

THE LONG TERM YOU CANNOT AFFORD, ON THE DISTRIBUTION OF THE TOXIC

INVOCATIONS 08.11.-09.11.2019

WITH Edna Bonhomme BPoC Environmental and Climate Justice Collective (Imeh Ituen and Rebecca Abena Kennedy-Asante) Center for Intersectional Justice (Emilia Roig) Yolanda Ariadne Collins Discard Studies (Alex Zahara and Josh Lepawsky) Angela Flournoy The Forest Curriculum (Pujita Guha and Abhijan Toto) Hazardous Travels (Ayushi Dhawan, Maximilian Feichtner and Simone Müller) Hyoungh-Min Kim and Gabriel Galindez Cruz Jessika Khazrik Laboratory for Aesthetics and Ecology (Ida Bencke) Latedjou Liping Ting Mother the Verb (Ivan "Ivy" Monteiro) Franziska Pierwoss Raqs Media Collective (Shuddhabrata Sengupta) Matana Roberts Hulda Rós Guðnadóttir Tomás Saraceno and the Aerocene Foundation Alexis Shotwell Stephan Thierbach Françoise Vergès Wearebornfree! Empowerment Radio (Moro Yapha) XR Extinction Rebellion (Kate Sagovsky) among others

CURATORS Antonia Alampi Caroline Ektander

CO-CURATORS Jasmina Al-Qaisi Kamila Metwaly

ARTIST DIRECTOR Bonaventure Soh Bejeng Ndikung

PROJECT TEAM Monilola Ilupeju António Pedro Mendes Ola Zielińska

CURATORIAL ASSISTANT Mahnoor Zehra Lodhi

MANAGEMENT Lema Sikod Lynhan Balatbat-Helbock

COMMUNICATION Anna Jäger

GRAPHIC DESIGN Elsa Westreicher Lili Somogyi

SOUND ENGINEER Kay Bennet Kruthoff

LIVE STREAM Boiling Head

The project is funded by Hauptstadtkulturfonds and the Foundation for Arts Initiatives. With additional support by the Mondriaan Fund, Goethe-Institut / Max Mueller Bhavan Kolkata, Goethe Institut Pakistan, White Space Beijing, The Visual Arts Fund Iceland, DAAD Artists-in-Berlin Program and the Berlin Senate Department for Culture and Europe.

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



DANISH ARTS FOUNDATION



THE LONG TERM YOU CANNOT AFFORD. ON THE DISTRIBUTION OF THE TOXIC is the third chapter of our long-term investigation THE INVENTION OF SCIENCE.

This exhibition is part of *Toxic Commons* initiated by Caroline Ektander, Antonia Alampi and SAVVY Contemporary, Simone Müller with a research group from the Rachel Carson Center with Ayushi Dhawan, Maximilian Feichtner, and Jonas Stuck. Extra City Kunsthal has supported the first reiteration of this research.

THE INVENTION OF SCIENCE and all its connected chapters are funded by Hauptstadtkulturfonds and the Foundation for Arts Initiatives. We are grateful for this support as well as the additional funding for THE LONG TERM YOU CANNOT AFFORD. ON THE DISTRIBUTION OF THE TOXIC: Jonas Staal's new commission *Redistribute toxicity* has been made possible through financial support from the Mondriaan Fund. He Xiangyu's contribution has been generously supported by White Space Beijing. Abhijan Toto's participation in the invocations program is generously supported by the Goethe-Institut / Max Mueller Bhavan Kolkata. Hira Nabi's participation is generously supported by the Goethe Institut Pakistan. Hyung-Min Kim and Gabriel Galindez Cruz's performance *I AM NOT ON THE BLACKLIST* is presented together with Tanzfabrik Berlin in the frame of *OPEN SPACES* and is kindly supported by the Berlin Senate Department for Culture and Europe. The work of Hulda Rós Guðnadóttir has been generously sponsored by The Visual Arts Fund Iceland. The performance of Matana Roberts has been generously supported by the DAAD Artists-in-Berlin Program.

ACCESSIBILITY INFORMATION

08.11.2019 For wheelchair accessibility, please call 030-25563111 for the elevator
09.11.2019 The venue is immediately wheelchair accessible through a ramp

Barrier-free access with public transport (via S Wedding)
Parking place (1x) for the disabled
Guide dogs allowed

If you have any requests or questions about accessibility on both days, please contact us one day in advance of the event on: communications@SAVVY-contemporary.com or 030-25563111.

SCHEDULE

08.11.2019
AT SAVVY Contemporary

TO LIVE WITH TOXICITY IS A CONDITION OF LIFE is a full day of workshops, round-table discussions and performances within the SAVVY.doc aimed at collectively imagining and accessing the range of actions needed to come to grips with the unrelenting spread of the toxic.

11:00 WORKSHOP Josh Lepawsky (Discard Studies) *Toxicity, Knowability, Accountability*

13:00 LUNCH

14:00 PANEL DISCUSSION I
Ayushi Dhawan and Maximilian Feichtner (Hazardous Travels), Jessika Khazrik, Shuddhabrata Sengupta (Raqs Media Collective) and Franziska Pierwoss *On Trade-Offs, Maintenance and Redistribution of the Toxic*

15:30 LECTURE & EATING
Alexis Shotwell with Jasmina Al-Qaisi *What Might it Mean to say That Food is a Relationship?*

16:30 PANEL DISCUSSION II
Imeh Ituen and Rebecca Abena Kennedy-Asante (BPoC Environmental and Climate Justice Collective), Moro Yapha (Wearebornfree! Empowerment Radio), Kate Sagovsky (XR Extinction Rebellion), Emilia Roig (Center for Intersectional Justice) *Against the Toxic: Acts of Disobedience, Interdependence and Vulnerability*

18:00 BREAK

19:00 PERFORMANCE Hyung-Min Kim and Gabriel Galindez Cruz *I am not on the Blacklist*

09.11.2019
AT Kuppelhalle, silent green Kulturquartier

EVERYWHERE'S A HERE, ISN'T IT? A day that will spill into the night with performances, talks, concerts and durational acts with soils and winds, asking us to pause, listen and sense the kaleidoscopic dimensions of the toxic.

13:00-15:00 Aerocene Community *Weather-Dependent Float* AEROSOLAR SCULPTURES AND MUSEO AEROSOLAR [Exact timing will depend on the weather conditions, please look out of the window in search of the sun and venture out to feel the strength of the breeze (we will need heat and low winds to make this happen) or follow our FB page for live updates.]

17:00-19:00 PERFORMANCE Stephan R. Tierbach *Der Schweiß der Erde*

15:00 WELCOME & INTRODUCTION
Antonia Alampi and Caroline Ektander

15:15 LECTURE Simone Müller *Hidden Externalities. On the Globalization of Hazardous Waste*

15:50 LECTURE Yolanda Adriane Collins *Colonial Residue*

16:25 PERFORMANCE READING
Ida Bencke (LAE) *Soft Openings and Transcor-poreality: Caring for Encounters*

16:35 PERFORMANCE Liping Ting *Licht Leuchten III*

17:10 LECTURE Alex Zahara *What is Containment?*

17:45 READING Angela Flournoy *Domesticated Paradise: Climate and Community in Southern California*

18:20 ARTIST TALK Tomás Saraceno with Antonia Alampi

19:00 MULTI-MEDIA PERFORMANCE
Hulda Rós Guðnadóttir *Ocean Glory*

19:00 PERFORMANCE [in the SAVVY.doc]
Hyung-Min Kim and Gabriel Galindez Cruz *I am not on the Blacklist*

19:35 PERFORMANCE READING
Ida Bencke (LAE) *Soft Openings and Transcorporeality:
Caring for Encounters*

19:45 LECTURE Françoise Vergès
When Breathing is a Revolutionary Act

20:20 CONCERT Latedjou *Língua Livre*

20:55 PERFORMANCE LECTURE
Raqs Media Collective *The Toxicity of Measure*

21:30 BREAK

21:55 CONCERT Matana Roberts *Untitled no. 1*

22:20 PERFORMANCE LECTURE
Edna Bonhomme *The Afterlives of Chronic Toxicity*

22:55 PERFORMANCE
Ivan 'Ivy' Monteiro *Mother The Verb*

23:30 LECTURE Pujita Guha and Abhijan
Toto *(The Forest Curriculum) Against Apocalypse*

00:05 PERFORMANCE Jessika Khazrik
Mount Mound Refuse

C O N C E P T

“They were slow changes compared to anything that might happen here, but it took a plague to make some of the people realize that things could change.”

“So?”

“Things are changing now, too. Our adults haven't been wiped out by a plague so they're still anchored in the past, waiting for the good old days to come back. But things have changed a lot, and they'll change more. Things are always changing. This is just one of the big jumps instead of the little step-by-step changes that are easier to take. People have changed the climate of the world. Now they're waiting for the old days to come back.”

Octavia Butler: *Parables of the Sower*, 1993

THE LONG TERM YOU CAN NOT AFFORD. ON THE DISTRIBUTION OF THE TOXIC addresses environmental injustices through the lens of the toxic and the discrimination surrounding its production and circulation, all deeply rooted in historical structures. The project's INVOCATIONS program brings together artists, writers, academics, activists, filmmakers and musicians from in and beyond Berlin, who all in their own way, work on, around, with and against the toxic.

The toxic trade-off inherent in exploitative and abusive processes of extraction, production, and disposal lies at the heart of the changing nature of the ecosystems to which we now belong – with millions of metric tons of synthetic materials, pesticides, heavy metals, and chemicals released and circulated every year. Structural inequalities on a global scale permit for some lives to remain relatively untouched by toxic proliferation through systems of “externalisation” (Stephan Lessenich) whilst many reside in high concentrations and lethal exposure on a daily basis out of the mere necessity of survival. The new age of toxicity is “a condition that is shared but unevenly so, and which divides us as much as it binds us” (Michelle Murphy).

Through a series of discursive formats that include talks, round table discussions, performances, concerts and film screenings, we aim to question the matrix of shared accountability for the socio-environmental injustices rife to our current time and collectively figure out what possible actions and mobilizations could constitute long term affordability, for all humans, more-than humans and the planet at large. These series of actions should not only lead to reduce the production

and propagation of the toxic, but also consider non-violent forms of redistribution of its painfully unequal presence.

How can we form interdependent networks of disobedience that exhort to fight against the vicious machinations that have led to this current state of affairs, and that can help us escape the deplorable conditions they keep (re)producing; from small everyday actions to spectacular mobilizations, from swift responses to strategic and sustained engagement? And how can we ensure that these actions stem from a position of listening and care rather than non-egalitarian codependency and reactive sympathy?

The concentration of our collective effort is neither to pick apart and sort into commonsensible categories, nor is it to demonize, point fingers, or catalyze an indigestible sense of paralyzing guilt about the state of the world. Rather, our aim is to open up space for an artistic and critical registry that encourages us to pause and sense the toxic presences and textures otherwise, to acknowledge and mourn its ongoing victims, and to listen to the movement of its shadows. In so doing, we hope to shift sensibilities away from one of paranoid containment and fear, to an outlook fueled by reflexivity and nuance, and to nurture the act of noticing how actions on the most intimate scale are closely tied to the global – as everywhere is ultimately a here.

CONTRIBUTIONS

08.11.2019 AT SAVVY Contemporary

TO LIVE WITH TOXICITY IS A CONDITION OF LIFE – a full day of workshops, round-table discussions and performances within the SAVVY.doc aimed at collectively imagining and accessing the range of actions needed to come to grips with the unrelenting spread of toxic matter and practices.

We convene in order to set-the-scene and engage with many voices and players within the debate around toxicity. The aim is to closely scrutinize how the production and distribution of the toxic could be decreased, challenged and enacted differently? How can we move forward, build, and inspire a new vocabulary of exchange that is inclusive and has the ability to change policy, both locally and globally? How can the recognition and confrontation of one's own toxicity, in direct relation to privilege, interdependence and accountability, contribute to the mobilization of ethical uncontaminated reform? Together, we want to consider the whole range of actions that strive for new ways of being in the world. One that goes from small everyday actions to spectacular mobilizations, from swift responses to strategic and sustained engagements and to understand their implications and ramifications in the long term.

11:00 WORKSHOP Josh Lepawsky (Discard Studies *Toxicity, Knowability, Accountability*) What is knowable about distributions of toxicity when it comes to digital technologies? And, what do the possibilities and limits of that knowledge mean for accountability?

The miniaturization of electronics over the last few decades has been achieved in part by producing chemical discards that, in terms of relative size, might be usefully conceptualized in terms typically reserved for astronomy. Just as the Sun is orders of magnitude larger than Earth, so too are the discards of electronics, chemical and otherwise, orders of magnitude larger than the electronics systems from which they are externalized. The workshop will examine these and related themes in practice with materials. Here we will work together to disassemble actual digital devices, research their brandings and components, and map some of their distributions. Tools, hands, and minds will work together in the arts of noticing what can and cannot, be known about these devices. The workshop will provide a jumping-off point for discussion of what the possibilities and limits of such knowability (and unknowability) mean for various forms of accountability. JOSH LEPAWSKY is Professor at the Department of Geography at Memorial University of

Newfoundland, Canada and co-editor of the online hub Discard Studies. His research is involved with the mapping of the international trade and traffic of electronic waste – researching both geographies of discards as well as those of maintenance and repair. Questions that inform his research include where and how are contemporary discards made? Where do they travel and where do their effects accumulate? Who gets what discards, where, how, and under what conditions? Lepawsky is also interested in how maintenance and repair, broadly conceived, might offer both literal and figurative lessons for figuring out how to live well together in permanently polluted and always breaking worlds.

14:00 PANEL DISCUSSION I Ayushi Dhawan and Maximilian Feichtner (Hazardous Travels), Jessika Khazrik, Shuddhabrata Sengupta (Raqs Media Collective) and Franziska Pierwoss *On Trade-Offs, Maintenance and Redistribution of the Toxic* AYUSHI DHAWAN completed her BA Hons. and MA in History from the University of Delhi in 2014, before joining the foundation year at the University of Leiden in 2014–15. Subsequently, she earned her research master's degree in colonial and global history in 2017. She then joined the Rachel Carson Center DFG Emmy-Noether Research Group "Hazardous Travels: Ghost Acres and the Global Waste Economy". In her dissertation project, *India's Shipbreaking Business, Emerging Economies, and the Right to Pollute?* she is exploring the shipbreaking industry in Alang, Gujarat. The study analyses the motivations behind this transboundary movement of waste, the situatedness of Alang within a multinational system of legal regulations, the creation of categories like "waste", "global", "national" and "local" and what are the social, environmental and economic repercussions of transnational capitalism.

MAXIMILIAN FEICHTNER is a PhD student in Environmental Humanities and part of the DFG Emmy Noether Research Group "Hazardous Travels: Ghost Acres and the Global Waste Economy" at the Rachel Carson Center for Environment and Society, Munich. He writes an environmental history of oil extraction and the large-scale contamination in the Ecuadorian Amazon rainforest in the 20th century. He conducted extensive fieldwork in Latin America and studied Spanish, political science, and social sciences in Freiburg, Cape Town, and Bangkok. Recently, he was awarded the SOLCHA Prize for Best Paper on "Latin American Environmental History that transcends a National Perspective" at the 3rd World Congress of Environmental History in Florianópolis, Brasil. Feichtner worked as a research associate on language contact and resonance effects in human interaction before

becoming a PhD candidate at the Rachel Carson Center in 2017.

JESSIKA KHAZRİK is an artist, writer, and producer based in Beirut. Her interdisciplinary practice revolves around several fields including media, composition and machine learning, ecotoxicology, performance, history of science, computation, and music. Through intimately investigating the influence of the global economy on the techno-politics of voice, spatial politics, and post-memory, her work explores systems of de-classification, falsification, and subsumption. In 2012–13, she was a fellow at Home Workspace Program in Ashkal Alwan, and in 2018–19 she is a fellow at Digital Earth where she is developing the platform of *The Society of False Witnesses*. Besides her artistic practice, Khazrik collaborates with collectives and institutions working at the intersection of urbanism, artificial intelligence, music, and media studies.

RAQS MEDIA COLLECTIVE include Monica Narula, Shuddhabrata Sengupta, and Jeebesh Bagchi and was founded in 1992 in New Delhi, India, where they continue to be anchored, persistently welding a sharp, edgily contemporary sense of what it means to lay claim to the world from the streets of that city. Raqs follows its self-declared imperative of "kinetic contemplation" to produce a trajectory that is restless in its forms and exacting in its procedures. They articulate an intimately lived relationship with myths and histories of diverse provenances and sees its work as opening out the possibility of a conversation that embodies a deep ambivalence towards modernity and a quiet but consistent critique of the operations of power and property.

FRANZISKA PIERWOSS is a Berlin-based performance and installation artist, who also works as an organizer and initiator of various cultural projects. She studied at the Academy of Visual Arts in Leipzig, Germany, and as a DAAD scholar at the Lebanese University Beirut. With a strong focus on durational performance and collaborative practices, she develops site-specific installations that create situations of engagement, in which personal and political boundaries are called into question. Her work has recently been shown at ISCP, New York; Extra City Kunsthal, Antwerp; Kunstverein Leipzig and Goethe in the Skyways, Minneapolis. Since 2014 Franziska Pierwoss, in collaboration with Sandra Teitge, has been staging dinner performances on the subject of waste management and its economy. Resulting from extensive research, they gather specialists from the field and the audience to engage in an in-depth conversation over dinner. Together, they have presented different formats at MUAC, Mexico City; during Sharjah Biennial 13th in Beirut, Lebanon; and Fast Forward Festival, Athens (2019).

15:30 LECTURE & EATING Alexis Shotwell with Jasmina Al-Qaisi *What Might it Mean to say That Food is a Relationship?*

As beings who eat, drink, and breathe, we metabolize the toxic in and through our bodies. Eating

is a key vector through which many of us attempt to manage what we take into ourselves by asking, "what is this?," and deciding whether to eat that thing based on identifying its substance. In this discussion, we will explore a different approach to metabolizing the toxified world: by approaching food as a relationship. Jasmina Al-Qaisi, as a regular caretaker of the library and culinary practitioner, will sensorially complement Alexis's lecture with dishes that will circulate around the audience during the lecture.

ALEXIS SHOTWELL is a professor at Carleton University, on unceded Algonquin territory. Her academic work addresses impurity, environmental justice, racial formation, disability, unspeakable and unspoken knowledge, sexuality, gender, and political transformation. Her political work focuses on queer liberation, Indigenous solidarity, and feminist community education. She also gives workshops on reducing suffering in our writing and teaching practices. She is the co-investigator for the AIDS Activist History Project (aidsactivisthistory.ca), and the author of *Knowing Otherwise: Race, Gender, and Implicit Understanding and Against Purity: Living Ethically in Compromised Times*.

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 SAVVY Contemporary's archive, tries to *Untrain the Ear* and often makes waves on free, independent, temporary or mobile radios.

16:30 PANEL DISCUSSION II Imeh Ituen and Rebecca Abena Kennedy-Asante (BPoC Environmental and Climate Justice Collective), Moro Yapha (Wearebornfree! Empowerment Radio), Kate Sagovsky (XR Extinction Rebellion), Emilia Roig (Center for Intersectional Justice) *Against the Toxic: Acts of Disobedience, Interdependence and Vulnerability* REBECCA ABENA KENNEDY-ASANTE studied naturopathy, nature conservation and ecology in Berlin and Potsdam. In addition to botany, Abeni is interested in movements that are anti-racist, queer*feminist and ecological.

IMEH ITUEN studied Social Sciences and Integrated Natural Resource Management in Berlin and Perth, Australia. Imeh is concerned with racism and colonial continuities in the climate crisis.

BPOC ENVIRONMENTAL AND CLIMATE JUSTICE KOLLEKTIV BERLIN deals with sustainability, veganism, environmental and climate justice from black and PoC perspectives: How do the oppression of marginalized groups and the exploitation of ecosystems relate to each other? Which ecosystems and people are particularly affected by climate change? The aim is not only to question the white and cis heterodominated left-wing activist*environmental scene, but also to create a space for intersectional activism in which BIPoC feel comfortable. Imeh Ituen and Rebecca Abena Kennedy-

Asante are part of a Black and People of Colour group reclaiming environmental and climate justice. MORO YAPHA is one of the founders of Wearebornfree! Empowerment Radio, a program for refugees and their friends dedicated to mutual empowerment. Moro Yapha is a radio maker and human rights lawyer. He gives lectures and conducts workshops on gender equality and the promotion of women, minorities and refugees.

WEAREBORNFREE! EMPOWERMENT RADIO is a radio programme organized by refugees & friends in order to empower each other. The current situation of refugees in Germany and Europe requires us to rethink political strategies. The wave of welcoming culture shows alternatives to the racist hatred that is growing stronger with each day. At the same time, this wave comes exactly at the time when our refugee movement has become so weak that it is almost non-existing. How can we deal with these developments? How can we come out of the observing, passive position, back into the acting, proactive and demanding one? How do we mobilise against the horrible law changes which are not (much) considered by helpers and white charity? We!R serves as a platform for refugees and other marginalized people like women, children, LGBTIQ, Black people and People of Color and others.

KATE SAGOVSKY is an artist specialising in somatics and live performance, an environmental activist, and a member of Extinction Rebellion (XR). Her work facilitates embodied experience to help people connect better to themselves, others, and the world. She is Artistic Director of MOVING DUST and has worked internationally as a movement specialist in many contexts. She would like the world to be a better place. So she became a rebel. Love and rage are her driving force.

EXTINCTION REBELLION is an international climate justice movement. They use non-violent civil disobedience in an attempt to halt the sixth mass extinction and minimise the risk of social and ecological collapse. The movement promotes civil disobedience and rebellion because they think it is necessary – our governments have failed in their duty of care and are neglecting our future. XR is working to build a movement that is participatory, decentralised, and inclusive. All are welcome who are willing to adhere to their principles and values.

EMILIA ROIG is the Founder and Executive Director of the Center for Intersectional Justice (CIJ), a Berlin-based organization combatting intersecting forms of inequality and discrimination in Europe. She is a faculty member of the Social Justice Study Abroad Program of DePaul University of Chicago and has taught graduate and post-graduate courses on Intersectionality Theory, Postcolonial Studies, Critical Race Theory and International and European Law. From 2007 to 2010, she worked extensively on Human Rights issues at the International Labour Organisation (ILO) in Tanzania and Uganda, at the German Agency for International

Cooperation (GIZ) in Cambodia, and at Amnesty International in Germany. She holds a PhD in political science, a Master of Public Policy and an MBA from the Humboldt University of Berlin, the Hertie School of Governance and Jean Moulin University of Lyon. THE CENTER FOR INTERSECTIONAL JUSTICE CIJ is an independent nonprofit organisation based in Berlin dedicated to advancing equality and justice for all by combating intersecting forms of structural inequality and discrimination in Europe.

19:00 PERFORMANCE Hyoung-Min Kim and Gabriel Galindez Cruz *I am not on the Blacklist*

This dance performance seeks to investigate the toxicity of censorship in the body and in everyday life. Through practice-based research with a motion-sensor light, Hyoung-Min Kim and Gabriel Galindez Cruz explore the impact that both state-induced censorship as well as forms of self-censorship have had on their lives and their bodies. Does censorship contaminate us like noxious chemicals, imperceptible to the eye but slowly spreading the poison of self-optimisation and suppression into our minds, bodies, and behaviours?

Through personal experiences growing up in South Korea and Colombia, the two performers recall on stage the material consequences that the supposedly invisible politics of censorship can have on those who find themselves on the “wrong” side of the hegemonic divide. Hyoung-Min’s habit of self-censorship formed from [redacted] experiences in [redacted] of not being [redacted] to [redacted] her [redacted], that still persist years later and in the [redacted] of [redacted], show the deep and long-lasting impact that censorship can have on the body and psyche. Gabriel interacts with the toxicity of censorship from an alternate angle, constructing a solo that is embedded in the power of free, unbridled speech. His attempt, doomed to fail in light of the ever-growing number, is to name every environmental Colombian activist who has been killed in the past years due to their revolutionary work. In this context, censorship has a lethal connotation, the act of killing as a way of censoring the body permanently.

I AM NOT ON THE BLACKLIST has no definitive ending in the classical sense. Rather, it employs an ongoing, ever-mutating practice that engages with the subtle techniques of censorship in order to locate it, quarantine it, override it, and perhaps, to find creative and generative ways to interrogate it into everyday survival strategies.

This performance is presented within the framework of SAVVY Contemporary’s project THE LONG TERM YOU CANNOT AFFORD. ON THE DISTRIBUTION OF THE TOXIC and Tanzfabrik Berlin in the frame of OPEN SPACES. It is kindly supported by the Berlin Senate Department for Culture and Europe.

HYOUNG-MIN KIM studied at Korea National University of Arts School of Dance (1998-02), EDDC

(NL) (2002–03), and Das Choreography in Amsterdam (2015–18). She has worked as a dancer with Constanza Macras, Dorky Park Thomas Ostermeier, and Toulalimnaios in Berlin. Since 2014, she has presented her own choreographies, including *D.M.Z* (2003) in Tanzmesse Düsseldorf, *Hippocampus* (2004) in Theater Winterthur, *Hello* (2008) in Melkweg, Amsterdam and at the Peak Nam Jun Art Center Opening, South Korea, and *Call back* (2007–09) at Spring Wave Festival in Seoul and at Sophiensaele in Berlin as part of Tanztage Festival. In 2009, she choreographed (*making of*) *District* with Lena Meierkord and performed it at Sophiensaele’s Tanztage Festival, Seoul International Dance Festival, and in Bremen and Mainz. From 2010 to 2013, she worked with Tommi Zeuggin and created *Guest* (2010) at DOCK 11 in Berlin, *Ghost* (2011), *DUST* (2012), and *Everything Else* (2013) at Uferstudios in Berlin. She also presented *The Story of Those Who Left* (2014) at RTO in Seoul. Her solo work *Gelbe Landschaften* (2014) was shown in Dresden at Projekttheater in Leipzig at LOFFT – DAS Theater and at Seoul Art Center. She was awarded “Best Choreography of 2014” by the Korean Association of Dance Critics and Researchers. In 2015 and 2016, she worked with Anna-Luise Recke and created *Nach dem Ende kommt noch was*, which premiered at DOCK 11. In 2018, she collaborated with Gabriel Galindez Cruz on *I am not on the Blacklist* and performed at in Tanzfabrik-Open Spaces in Berlin and Mullae M30 in Seoul. She has received funding grants for individual projects from the Berlin Senate Department for Culture and Europe, Hauptstadtkulturfonds, and Arts Council of Korea. GABRIEL GALINDEZ CRUZ is a Berlin-based artist, dancer, and choreographer. Originally from Cali, Colombia, Gabriel began his education as a dancer in parallel to his Psychology studies at the Universidad del Valle, after which he enrolled in the Centre National de Danse Contemporaine in Angers, France where he specialized in Contemporary Dance and Choreography, before subsequently moving to Frankfurt, Germany to study at the Hochschule für Musik und Darstellende Kunst. Gabriel became part of the Toulalimnaios Company from 2004–07 and performed in pieces such as *Spuren*, *Irrsinn*, and *Life is Perfect*. In the 2009–10 season, Gabriel was a member of the Staatstheater St. Gallen Dance Company in Switzerland. He has also collaborated as a dancer with the Staatsoper in Berlin, Germany, the Teatro alla Scala in Milan, Italy, Eastman-Sidi Larbi Cherkaoui in Antwerp, Belgium, and the Akademie für Alte Musik in Berlin, Germany. Since 2005, Gabriel has been part of the Sasha Waltz & Guests Company as a dancer in the ensemble for several international productions, and as a choreographer for the Children’s Dance Company. He has created several pieces that have participated in festivals, such as *Invisible* in the Plataforma Festival, Berlin, Germany, AIUAIO which was awarded “Jeunes Talents du Cirque Europe” and “Undo Mudra” in the Masdanza Festival (2016) in the Canary Islands, Spain, and Festival Danza en la Ciudad (2017) in Bogotá, Colombia. In collaboration with the conductor Andres

Orozco-Estrada, he has staged Stravinsky’s *The Rite of Spring* with the Colombian Youth Philharmonic and *Petrushka* with the Houston Symphony Orchestra. Other recent works include: *Ella am Strand* for the Landestheater Schleswig-Holstein, *Cabaret* for the Landesbühne Niedersachsen Nord and *Get Loose* for the ZiguZajg Festival in Malta. Gabriel has also engaged with artistic social projects particularly with children with the support of the German Ministry of Education.

09.11.2019 AT Kuppelhalle, silent green Kulturquartier

EVERYWHERE’S A HERE, ISN’T IT? A day that will spill into the night with performances, talks, concerts and durational acts with soils and winds, asking us to pause, listen and sense the kaleidoscopic dimensions of the toxic.

We take a cue from the title THE LONG TERM YOU CANNOT AFFORD, centring contributions around concise yet constantly shape-shifting definitions of the term “toxic”. We hope to shift sensibilities away from one of paranoid containment, fear, to an outlook fuelled by reflexivity and nuance; to nurture the act of noticing and listening to how actions on the most intimate scale are closely tied to the global – as everywhere is ultimately a here.

13:00–15:00 AEROSOLAR SCULPTURES AND MUSEO AEROSOLAR Aerocene Community *Weather-Dependent Float*

[Exact timing will depend on the weather conditions, please look out of the window in search of the sun and venture out to feel the strength of the breeze (we will need heat and low winds to make this happen) or follow our FB page for live updates.]

17:00–19:00 PERFORMANCE Stephan Thierbach *Der Schweiß der Erde*

During the Invocations program artist Stephan Thierbach will perform *Der Schweiß der Erde* (The Sweat of the Soil) – a cleansing ceremony on soil extracted from an old black water treatment basin in Rieselfelder Berlin-Buch, close to where he grew up in the then German Democratic Republic. Using a former potato steam cooker from Poland that can replicate the delicate conditions of an earthy soil sauna he will assist the disturbed soil in sweating out all its toxins (in German “Altlasten”). Within this act, Thierbach is not only administering care in the form of physical soil wellness, but also simultaneously producing a collection of the scent, La Sueur de la Terre – Eau de Toilette.

STEPHAN THIERBACH was born in Berlin-Pankow, into an environment that encouraged active listening and the cultivation of different lenses through which to sense and experience the world. His practice operates within various methods of theatre and game pedagogy, focusing his artistic observation

and strategies in and around public space. Thierbach studied Pedagogy, the Social Sciences, and Psychology at the Universität Bielefeld, Cultural Sciences at the Europa-Universität Viadrina, Frankfurt, and is currently enrolled in Hochschule für Künste in Bremen.

15:15 L E C T U R E Simone Müller *Hidden Externalities. On the Globalization of Hazardous Waste*
Concurrent with the rise of modern

environmentalism in the industrialized world in the 1970s, a ghostly infrastructural network, soon stretching all around the globe, also saw the light of day. Facing exorbitant and rising prices for toxic waste disposal, local anti-toxic campaigns and the opportunities of a neoliberal global market with a patchy regulatory system, waste traders commenced hiding the externalities of global capitalism abroad, often in less affluent societies where both land and labor for disposal could be cheaply had. This talk focuses on the rise of the global waste economy, extracts its structures and dynamics and illustrates how its toxic legacy still haunts us today.

S I M O N E M Ü L L E R is Project Director and Principal Investigator of the DFG Emmy Noether Research Group “Hazardous Travels: Ghost Acres and the Global Waste Economy” at the Rachel Carson Center for Environment and Society, Munich. She works at the intersection of globalization studies, economic and social history, and environmental humanities. Her research interests range from the international trade in hazardous waste material and the intellectual history of economic ecological thinking, to green city concepts and the study of ocean space. She has received numerous awards and fellowships, among them from the Smithsonian Institution, the Science History Institute, and the University of Pennsylvania. Müller is a member of the Young ZiF (Center for Interdisciplinary Research) of the University of Bielefeld and in 2017 was nominated as one of the leading female academics in her field by the German Research Foundation (DFG) and the Bosch Foundation.

15:50 L E C T U R E Yolanda Adriane Collins *Colonial Residue*

In her talk, Yolanda Ariadne Collins will trace the lingering colonial presence featured in the enactment of global forest conservation policies that target climate change in Guyana and Suriname. Gold, in this context, forms the material in which the toxic effects of colonialism, capitalism and market-based forest conservation policies coalesce. In so doing, she draws attention to how the toxic can be found sedimented even in that which appears innocuous. Y O L A N D A A R I A D N E C O L L I N S holds a postdoctoral fellow at the Institute for Cultural Inquiry Berlin and a doctorate in Environmental Sciences and Policy from Central European University in Budapest, Hungary. Her research explores climate change governance policies, especially in relation to the historical and cultural uses of forests in the Guyana

and Suriname. Her work is particularly attuned to the legacy of the colonial encounter, often identifying and interrogating connections between this historical experience and market methods for effecting behaviour change around forest use.

16:25 P E R F O R M A N C E R E A D I N G
Ida Bencke (LAE) *Soft Openings and Transcor-poreality: Caring for Encounters*

The interludes of performance readings will relay metabolic poetics and affirmative practices of queer/ing encounters within ecologies of precarity and harm. How to modestly and care-fully inhabit blasted landscapes; how to co-conspire with wretched bodies; how to rehearse affection for that which is hard to love? I D A B E N C K E holds an MA in Comparative Literature. Her curatorial work spans experimental exhibition formats, interdisciplinary methodologies and speculative feminist aesthetics. Her recent projects investigate fermentation as domestic-revolutionary apparatus, queer home-building and interspecies care, various im/possibilities of multispecies narration, and insurgent m/otherhood within the reproductive regimes of necropatriarchy. Research interests include radical practices of mourning and pleasure, more-than-human affect, and revolutionary experiments on cohabitation, collectivity and regenerative alliances. She is co-founder of the Laboratory for Aesthetics and Ecology.

16:35 P E R F O R M A N C E Liping Ting
Licht Leuchten III

Liping Ting practices a ritual process of purification that raises awareness of the geopolitical and globalization crisis. She develops art “as a source” for humans who survive in this ever-present, unbalanced environment, challenged by chaos and a troubled nature, and who seek human concern, care and art. Her installation work observes and examines human political issues (anthropological and ecological) on the edge, their potential transmutation and transformation in relation to their individual story and therefore to collective memory. Since 2016, her projects *Light Action-Polyphony*, *Mapping*, *Stone-Timing/Paper-Timing*, *Im-Im*, *Licht Leuchten*, *C Time Meta*, *Time’s Spiral*, *Water-Timing* series, investigate the theme of human nomadism as crisis and practice, and the present catastrophic displacement of immigrants. They exploit in different contexts the subtle “balance” and “out of balance” relationships between the human body language and work activity. This art action journey in situ, aims to reveal our place within common histories by a ritual of wild hearts, madness and purification. According to poet Antonin Artaud, life consists of burning up questions, and poetry is the crushed multiplicity that creates the flames (*Héliogabale ou L’anarchiste Couronné*, 1934). L I P I N G T I N G is an interdisciplinary artist; her artworks include community exchange projects, installation, experimental music and sound-environments exploration. She is influenced by the work

of John Cage, Samuel Beckett and the Chinese philosopher-poet Zhuang Zi and has presented her poetry across Europe, North America and China. She has shown her installative and performative works in New York, Canada, and has been an artist in residence at DAAD Künstlerprogramm in Berlin 2018.

17:10 L E C T U R E Alex Zahara
What is Containment?

In discard studies, containment is primarily discussed in terms of leakages and flows: landfills, mine tailings, nuclear waste repositories and other toxic sites fail to contain, thus contaminating the lands and bodies of (certain) people and beings. The possibility of total containment is at best aspirational, at worst deceptive, and most often the outcome of a human exceptionalism that presumes the right technology and policy combinations might contain our wastes in perpetuity. But if containment always fails, what does containment do? In this talk, Alex Zahara examines what it means “to contain well” through a perhaps curious example of containment and toxicity: forest fires (or wildfires) in northern Canada. He will describe how the illusion of total, controlled, and predictable containment of wildfires has become central to the development of a new and highly controversial policy whereby fires are allowed to “let burn” until they approach something determined to be “of value”. According to locals, the policy often fails, has led to routine smoke exposure, annual community evacuations, and swaths of traditional Indigenous territories being burned. In shifting our analytical focus towards the containers – the specific policies, equipment, and people through which wildfires are contained – Zahara moves away from rejecting containment entirely, to focusing instead on the very material ways through which containment might be tinkered with, hacked, or otherwise re-made to support the lives and livelihoods of those living in Boreal Forest communities. He suggests “containers” are a necessary point of inquiry to interrogate and intervene in the systems that produce, define, and distribute toxicity in the first place. This lecture is part of a larger collaborative project, *Opening up Containment* with co-thinkers Ignace Schoot and Caitlynn Beckett. A L E X Z A H A R A is a PhD Candidate at Memorial University in Newfoundland, Canada and co-editor of Discard Studies blog. His current research examines controversies surrounding wildfire management practices near his home community in *Treaty 6 Territory*, northern Saskatchewan. Zahara is an interdisciplinary researcher whose work has been published in the collections *Anthropocene Feminism* (University of Minnesota Press), *Inevitably Toxic* (University of Pittsburgh Press) and journals like *Environmental Humanities*, *Environmental Toxicology and Chemistry* and *Cultural Studies Review*. His research on waste and toxicity is influenced by Indigenous studies, feminist studies and queer theory.

17:45 R E A D I N G Angela Flournoy *Domesticated Paradise: Climate and Community in Southern California*

Los Angeles and its attendant suburban sprawl, from the foothills to the desert, are famous for draught, air pollution and perennial, devastating wildfires, but sites of industry in the region also pose threats to residents, while simultaneously offering opportunities for prosperity and stability. This talk is a narrative and visual reflection on the history of African-American migration to and within Southern California, and how the search for home and community often necessitates fraught relationships to deleterious extraction and disposal.

A N G E L A F L O U R N O Y is the author of *The Turner House*, which was a finalist for the National Book Award and a New York Times notable book of the year. The novel was also a finalist for the Center for Fiction First Novel Prize, the PEN/Robert W. Bingham Prize for Debut Fiction and an NAACP Image Award. Her fiction has appeared in *The Paris Review*, and she has written for *The New York Times*, *The Nation*, *The Los Angeles Times*, and elsewhere. A graduate of the Iowa Writers' Workshop, Flournoy has taught at the University of Iowa, The New School, Columbia University, Princeton University and the University of California at Los Angeles. She was awarded a 2018 National Endowment for the Arts fellowship and is currently a Mary Ellen von der Heyden fellow in fiction at the American Academy in Berlin.

18:20 A R T I S T T A L K Tomás Saraceno with Antonia Alampi

In this conversation, Tomás Saraceno will be expanding upon the foundation of the Museo Aero Solar, and in particular the Aerocene, an interdisciplinary artistic community that seeks to devise new modes of sensitivity, reactivating a common imaginary towards an ethical collaboration with the environment and the atmosphere, freeing them from carbon emissions. As an ever-growing research and experimental practice, Aerocene is open-source and collaborative. It consists of a dedicated and diverse global community of practitioners who collaborate to promote and enact environmental awareness and atmospheric sensing experiments, imagining new infrastructures of planetary mobility and ethics.

T O M Á S S A R A C E N O ’ s oeuvre could be seen as ongoing research, informed by the worlds of art, architecture, natural sciences, astrophysics and engineering; his floating sculptures, community projects and interactive installations propose and explore new, sustainable ways of inhabiting and sensing the environment. Aerocene, an open-source community project for artistic and scientific exploration initiated from Saraceno’s vision, becomes buoyant only by the heat of the Sun and infrared radiation from the surface of Earth. Saraceno lives and works in and beyond the planet Earth.

19:00 M U L T I - M E D I A P E R F O R M A N C E
Hulda Rós Guðnadóttir *Ocean Glory*

Ocean Glory is the second artwork deriving from Hulda Rós Guðnadóttir's S-I-L-I-C-A, a new art-practice-as-research project that investigates the production process behind semiconductors in solar cells and microelectronics. The film was developed from research footage shot by the artist in a silica mine in south west Australia, at a silica terminal in the port of Albany, Australia, in a silica processing plant on the coast of northern Iceland, and in a geothermal energy plant in the highlands above it. The artist commissioned composer Guðný Guðmundsdóttir to write a soundscore for the film incorporating soundscape recordings made on location, in what Guðný calls "progression of sounding elements." She also worked with choreographer Margrét Sara Guðjónsdóttir to adapt her research on "hyper-states", to support the sensorial intimate experience of the audience and encounter of an inner and outer reality. The politics of *Ocean Glory* shapes in intimate moments when the hyper-states and the soundscape open up a doorway to the reality of the film. Instead of approaching the subject of the film by taking a critical stance towards something identified as being external and belonging to others, the audience is invited to become aware of how the state of the world resonates within their own body. By letting the body fall, surrender and disintegrate during the course of the film, the process of de-conditioning the body takes place through an inward journey and through a steady, slow and hypnotic transformation taking place in front of the audience. It is in the deterritorialized or deconditioned state that ambiguity, new truths and thoughts can breathe, form and come to life.

Ocean Glory (HD single-channel video, 2019, 25 min) is a new video work by Hulda Rós Guðnadóttir with original score by Guðný Guðmundsdóttir and choreography by Margrét Sara Guðjónsdóttir. Video performance by Laura Siegmund, sound design by Nils Banthien and green screen camera by Dennis Helm. The work of Hulda Rós Guðnadóttir has been commissioned by S A V V Y Contemporary and generously funded by The Visual Arts Fund Iceland.

H U L D A R Ó S G U ð N A D Ó T T I R is a Berlin-based artist and a filmmaker who works predominantly on long-term interdisciplinary collaborative projects that touch upon socio-economic issues that have personal relevance and importance for the artist yet are global in importance. Her works come to life through a practice and public exhibition based process that she defines as research. This research is in turn heavily influenced by the artist training in anthropology and qualitative methods and is characterized by social engagement. The video work premiered as part of the INVOCATIONS program is part of a new research project, S-I-L-I-C-A, that investigates the global production process of semiconductors used in solar cells and microelectronics.

Guðnadóttir holds an MA degree in interactive design from Middlesex University (2001), a BA in visual

art from Iceland Academy of the Arts (2007) and a BA in cultural anthropology from the University of Iceland (1997). She has been nominated and won many awards and has participated in numerous group and solo exhibitions and screenings at museums, galleries, project spaces and film festivals in countries such as India, Japan, Hong Kong, USA, Mexico, Germany, Spain, Denmark, Sweden, Norway, Finland, Iceland, UK, Czech Republic, France, Poland, Serbia, Greece, Ukraine and Bulgaria. Recently she was selected by Raumlaborberlin and Koro Public Art Norway to participate in the Waterfront Laboratory in Tromsø, Norway, an experimental project to invite artists to influence urban development from an early stage.

M A R G R É T S A R A G U ð J Ó N S D Ó T T I R is an Icelandic choreographer who has created and toured her performances internationally for over 10 years. Displaying the politics of intimacy is a core theme within her work while engaging with and exploring pathologies of the social-political body within our own bodies. Her work takes shape from her ongoing in-depth research into a methodology that accesses physiological, psychological and emotional sub-worlds with focus on deconditioning and direct dialogue with the subconscious. She has developed a new genre of performative body language, and an original working method that directly informs her creative outcomes. She teaches her body practice and method Full Drop Into The Body in Art Academies and Universities around Europe. She lives and works in Berlin and her current collaborations expand into the academic genre of philosophy, with phenomenology professor Susan Kozel, Malmö University and Lucille Guidi, Hildesheim University.

G U D N Y G U D M U N D S D O T T I R is a composer, violinist and a musicologist. She has researched the intersection of contemporary music and visual arts and collaborated in various interdisciplinary projects. She is the artistic director of Cycle Music and Art Festival and the founder and director of the Skark Ensemble. She was the artistic director of the Nordic Music Days in 2016.

19:00 P E R F O R M A N C E [in the S A V V Y .doc]
Hyoung-Min Kim and Gabriel Galindez Cruz

I am not on the Blacklist

Please see entry for 08.11.2019 at 19:00

19:35 P E R F O R M A N C E R E A D I N G
Ida Bencke (LAE) *Soft Openings and Transcorporeality: Caring for Encounters*

Please see entry for 16:25

19:45 Françoise Vergès *When Breathing is a Revolutionary Act* L E C T U R E
Breathing is "natural," it is our first sign of being alive but the air is unbreathable, neoliberalism makes the world unbreathable. We "need to take a breath" but how do we build a breathable world?

F R A N Ç O I S E V E R G È S is an author, a

public educator and an activist in antiracist decolonial feminism. She is the co-founder of Decolonizing the Arts, a non-profit based in Paris which has opened a free university at La Colonie. Her last book is *Un Féminisme Décolonial* (A Decolonial Feminism, 2019, forthcoming in English 2020)

20:20 C O N C E R T Latedjou *Língua Livre*
L A T E D J O U is a singer-songwriter, violinist and visual artist. Her latest EP, *Língua Livre*, uses sound to question the status of an official language in a place like Luanda, Angola, where she grew up. It speaks of the heaviness of words, of an every-day speech still tainted with the blockages, colonial impositions and aggressions of the past; all which are rare topics of conversations in a city and country that is reluctant to face the social impacts of that part of its history. *Língua Livre* is also the story of a character who openly declares themselves orphan of mother tongue, and thus, steps out of being shamed and held responsible for not "speaking the language", but who tries with emotions, atmospheres and a few words, to come close to the language of their people.

20:55 P E R F O R M A N C E L E C T U R E
Raqs Media Collective *The Toxicity of Measure*
Care for life and care for the self are not possible without caring about toxicity. And yet, entire civilizations (this is clearly seen in the social system that produces the category of the "Outcaste" in Indic Cultures) stand by banishing whatever is deemed toxic out of the frames of their reference of the world, for life, for the self. As if the instability of material processes was an illusion, and their assumed purity unblemished truth. In reality, it is the other way round. Nothing stays pure. Everything is eaten away from the inside by toxicity in equal measure. Porosity is ubiquity. The action of time, and perforations produced by different kinds of toxicity – proliferate porosities. Bookworms tread pathways in bound books, the unpredictable curvature of space-time eats wormholes into the universe. The claim to solidity in all structures crumbles in equal measure. Even time leaks when space is riddled with holes. To live with toxicity is a condition of life. We have to begin to think about how to live with toxicity.
R A Q S M E D I A C O L L E C T I V E include Monica Narula, Shuddhabrata Sengupta, and Jeebesh Bagchi and was founded in 1992 in New Delhi, India, where they continue to be anchored, persistently welding a sharp, edgily contemporary sense of what it means to lay claim to the world from the streets of that city. Raqs follows its self-declared imperative of "kinetic contemplation" to produce a trajectory that is restless in its forms and exacting in its procedures. They articulate an intimately lived relationship with myths and histories of diverse provenances and sees its work as opening out the possibility of a conversation that embodies a deep ambivalence towards modernity and a quiet but consistent critique of the operations of power and property. Raqs have exhibited widely, including

at Documenta, the Venice Biennale, Istanbul, Taipei, Liverpool, Shanghai, Sydney and Sao Paulo Biennales. Recent solo exhibitions include *Twilight Language* at Manchester Art Gallery (2017–18); *Everything Else is Ordinary* at K21 Museum for 21st Century Art, Düsseldorf (2018); *If It's Possible, It's Possible*, MUAC, Mexico City (2015) and *Untimely Calendar* at the National Gallery of Modern Art, Delhi (2014–15). Exhibitions curated by Raqs include *In The Open or in Stealth* (MACBA, Barcelona, forthcoming); *Why Not Ask Again* (Shanghai Biennale 2016--17); *INSERT2014* (New Delhi, 2014) and *The Rest of Now & Scenarios* (Manifesta 7, Bolzano, 2008). They are the artistic directors of the forthcoming Yokohama Triennale (2020).

21:55 C O N C E R T Matana Roberts *Untitled no. 1*
M A T A N A R O B E R T S is an internationally renowned composer, bandleader, saxophonist, sound experimentalist and mixed-media artist. Roberts' works in many contexts and mediums, including improvisation, dance, poetry, and theater. She made two records as a core member of the Sticks And Stones trio in the early 2000s and has gone on to release a diverse body of solo and ensemble work under her own name on Constellation and Central Control over the past decade. She is perhaps best known for her acclaimed *Coin Coin* project, a multi-chapter work of "panoramic sound quilting" that aims to expose the mystical roots and channel the intuitive spirit-raising traditions of American creative expression while maintaining a deep and substantive engagement with narrativity, history, community and political expression within improvisatory musical structures. Constellation began documenting the *Coin Coin* project in 2011 and has released the first three of a projected twelve album-length chapters to date, with a fourth chapter arriving this October. She is currently a fellow at the Berlin Artists in Residence program at the DAAD.

22:20 P E R F O R M A N C E L E C T U R E
Edna Bonhomme *The Afterlives of Chronic Toxicity*
Everyone is poisoned, but not in the same way. Since the rise of industrialization, inorganic toxins have integrated themselves into our food, water, and bodies – with some compounds assimilating into our flora and fauna. Toxins are chronic and chronic diseases are toxic, thus producing new hierarchies of life. This performance lecture maps out the ways in which (de)toxification has become ubiquitous in our biosphere and has produced new bionic beings.

E D N A B O N H O M M E is an activist, historian, writer, curator, and lecturer whose research interrogates disease, gender, surveillance, and embodiment. Bonhomme earned a PhD in history of science at Princeton University with a dissertation that examined plagued bodies and spaces in North Africa and the Middle East. Her creative work is guided by diasporic futures, herbal healing, and bionic beings.

22:55 P E R F O R M A N C E Ivan 'Ivy' Monteiro

Mother The Verb

The performance is a collaborative work of two performance-based artists, Javier Stell-Fresquez and Ivan Monteiro – transmitting experiences through a wide range of visual, vocal, physical and media arts. The performance is a “queering” of the word and the concept of MOTHER. Through queer-indigenous-of colour lenses and bodies, the duo explores and expresses the tense relationships around “motherhood,” while honouring the labour and heart of many kinds of mothers. To that end, the performance engages in a tender and complex study on how toxicity manifests in relationships between creature and creatrix and how these relationships mirror the post-colonial relationships of Mother Nature and Humans. Summoning our maternal lineages, we prismatically reflect the multiple facets of the verb “mother,” hoping to expose and transcend the pains inflicted within our communities and offering apertures towards healing. Ivy Monteiro is performing for this evening a solo intake on *Mother The Verb*.

I V Y M O N T E I R O has a BA in Multimedia and Performance in Zurich (ZHDK) and a BA in Social Communication (Anhembi Morumbi). Ivy is a developer of practices and performative roles in dance, music, and visual arts. They are a natural shapeshifter, re-imagining and re-conceptualizing femininity, gender, social and race through (dis)identification in a post-colonial perspective. Ancestrality and spirituality are reshaped and envisioned in queer futuristic pieces where the artist reclaims and questions their space in our apocalyptic future. Ivy also goes by the name “Tropikahl Pussy,” an alter-gender-bender drag queen-ish ego, producing and headlining inclusive events and parties for trans/non-binaries and queers of colour. Ivy is since 2017 also active in the International Voguing and Ballroom scene, where they produce events, teach workshops and develop movements and social practices around this culture. Their work has been presented in galleries like Perla Mode (Zurich) and VBKO (Vienna), in theatres like Counterpulse (San Francisco) and Tanzhaus (Zurich), in Museums like The Museum of Image and Sound (São Paulo) and in Festivals like the Queer Biennial II (Los Angeles) and Zürich Moves! (Zurich).

23:30 L E C T U R E Pujita Guha and Abhijan Toto (*The Forest Curriculum*) *Against Apocalypse*

This lecture/reading will draw on the ongoing research of the *Forest Curriculum* to produce certain encounters with the toxic, and their material becomings. It will look at the entanglement of political histories, histories of violence, cosmologies and more-than-human worlds in the flows of toxicities in the zomian context. Central to this endeavor will be an unpacking of the apocalyptic mode of thinking, as thinking in the increasingly impossible long term forces us to confront many ends of many worlds that we simultaneously inhabit.

P U J I T A G U H A is a curator, activist and scholar.

She is pursuing her Ph.D in Film and Media Studies from the University of California, Santa Barbara and is the co-director of the *Forest Curriculum* along with Abhijan Toto. Her previous research included work on the anthropocenic imaginaries of Lav Diaz, and she has presented her work at Cornell University, LASALLE College of Arts, Singapore, Hanoi DocLab amongst others. Her academic-curatorial interests operate in the intersection of aesthetics, ecosophy and contemporary Asian art, and is currently developing her work around mediatic history of the Zomian forests. She has been published in Art Critique of Taiwan (along with Abhijan Toto), NANG, South Asia History and Culture, and has upcoming essays on numerous anthologies on South/South East Asian cinemas.

A B H I J A N T O T O is an independent curator and writer, interested in ecosophy, interdisciplinary research, labour and finance. In 2018, he co-founded the *Forest Curriculum* with Pujita Guha, a multi-platform project for research and mutual co-learning around the naturecultures of the forested belts of South and Southeast Asia. He has previously worked with the Dhaka Art Summit, Bangladesh; Bellas Artes Projects, Manila and Bataan, the Philippines; Council, Paris; and Asia Art Archive. Selected recent exhibitions include *Adrian Paci – Interregnum*, VER Project Space, Bangkok, Thailand (2019); *Realigning* the Asian ArtBiennale, part of Southern Constellations, Museum of Modern Art, Ljubljana (2019); *The Exhaustion Project: There Is Still Work To Be Done*, Haus der Kulturen der Welt, Berlin (2018); *History Zero*, Mumbai Art Room, Mumbai (2017). He was awarded the 2019 Premio Lorenzo Bonaldi, at the GAMeC, Bergamo.

00:05 P E R F O R M A N C E Jessika Khazrik *Mount Mound Refuse*

Mount Mound Refuse began as a multilingual poem exploring encounters of the body and the global economy through memories of toxicity, adolescent love, black metal and computational connectivities. Set on the edge of a quarry neighbouring the artist’s home, it revisits the ecocidal dumping of toxic waste and promises of reconstruction both on the internet and in the built environment. Invisible animals, several pronouns, friends and lovers known as R__O and Little Arsonist stroll spatio-linguistic construction sites while unearthing the history of pleasure, profit and refuse. The young, secret lovers haphazardly share grounds with poisonous trades that are tacitly legitimized by global politics and local militia. Voiced in Arabic, English, Italian and hybrid tongues that were encountered while investigating the toxic trade, language within the composition becomes a material witness to the limits of translation, desire and place. Acronyms of the chemical formulas encountered in the forest are turned into verses of poetry. The composition is partially made through field recordings taken wherever it is performed, as well as sounds that the artist recorded between the ages of 13 and 16.

Credits: Text, sound and visuals by Jessika

Khazrik, live video by Cynthia-ël Hasbani, lighting by Veslemøy Rustad Holseter

J E S S I K A K H A Z R I K is an artist, writer, and producer based in Beirut. Her interdisciplinary practice revolves around several fields including media, composition and machine learning, ecotoxicology, performance, history of science, computation, and music. Through intimately investigating the influence of the global economy on the techno-politics of voice, spatial politics, and post-memory, her work explores systems of de-classification, falsification, and subsumption. In 2012–13, she was a fellow at Home Workspace Program in Ashkal Alwan, and in 2018–19 she is a fellow at Digital Earth where she is developing the platform of The Society of False Witnesses. Besides her artistic practice, Khazrik collaborates with collectives and institutions working at the intersection of urbanism, artificial intelligence, music, and media studies.

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 Billy Fowo Raisa Galofre Monitola 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 Caroline Neumann Abhishek Nilamber Jeff Obiero Elena Quintarelli Jörg-Peter Schulze Lema Sikod Lili Somogyi Elsa Westreicher Ola Zielinska

D E S I G N Elsa Westreicher A S S I S T A N C E Lili Somogyi
F O N T S Grow (through a generous partnership with DINAMO Foundry, abcdinamo.com) Neutral (carvatho-berna.com)
S A V V Y Contemporary e.V. Amtsgericht Charlottenburg (Berlin) AZ: VR 31133 B Gerichtstraße 35 13347 Berlin