lorenzo Sandoval  
Workshop 29.07.–30.07.2019

Anni Albers opens her book *On Weaving* with a dedication to the ancient weavers of Peru. At the same time that the Albers acknowledge the enormous contribution of Peruvian weaving production, they erase a fundamental aspect: the patterns present in the textiles were not universal abstraction, but a process of non-phonetic writing. The patterns (and the techniques themselves) were – actually are – a way of inscribing the Peruvian cosmovisión.

In the workshop, a first step will explore different processes of extraction interweaved with textile production in order to propose forms of de-patterning. In a second step, we will work on ways of producing textiles based on the previous discussions, and explore possibilities in the notion of circular economies (with Hands.on.matter). On the third day, we will apply some of the learned techniques learn by re-using the textiles to spatial production.

**L O R E N Z O S A N D O V A L** see 24.08.2019

## COMFORT / DISCOMFORT

Jean-Jacques Tankwey and Lema Diandandila  
Workshop 29.07.–30.07.2019

As designers we are often concerned with designing for others. Assuming we know what their comfort feels and looks like. In this workshop, Jean Jacques Tankwey explores the idea of comfort and discomfort, as well as human negotiations between these two ideas by conceiving and making objects together that will become part of the space of the summer school.

**J E A N - J A C Q U E S T A N K W E Y M U L U T**  
aka Tankila is an artist-designer and manager living and working in Kinshasa. His interest lies in the creation of objects, that might transcend generations, almost to the point of becoming timeless. His inspirations come from different cultures, as well as from the fine arts. In his work, he tries out combinations between art and design as well as new technologies. Through his passion for research and creativity, he focuses his approach: he reflects on what the world will be in the future, without omitting environmental issues and questions of tangible and intangible heritage. Tankila works mainly with metal that he associates with other materials such as glass. From time to time, he diverts everyday objects to give them a second life. In 2014, he participated in the workshop *From the Universal to the Particular*, by Belgian designer Xavier Lust and made his first sofa named *C-vi* in 2016. In 2017, his project *Sofa connected kk2050* was selected and presented at the exhibition *Kinshasa 2050* at the French Institute of Kinshasa. Jean-Jacques Tankwey is part of the research group on design Banka that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

**L E M A D I A N D A N D I L A** is the founder of the cultural association Lisanga Bankoko from Kinshasa. This association works with the objective to promote Congolese culture in particular but also African culture at large. One of the main materials used for their work is the “Mayaka” pearl, that allows a direct communication with the ancestors. Through the engagement with several natural materials, Lema Diandandila and the association creates garments and jewellery, often associated to the movement of “eco-SAPPEURS”. The transmission of their knowledge to younger generations is essential to the workings of the association and they do so through workshops on the national as well as international level.

**F A S S A D E S A S C O M M U N I C A T I V E  
R O O M S / I N T I M A T E S P A C E S F O R  
R E S O N A N T B O D I E S** Grace Mujinga, Orakle  
Ngoy, Nada Tshibuabua Workshop 29.07.–30.07.2019

This workshop will start by exploring ritual as a form of education, from the example of the Makwacha villages in the Katanga region of the Democratic Republic of the Congo. In this womens’ village the ritual of painting the walls of buildings is part of inter-generational learning processes. From here we will question facades as spaces of transmission and trans-

lation; between the hidden and the revealed, between an inside and an outside, between the material and the immaterial world. The workshop will bridge to the facades and the streets of the neighbourhood around S A V V Y and read from its symbols and waste — what stories are told here? What do they communicate? Moving from the outside back to the inside, we will think together how we could transfer these learnings to the “spinning” space at S A V V Y Contemporary: here an intimate space will be conceived, and small instruments built, as vehicles of transfer and resonances.

**G R A C E M U J I N G A** holds a degree in architecture from the Institut Supérieur d’Architecture et Urbanisme (Higher Institute of Architecture and Urban Planning). Architecture is her passion since childhood. Despite the reluctance, skepticism and multiple discouragements of those around her, she stood firm and proved that she was able to surpass these judgements and become a professional architect. By partnering up with other architects, she carries out joint building projects. Her interests lie particularly in finding solutions for facade treatments in the climatic contexts of the D. R. Congo and is investigating the use of local building materials and their application in contemporary architecture. As an architect, knowledgeable of urban laws, ardent observer of architecture and of its development in Africa, particularly in the D. R. Congo, Grace Mujinga follows a path to find possibilities of building outside the established canon.

**O R A K L E N G O Y** \*1981, Kinshasa, D. R. Congo In “Kin la belle” (Kinshasa the beautiful), between the ghetto and the city, rodes an urban rapper, an African woman, an image of today’s Congo. In her blood flow two people, the Luba, where women live violence in silence, and the Bashi, where women suffer the war. In her blood runs a need for peace, and a cry for all the women against hate, sexism, inequality and violence. Her art is rap, a hardcore call to all Kinois to respect the “Mamans” (Mothers), Congolese and all women. Her music is like her image, a mixture of cheerfulness, ghetto and kinois realities, mixing Congolese musical styles, folk and artistic performance. She is a member of several kinois rap groups, like Rage Famillia, Bastards of Kinshasa. In 2015 she created Afrikadiva, a collective of women artists, who work towards more visibility for female talent in the D. R. Congo. She proposes workshops and is also a producer. She manages the project Yambi City, a platform for exchange, collaboration and artistic production. Since 2018, she is vice-president of the Arterial Network Committee in Kinshasa. She is the hip-hop voice of feminism in D. R. Congo, in her muyenga style, which is her musical identity (use of the miming and gestures of her tribe). She is Orakle, rapper, songwriter and performer.

**N A D A T S H I B U A B U A** \*1990 is an artist and musician, living and working in Kinshasa. A large part of his practice involves working with found materials from the streets of Kinshasa. In long and continuous walks, he gathers objects to make masks, robots, or costumes

for performances. His work implicitly demonstrates and transfers the violence inherent in contemporary power relations, entangled with his own biography. After having to leave Lubumbashi at a young age, he found a new home with the Timbela Batimbela Yo collective in Kinshasa, that amplified his voice in the urban music scene. Although the circumstances of his life did not give him the possibility to have a formal art education, his practice gained attention from Kinshasa's art scene. After working with the performance festival KINACT, he was offered a two year residency at the Ndaku Ya La Vie Est Belle (2018, 2019). His work was recently exhibited at the GRASSI Museum in Leipzig (*Megalopolis: Voices from Kinshasa*, 2019).

## THE SPIRIT OF JEWELLERY

Koko Lema Diandandila and Ahmed Moussa

Talk 25.07.2019

Raw materials hold spirits, that activate and reactivate to everyone who is in touch with ancestors. Understanding the inner life of materials makes them shine, and lets their rays touch our bodies to resonate with them. How does the inside resonate with the outside, and is the social linked to it? At the core of the SAVVY Contemporary Spinning Triangles School/Un-school, the contributors from the Democratic Republic of Congo are engaged in the research, the know-how and the care of practices of the inside and its resonances to the outside. Among them is Koko Lema, called "ancestor" by his community for his connection with his ancestors, established through elements of nature that he transmits in gatherings of learners. Koko Lema founded the association Lisanga Bakoko dedicated to these knowledges and practices, which open into the design of products based on natural materials, such as woods, cows' tails, pearls, and the palm nut. Koko Lema will exchange with the jeweller Ahmed Moussa, a Touareg from Niger who will join us on that evening for a conversation on the spirit of jewellery.

INTERVENTION M21 Presentations and discussions at the Humboldtforum Art in Context students (Daniela Zambrano Almidón and Pablo Santacana López, Adriana Bickel, Santiago Calderon and Aliza Yanes, Carina Erdman and Alessandra Plaza Saravia, Beatriz Rodriguez, Natalia Rodriguez, Helga Elsner Torres) 31.07.2019 10:00

After a contextualisation of the Humboldtforum and the social, political and cultural problems that this megaproject in Berlin implies, the students of the Art in Context Department at the University of the Arts Berlin will explain what drove them to intervene in this place nevertheless. They will present the projects through which they will do so in small discussion groups. The projects are:

*Humboldthuaca* (Daniela Zambrano Almidón and Pablo Santacana López, in collaboration with various Latin American cultural resistance groups), *Stress no More* (Adriana Bickel), *The (de)colonial*

*glossary* (Santiago Calderon and Aliza Yanes), *Qori Chronicles: Counter-narrative videogame of the colonization of the Inca Empire* (Carina Erdman and Alessandra Plaza Saravia), *The collector: A psychological profile* (Beatriz Rodriguez), *Museum Nullius* (Natalia Rodriguez), *Tace ora et labora* (Helga Elsner Torres).

## IMPOSSIBLE METHODS

Decolonising Design (Pedro Oliveira, Luiza Prado)

Workshop 01.08.–02.08.2019

The act of designing produces material discourse into the world, and this discourse cannot be anything but provisional and performative. In *Impossible Methods*, participants start out from a designed artifact they are asked to bring to the session – responding to a set of keywords or a statement given beforehand – and slowly unpack the networks that inform the existence of that object in the world, as well as its implications in-use. This unpacking usually takes form in narrative, performance, mapping, or anything available and/or desired; what matters is not the hows, but the whats and the whys.

DECOLONISING DESIGN was founded in 2016 by eight design researchers, artists, and activists stemming from or with ties to the Global South, as a response to Euro- and Anglocentric socio-technical politics and pedagogies of design as both a field of research and praxis. As a research group and online platform, our aim is to invite a "thinking otherwise" about design's complicity with structural inequalities and marginalities, in a world much shaped by Western, Euro- and Anglocentric systems and institutions (academia being one of them). In that sense, our group does not aim to offer an "alternative perspective" on design, but rather to question the very foundations upon which the discipline was established.

PEDRO OLIVEIRA is a sound artist and researcher. His work inquires the colonial politics of sonic violence, and in particular the articulations of police violence and the policing of bodies through sound and listening practices. His current artistic research intervenes on accent recognition technologies within the migration and border industry in Germany and the EU, and was the recipient of a Research Grant by the Berliner Senat in 2018. He is a founding member of Decolonising Design.

LUIZA PRADO is an artist and researcher whose work engages with material and visual culture through the lenses of decolonial and queer theories. She is particularly interested in technologies and practices of birth control and their entanglements with colonial hierarchies of gender, race, ethnicity, class, and nationality; her current artistic research project, titled *A Topography of Excesses*, examines the transmission of indigenous and folk knowledges about herbal birth control in Brazil as a decolonising practice of radical care. She is a founding member of Decolonising Design.

GATHERING AROUND THE SAVVY  
DESIGN DEPARTMENT Kate Danyu Chen,  
Marc Herbst, Eda Sarman, Juan Sossa  
31.07.2019 19:00

In 2018, SAVVY Contemporary created the Design Department, dedicated to questions of coloniality in the realm of design and making this discipline and its complications a more explicit pillar. Since this creation, practitioners have contacted us to be part of this conversation. We will take time this evening to listen to them, and start the conversation.

BITES Jasmina Al-Qaisi Workshop  
01.08.–02.08.2019

*Bites* is a culinary and sonic research conducted by Jasmina Al-Qaisi and guests. Within *Spinning Triangles*, *Bites* covers two aspects of poesis within mobility: story-telling and nurture. In this two days exercise-workshop format for narrative building through sound, food and biographies, attendants are encouraged to reflect, explore and play around the what we call “a snack” or other names for food on the move. The format *Bites* occurred live before in Radio Corax Radio-Kiosk, Halle and Radio Angrezi, Bremen and in ephemeral situations. No specific previous knowledge of any kind is actually needed. Working in couples would be comfortable. Pseudoscience, climate change, sensorial exploration, poetry, words and chewing, secrets telling, use of foreign or inexistent languages may occur.

JASMINA AL-QAISI “Biting occupies a complex zone defined by our bodiliness, giving way to behaviours at core, but absolutely held at a distance, of humankind.” (Brandon LaBelle in *Lexicon of the mouth*.) Jasmina Al-Qaisi is formally a visual ethnographer and a cultural correspondent. She writes as she speaks in her own English, caught between sound and visual poetry. She lives in Berlin, hides in the archive of the art and project space SAVVY Contemporary.

MANDOMBE Simon Malueki Workshop  
01.08.–02.08.2019

The Mandombe writing system was invented and developed by David Wabeladio Payi. After a divine revelation transmitted through the Congolese prophet Simon Kimbangu, the inventor developed a script made of two basic forms and relative to the phonetics of Bantu languages. The script moves between two-dimensional, three-dimensional as well as four-dimensional spaces (the latter being time). It is taught, written and read in the D. R. Congo today, and especially promoted by the University Simon Kimbangu and the Kimbanguist church. Prof. Simon Malueki will teach us the concepts within this writing system, we will learn how to write and read it.

SIMON MALUEKI \*1979 is director of the department and the academy of the Mandombe writing system since 2004. He is *Sécrétaire Générale* of the CENA (Centre de l'écriture négro-africaine) since 2015. He is also responsible for the communication services of the Kimbanguist Radio and Television station

RATELKI. He teaches the Mandombe writing system at the Simon Kimbangu University in Kinshasa.

ON (DIGITAL) TECHNOLOGIES  
AND COLONIALITY Aouefa Amoussouvi  
Workshop 01.08.–02.08.2019

A OUEFA AMOUSSOUVI is a Berlin based researcher. She holds a PhD in Biophysics from the Humboldt University of Berlin. Her work combines the computational and experimental, as for instant fluorescent microscopy – tools to investigate the effects of biological noise on gene expression and cellular growth. Beside the lab, she explores the intersections between technology, art and spirituality in the prisme of (de-)colonial and feminist perspectives. She is especially interested in the science of rituals, plant based medicine and western therapies to explore the body-mind relationship. She investigates how the development of digital technologies creates opportunities and ethical challenges.

SPIRITS AND MATTER - BODIES  
Lambert Mousseka Workshop 01.08.–02.08.2019

Taking up the topic from his workshop in Kinshasa, Lambert Mousseka will reflect some of its aspects at SAVVY Contemporary. Through close observation and an experimental engagement with materials that make up the daily life of the city of Berlin, the workshop participants will ask themselves what the spirits inhabiting these materials may be and which stories they tell. A particular focus will be put on the materiality of clay – connecting this second iteration of *Spirits and Matter-Bodies* with its predecessor in Kinshasa. The participants might engage in questions of the animate and the inanimate, associating materials to their own bodies. In Kinshasa this resulted in garments and garment-like structures. A documentation process, becoming a photoshoot, was part of this process and may also be repeated here in Berlin and further adapted.

LAMBERT MOUSSEKA studied marketing and puppeteering in Kinshasa, before he moved on to the arts. He completed his studies at the Akademie der Bildenden Künste Stuttgart in 2008. He is working as a puppeteer and stage director, for the Ruhr Triennale for instance. Among others, he has exhibited in D. R. Congo, many other African countries, France, Pakistan, Germany, etc., and has been engaged in several initiatives and artist residencies. In Kinshasa, he co-founded “Espace Masolo”, a space where intergenerational knowledge transfer is happening in multiple disciplines.

MAPPING CHAMPETA: CULTURAL  
AND MUSICAL ENCOUNTERS FROM  
THE AFRICAN CONTINENT TO THE  
COLOMBIAN CARIBBEAN Edna Martínez  
Lecture performance 09.08.2019 19:00

Picós are Colombian Caribbean sound systems. They are Jamaican-inspired handmade structures,

which arrived in Colombia in the 1950s and became important in this region serving a communal function for people living in the poorer areas. They have played a central role in building a collective diasporan identity for many Colombians, living in a country where racial and class lines are influenced by the colonial past and the slave trade. The Picós offer a cheap form of entertainment through self-organised parties and contribute to the informal economy. They can still be found in almost every neighbourhood of the main cities in the region.

The Lecture performance *Mapping Champeta: Cultural and musical encounters from the African Continent to the Colombian Caribbean* is a continuation of Edna Martínez' musical DJ/Selector performance with El Volcan, El Orgullo de Berlin (First and unique Picó Party of the city along DJ Nomad since 2017). It is infused with images, field notes and vinyl records, where musical genres such as Soukous, Nigerian high-life, Benga, Mbaqanga, Zouk reference routes from African Countries to the Colombian Caribbean, especially to Cartagena de Indias, the Colombian port city that birthed the musical style known as Champeta. EDNA MARTÍNEZ is a Colombian artist based in Berlin. She created and organized Prende la Vela, a celebration of Afro-Latin culture, El Volcan – El Orgullo De Berlin a night dedicated to the Colombian Soundsystem Culture as well as LatinArab a musical journey from Alexandria to Cartagena de Indias. She is co-founder of the DJ Collective Kréyol.

REFLEXIBLE LEARNING SPACES  
Maria Isabel Alves, Ulf Aminde and Miriam Schickler (\*foundationClass), Henri Kalama (Académie des Beaux-Arts, Kinshasa), Kristina Leko (Kunst im Kontext, UdK)  
Talks 10.08.2019 17:00

Where do we learn? – Colonial modernism has brought up learning concepts situated in classes, dividing the family house from the outer society. It disregarded the world outside of four walls while privileging knowledge coming from books. Thinking about learning spaces is questioning the rooms we learn in, which shape the rooms inside of our consciousnesses. It is asking how we shape the world, and how this will shape our worlds. This panel is dedicated to the relationship between reflection and space, between the content and the form, movement and statics. Four perspectives will project us into ideas and realisations of various learning spaces.

HENRI KALAMA Professor of fine arts and arts phenomenology, and Director of Académie des Beaux-Arts de Kinshasa (Academy of Fine Arts), will present his visions of a new department of design within the Academy, after its historical contextualisation.

KRISTINA LEKO assistant professor at UdK, Berlin (University of Arts) will explain the political and artistic frame of the department *Kunst im Kontext* (Arts in Context), an engaged arts department inside the elitist university.

MIRIAM SCHICKLER AND

ULF AMINDE will talk about the programme \*foundationClass which they built together at Weissensee academy of art Berlin, and which is designed to support artists and designers from underrepresented groups to get access to art and design academies in Germany.

MISA The artist Misa (Maria Isabel Alves) will look back at 25 years in which she has founded two villages in Cape Verde – an ancestor's village and an urban village – before situating us in her ongoing project of movable learning and living villages throughout the African continent.

“ENTRE LE RÊVE, L’ACTION, L’ART ET LA LIBERTÉ” – WELL-BEING SESSION AND CREATIVE VILLAGE AT TELLING TREES Misa (Maria Isabel Alves)  
Workshop 11.08.2019 14:00

For 25 years, Misa founds creative villages, projecting into what she calls the 6th continent. This big project in movement has a cosmic conscience that we all hide too much inside of us. Inside the design learning space at SAVVY Contemporary, the artist Misa – (Maria Isabel Alves) will offer a session of interior well-being that will be anchored in art therapy practices. In this session, we will also do a common artwork in interaction. The metaphysical artist Misa underlines that it is good to have that double vision of a cosmic conscience and a physical action, knowing that humans infinitely create and that we are the infinite. SAVVY Contemporary's informal project *Telling Trees*, that is dedicated to the creation of a cultural space on African ancestral bases, will host Misa's session to let emerge from there a common creative space, as part of SAVVY Contemporary's design learning space.  
MISA see 10.08.2019

POLITICS OF THE KNOCK-OUT  
Dominique Malaquais 18.08.2019 17:00

Kinshasa, October 30, 1974. Muhammad Ali and George Foreman go up against one another in the match of the century – the Rumble in the Jungle. I love the sweet science, but will speak, here, less of boxing than of politics. Mobutu Sese Seko, bent on positioning Zaïre as his chiefdom and as the political and economic heart of what was known, then, as the Third World; Kinois in the grips of his increasingly dictatorial regime; the United States government, deep in the throes of Cold War interference with postcolonial Africa; businessmen – some far from savory – intent on selling the Ali-Foreman match to an emerging African-American middle class; Ali himself, for whom the fight was much more than a sports event alone: the Rumble was put to a rich array of political uses by a multiplicity of actors local and foreign. The talk I propose considers how these uses intersected, simultaneously building on and contradicting one another in a complex mix of propaganda, rumor, spycraft and instrumentalization.

DOMINIQUE MALAQUAIS is an art historian and political scientist. Her work addresses

intersections between political violence, economic inequity and the making of urban cultures in the late capitalist era. She has held teaching positions at Princeton and Columbia University in the United States and at Sciences Po in France. Currently, she is a Senior Researcher at the National Center for Scientific Research (CNRS) in Paris and teaches at the Ecole des Hautes Etudes en Sciences Sociales (EHESS). Among her recent publications are two edited volumes – one a reflection on Africa-Asia exchanges in the visual arts, literature, urbanism and spirituality and the other on the archival turn in contemporary African and Diaspora arts. Recent curatorial projects include *Decolonize This!* – a carte blanche for the Karachi Biennale, Dakar 66, at the Musée du Quai Branly, and *Kinshasa Chronicles*, an exhibition and extensive accompanying catalogue about Kinshasa as seen through the eyes of its most forward-thinking arts practitioners (MIAM and Cité de l'Architecture & du Patrimoine). Dominique collaborates closely with the *Chimurenga* team – a long-standing engagement close to her heart – and, with Kadiatou Diallo, co-directs SPARCK (Space for Pan-African Research, Creation and Knowledge), an experimental curatorial platform.



## MORE INFORMATION

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

S A V V Y Contemporary is Elena Agudio Antonia Alampi Jasmina Al-Qaisi Lynhan Balatbat-Helbock Bona Bell Marleen Boschen Federica Bueti Pia Chakraverti-Wuerthwein Olani Ewunnet Irene Fountedaki Billy Fowo Raisa Galofre Monilola Ilupeju Ahmed Isamaldin 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 Elena Quintarelli Jörg-Peter Schulze Lema Sikod Lili Somogyi Elsa Westreicher Ola Zielińska

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