

# LETTER FROM A GUARANI WOMAN IN SEARCH OF THE LAND WITHOUT EVIL

EXHIBITION IN THE FRAMEWORK OF  
FORUM EXPANDED AT BERLINALE  
WITH PATRÍCIA FERREIRA PARÁ YXAPY

OPENING 19.02.2020 19:00  
ON SHOW 20.02.-15.03.2020 DAILY 14:00-19:00

## GUIDED TOURS

22.02.2020 15:00 With the filmmaker Patrícia Ferreira Pará Yxapy in Portuguese & Spanish  
22.02.2020 17:00 With the curator Anna Azevedo in English  
23.02.2020 17:00 With the curator Anna Azevedo in English  
25.02.2020 17:00 With Laura Kloeckner in German  
27.02.2020 17:00 With Abhishek Nilamber in Malayalam  
07.03.2020 17:00 With Eirini Fountedaki in Greek

## INVOCATIONS 26.02.2020 15:00

WITH Patrícia Ferreira Pará Yxapy Anna Azevedo Edna Bonhomme Claudia Huaiquimillá Odile Joannette  
Marinho Pina Laura Huertas Millán and others

## TEAM

ARTISTIC DIRECTION Bonaventure Soh Bejeng Ndikung  
CURATOR Anna Azevedo  
PROJECT COORDINATION & CO-CURATION Laura Kloeckner Eirini Fountedaki  
EXHIBITION PRODUCTION Abhishek Nilamber  
SAVVY.DOC CURATION Elena Quintarelli Anna Azevedo Laura Kloeckner  
COMMUNICATIONS Anna Jäger  
GRAPHIC DESIGN Lili Somogyi  
MANAGEMENT Lema Sikod  
TECH Bert Günther  
LIGHT Emilio Cordero  
ART HANDLING Wilson Mungai Serra Öner

LETTER FROM A GUARANI WOMAN IN SEARCH OF THE LAND WITHOUT EVIL is supported by Goethe-Institut Rio de Janeiro and ifa (Institut für Auslandsbeziehungen). The exhibition is presented within the program of the 15th Forum Expanded | 70th Berlinale. It is part of *Archive Außer Sich*, a project of Arsenal – Institute for Film and Video Art in cooperation with Haus der Kulturen der Welt as part of *The New Alphabet*, a HKW project supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag.

# C O N C E P T

LETTER FROM A GUARANI WOMAN IN SEARCH OF THE LAND WITHOUT EVIL is part of a series of solo exhibitions by filmmakers conceived by SAVVY Contemporary in collaboration with Forum Expanded at Berlinale. The series started with *Welcome to Applied Fiction* by Jean Pierre Bekolo (2016), followed by *The Law of the Pursuer* by Amos Gitai (2017), *We are not Worried in the Least* by Jasmina Metwaly (2018) and *Shadow Circus* by Ritu Sarin and Tenzing Sonam (2019). Filmmakers are invited to work with the medium of the exhibition and present research materials from their archives as a means of complementing filmic practices: extra footage, objects, texts, notes. In the process of filmmaking, sometimes hundreds of hours of filmed materials are edited down to fit a certain format. The notion of “killing your darlings” as a method of elimination. But the crucial question is where do the darlings go after having been killed? In this series we seek to resurrect the darlings in an effort to relive the archive. We also deliberate on the possibility of the three dimensionality of the film screen within the exhibition space.

For the 70th Berlinale, we invited Brazilian visual artist and filmmaker Anna Azevedo to curate the work of Guarani filmmaker Patrícia Ferreira Pará Yxapy. Through presenting the sources of resistance and fragilities that have led Patrícia to choose the camera as a weapon to fight for a different narrative and exploring a means of healing from centuries of atrocities, we want to listen to and experience her expressions on the feminine, on spirituality, colonization, and the relationship to land. After the inauguration of a fascist government in Brazil in 2019, which has reanimated a language and narrative distinguishing between the “human” and the “non-human”, threatening the existence of indigenous peoples, we want to echo the voices and screams of Patrícia’s audiovisual work even louder. Constantly interested in forging and delinking (Walter Mignolo) from colonial aesthetics, we look forward to engaging in contemplations on documentation, representation and storytelling in film and video art.

I think you really would like us not to exist.  
You would prefer that we were not here when you arrived.<sup>1</sup>

*Jeguatá* defines the journey from tekoá (village) to tekoá, crossing rivers and roads by boat, bus or through walking in search of an earthly paradise. It maps an imaginary territory without borders or fixed abode — transcending colonial demarcations of Brazil, Argentina, Paraguay, and Bolivia: lands where Guaranis moved freely before the Europeans arrived. The *Jeguatá* renews this mystical and political migration, strengthening social networks, the oral culture and the exchange of food and seeds which feed this spiritual walk towards the *Land Without Evil*.

LETTER FROM A GUARANI WOMAN IN SEARCH OF THE LAND WITHOUT EVIL engages with the work of Patrícia Ferreira Pará Yxapy, currently one of the most active women among indigenous filmmakers in Brazil. The exhibition is inspired by the enigmatic displacement of her people and the journey in search of a utopian land. *The Land Without Evil* is, at last, the space of peace and abundance.

From the moment that Europeans crossed the Atlantic, this mythological narrative became the *anima* of a discourse of resistance. With the inauguration of the new Brazilian government in January 2019, the struggle gained dramatic tones against what indigenous leaders consider “a programmed hecatomb that will sacrifice Brazilian native peoples.”<sup>2</sup> Increasing threats of land invasion, illegal loggers and agribusiness encouraged by government policies have turned a blind eye to indigenous genocide. These threats disturb Patrícia’s soul and hurt her body — a pain she has turned into art. “An art made, first of all, by indigenous artists for indigenous people,” she says. “This is part of a decolonization process”.

I don’t understand those who despise me, ignore me.  
Those who care about nothing, steal my culture, my land in the name of progress.  
These are things I don’t understand.  
I’m an indigenous woman and I know how I feel, what hurts me.

Patrícia Ferreira Pará Yxapy

But how many different weapons does it take to fight?  
Gradually, the camera has been recognized by the

Brazilian indigenous as a tool of art and resistance. Few women are involved in this artistic battle: Patrícia is an exception in a universe dominated by men. In a collective practice with both the Mbyá-Guarani Cinema Collective and NGO Vídeo nas Aldeias, she has produced numerous film and video works over the past fifteen years.

The solo exhibition at SAVVY Contemporary presents a collection of new works by Patrícia Ferreira Pará Yxapy while exploring and revealing at its core the archive behind her audiovisual journey. Video installations, photographs, drawings, sculptures, handicrafts, film, and sonic excerpts narrate letters. Each of them written by an indigenous woman to the *Juruá*, the non-indigenous. Patrícia features in them as both artist and subject. Intimate, delicate and painful thoughts on the feminine, on spirituality, colonization, and the relationship to land.

The heart of this exhibition is the collective installation *Jeguatá*, developed on the route starting from Tekoá Koenju, in São Miguel das Missões, South of Brazil – Patrícia’s village – and finishing in Tekoá Pindó Poty, a Guarani village in Misiones, Argentina. The work draws on videos and pictures taken in the villages and objects that refer to the Guarani presence collected along the way. In this travel notebook, the four authors reveal a landscape disfigured by cities and agribusiness. They also served as messengers, taking and bringing Polaroids and video letters from and to relatives who have not been in contact for years.

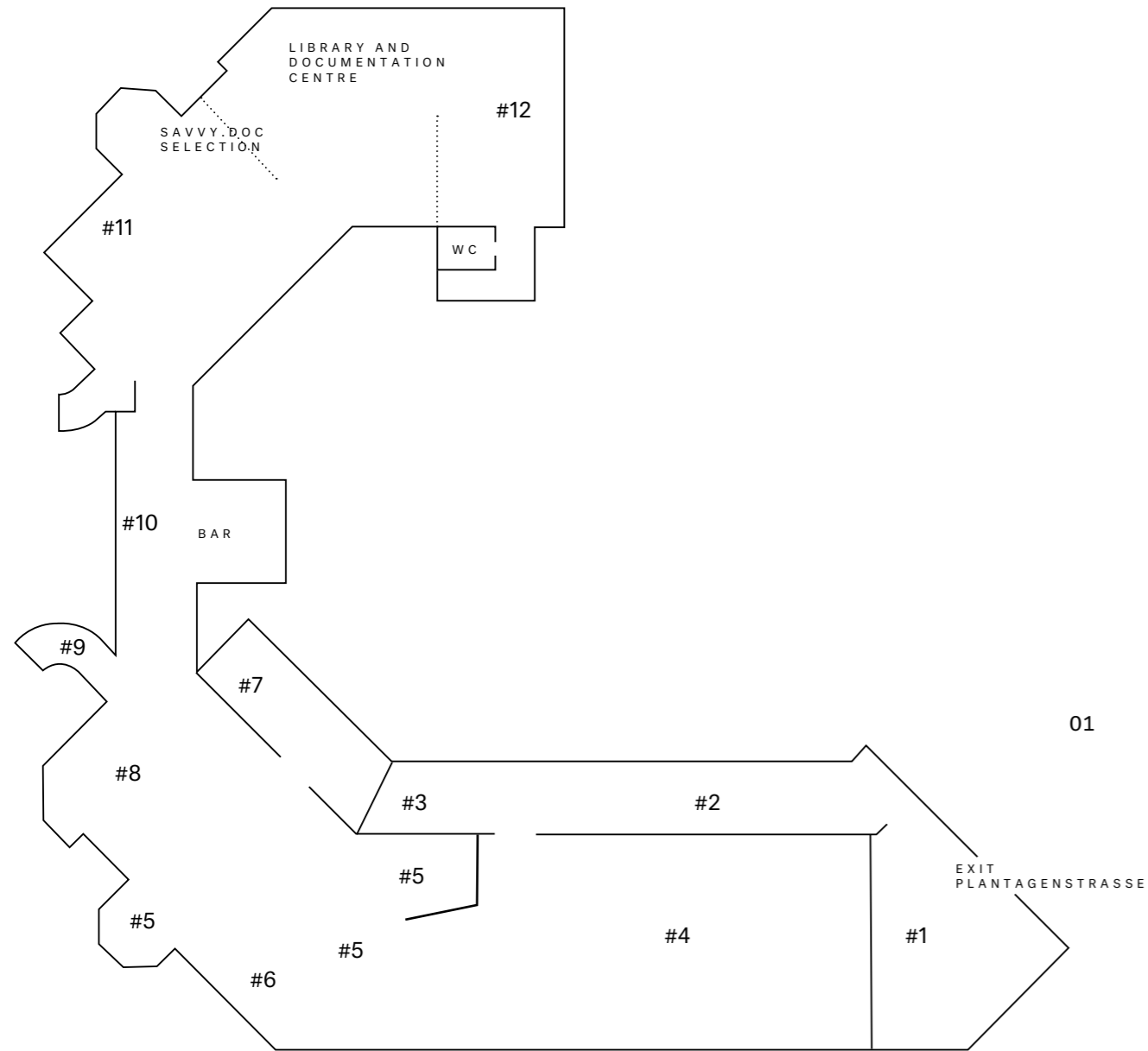
*Jeguatá* allows us to glimpse the concept of freedom to move and take a look at the world of a nation without a state. “The relationships between *Jeguatá* and our audiovisual production greatly surprised us during the process. During the listening part of this work, in addition to recent events, we were told many stories, so we focused on listening to better understand the narrative we would like to establish (...). It was also a new experience for us to address a deep and spiritual subject to non-indigenous people. A challenge of co-existence, of seeking this meaning of the sacred journey through such interaction.” (Patrícia Ferreira Pará Yxapy)

C O N C E P T Anna Azevedo

1 ‘Genocide’ Fears for Isolated Tribes as Ex-missionary Named to Head Brazil Agency, The Guardian, February 5, 2020. <https://www.theguardian.com/world/2020/feb/05/brazil-indigenous-tribes-missionary-agency-ricardo-lobes-dias-christianity-disease>

1 *Teko Haxy* (Being Imperfect), directed by Patrícia Ferreira Pará Yxapy and Sophia Pinheiro, Brazil: Mbya-Guarani Cinema Collective and Piragüi, 2018.  
2 *Letter from Indigenous Blood, Not a Single Drop More to Pope Francisco*, APIB, October 21, 2019, <http://apib.info/2019/10/23/letter-from-indigenous-blood-not-a-single-drop-more-to-pope-francisco/>.

# FLOOR PLAN



01 A G U Y J E V E T E (Prelude) Archival sounds and graphics 2020

Letter #1 B U T W E W E R E A L R E A D Y H E R E Video (5:00 mins) 2020 Patrícia Ferreira Pará Yxapy and Sophia Ferreira

Letter #2 B I C H I N H O S Wood sculptures 2020 Mbya-Guarani Cinema Collective

Letter #3 I A M A N I N D I G E N O U S W O M A N Video (2:16 mins) and graphic 2020 Patrícia Ferreira Para Yxapy  
Images Anna Azevedo and Ariel Kuaray Ortega  
Graphic handwritten by Patrícia Ferreira Pará Yxapy

Letter #4 K O Y V Y O G U E R E K O M A I J A - T H I S L A N D H A S O W N E R S Installation comprised of three videos (2:00 mins), clay, vegetables and four pictures 2020  
Extracts Ariel Kuaray Ortega, Mbya-Guarani Cinema Collective  
Pictures Patrícia Ferreira Pará Yxapy

Letter #5 J E G U A T Á Installation comprised of 3 videos ( 20:59 mins, 11:13 mins, 16:42 mins), photographs and sundry objects 2018 Patrícia Ferreira Pará Yxapy, Ana Carvalho, Ariel Kuaray Ortega and Fernando Ancil

Letter #6 B O R D A D O - E M B R O I D E R Y Guarani graphics, Bamboo fiber 2020 Elsa Pará Rete, Mbya-Guarani Cinema Collective

Letter #7 P A R Á R E T E Installation comprised of photographs, objects and video (7:00 mins) 2020, Extract from video *Pará Rete*, by Patrícia Ferreira Pará Yxapy in collaboration with Ana Carvalho, Fernando Ancil and Tita

Letter #8 F R O M O U R H E A R T 10 Drawings, crayons 2020 Patrícia Ferreira Pará Yxapy

Letter #9 T A V A Video (2:45 mins) 2020 Patrícia Ferreira Pará Yxapy and Anna Azevedo  
Additional images *The Mission* Roland Joffé, Warner Bros., Goldcrest Films Internacional and Kingsmere Productions 1986

Letter #10 A T O D O P O V O D E L U T A Video clip (04:18 mins) 2015 Karai Negão and Pedro Droca Tupã Miri  
Video Audiovisual Collective, Comissão Guarani Yvyrupa

Letter #11 K O E N J U Photographs 2019 Ariel Kuaray Ortega, Mbya-Guarani Cinema Collective

Letter #12 T E K O H A X Y - B E I N G I M P E R F E C T Video (39:48 mins) 2018 Patrícia Ferreira Pará Yxapy and Sophia Pinheiro Mbya-Guarani Cinema Collective and Piragüi

S A V V Y . D O C S E L E C T I O N Books, texts, multimedia material Elena Quintarelli, Laura Kloeckner and Caroline Neumann

# WORKS

A G U Y J E V E T E (Prelude) Archival sounds and graphics 2020

Prelude created by the curator Anna Azevedo with sonic excerpts drawn from her archives. Guarani choir accompanied by rabeca and viola. Graphics by Patrícia Ferreira Pará Yxapy inspired by the Guarani greeting “aguyjevete”, which is a simultaneous expression of welcome and thankfulness.

Letter #1 B U T W E W E R E A L R E A D Y H E R E Video (5:00 mins) 2020

Extract from Patrícia's archive:

*Teko Haxy* (Being Imperfect) (Patrícia Ferreira Pará Yxapy and Sophia Pinheiro, 2018)

Patrícia Ferreira Pará Yxapy gives a touching and unfiltered speech about her feelings concerning the arrival of Europeans in America. “They really would have preferred that we weren't here, when you all arrived, but we were already here”, she says during a conversation recorded by Sophia Pinheiro for the collaborative documentary *Teko Haxy* (Being Imperfect). Based on an excerpt from the film, the work resumes the core of indigenous struggles in Brazil.

Letter #2 B I C H I N H O S Wood sculptures 2020 Mbya-Guarani Collective

The Guarani cosmogony tells us that the world was destroyed and recreated. We live on the “Second Earth” – Yvy Pyau. The “First Earth” – Yvy Tenondé – was destroyed by Nhanderu (God), as the animal side emerged in the Guarani spirit to the point that there was no more difference between men and animals. The sculptures of animals – known as Vixo ra'anga – are a tool for transmitting the Guarani cosmogony to the next generations. Patrícia Ferreira Pará Yxapy says that the jaguar is an animal associated with the elders of the village. “The first being on the “First Earth” didn't know how to live on earth and how to interact with the elements around him. So he learned by living as a tree, then as a river, as a rock. When he learned about the soil and it's elements, he went on to learn from the animals and lived as a Jaguar. That is why the jaguar is so important for the Guarani and we like to sculpt the image of this animal.”

Letter #3 I A M A N I N D I G E N O U S W O M A N Video (2:16 mins) and graphic 2020 Patrícia Ferreira Pará Yxapy

Images Anna Azevedo and Ariel Kuaray Ortega Graphic handwritten by Patrícia Ferreira Pará Yxapy “I don't understand those who despise me, those who ignore me. These are things I don't understand. I'm an indigenous woman and I know how I feel. I know what hurts me.” The origin of this video is a text that

Patrícia Ferreira Pará Yxapy wrote in 2017, published on Facebook and updated in January 2020: an outburst against the prejudices suffered by Brazilian indigenous people. The voice over is narrated by the author and is combined with images that were taken by Ariel Ortega and the curator, Anna Azevedo, while conducting research with Patrícia for the purpose of this exhibition. All images are from Koenju, the village where Patrícia lives. The installation includes an excerpt from Patrícia's handwritten text.

Letter #4 K O Y V Y O G U E R E K O M A I J A – T H I S L A N D H A S O W N E R S Installation comprised of three videos (2:00 mins), clay, vegetables and four pictures 2020

Extracts Ariel Kuaray Ortega Mbya-Guarani Cinema Collective

Pictures Patrícia Ferreira Pará Yxapy

“This land has owners” are the words of Sepé Tiaraju, the warrior hero who led the indigenous through the Guarani War. The war with Portugal and Spain between 1753 and 1756 sacrificed 1,500 indigenous people, who tried to defend the land where they have always resided – and from which they were being expelled. Today the phrase is written on the entrance of the city of São Miguel das Missões heralding Tiaraju's spirit. Guarani never gave up on this place. They are still there, around the ruins of the old Jesuit Mission of São José das Missões. Selling handicrafts as a way of survival, their presence in the ruins is also a way of resistance. “This is a holy place for us,” says Patrícia Ferreira Pará Yxapy. However, very few of these lands are in the hands of the Guarani. The land has new owners: stakeholders in agribusiness. The installation is inspired by the struggle to recover ancestral lands that marks the history of indigenous peoples in Brazil after the European invasion, as well as by a series of photographs taken by Patrícia Ferreira Pará Yxapy, in which her niece, Ivy, is learning how to cultivate the land.

Letter #5 J E G U A T Á Installation comprised of 3 videos ( 20:59 mins, 11:13 mins, 16:42 mins), photographs and sundry objects 2018 Patrícia Ferreira Pará Yxapy, Ana Carvalho, Ariel Kuaray Ortega and Fernando Ancil

The installation *Jeguatá* was born as a project by two Guarani, Patrícia Ferreira Pará Yxapy and Ariel Kuaray Ortega, and two Juruá (non-indigenous), Ana Carvalho and Fernando Ancil, driven by the desire to understand the practice and the spiritual meaning of *Jeguatá*. What flame used to provoke the Guarani culture to leave, to walk erratically in search of the utopian *Land Without Evil*? What forces them to move nowadays? What happens along the way? The authors undertook their

own *Jeguatá*. Along the journey, they collected traces of the Guarani presence in South America, exchanged messages between the villages, listened to the elders and the young people speak about *Jeguatá*. And they witnessed a territory scarred by agribusiness. From the artists' walk, an urgent message emerges; one of resistance by a nation that, although deprived of its lands, remains strong and visible. As the legendary Guarani statement says: “This land has owners”.

Letter #6 B O R D A D O – E M B R O I D E R Y Guarani graphics, Bamboo fiber 2020 Elsa Pará Rete, Mbya-Guarani Collective

Each embroidery on the Guarani objects has a specific meaning:

1. Karumbe (turtle): resistance
2. Py'a tyty (heartbeat): health
3. Ipara kora joapy: the union of the Guarani peoples, without borders
4. Mboipara (fish jaw)
5. Teko puku: long life
6. Py'a tyty (heartbeat): health
7. Puru'ã (navel): the birth, renewal of a generation
8. Py'a tyty (heartbeat): health
9. Pira (fish): long life
10. Mboi tini: (snake trail)

Letter #7 P A R Á R E T E Installation comprised of photographs, objects and video (7:00 mins) 2020, Extract from video *Pará Rete*, by Patrícia Ferreira Pará Yxapy in collaboration with Ana Carvalho, Fernando Ancil and Tita

Work in progress and wood, ashes, fire-aged cooking utensils and special cup for drinking mate tea Excerpt from a work-in-progress by Patrícia Ferreira Pará Yxapy about her mother Elsa (Pará Rete). “I realized that we were following the same look as non-indigenous filmmakers and showing more men than women in our movies. I am a woman, so I can access a universe forbidden for men. I can talk to my female characters. In my village, women talk about everything, but when we shoot, they never have a voice. Women usually don't have time to talk in front of the camera, they work non-stop, in comparison to men. But their work and ideas never appear, they seem to be invisible. I took advantage of the moments when I was talking to my mother to turn on the camera. The result is an intimate portrait, as when Elsa says: ‘What I put out are issues that were kept inside my soul. It's not something for the white man.’” (Patrícia Ferreira Pará Yxapy) The work includes the installation *Mate*, capturing a space of conviviality. The objects are from the Koenju village.

Letter #8 F R O M O U R H E A R T 10 Drawings, crayons 2020

The main room of this exhibition has the earth and the heart occupying its two ends: “The land, the heart and a human being are connected. The heart moves my life and my work,” says Patrícia Ferreira Pará Yxapy. Besides

filming, she uses drawing to express her feelings about a hostile world. Nhanderu is the God who created the universe and everything in it. In Patrícia's drawings, the heart captures a religiosity. It is the power that leads the indigenous nation in search of the mythological land without evil.

Letter #9 T A V A Video (2:45 mins) 2020 Patrícia Ferreira Pará Yxapy and Anna Azevedo

Additional images *The Mission* Roland Joffé, Warner Bros., Goldcrest Films Internacional and Kingsmere Productions 1986

A collaboration between curator Anna Azevedo and artist Patrícia Ferreira Pará Yxapy. The video is dedicated to the past and present of São Miguel das Missões (Unesco World Heritage). From the 17th to the 18th century, the Spanish Jesuit priests built thirty reductions (missionary centers) in South America. São Miguel das Missões was the capital. They tried to create a Christian-Amerindian nation, although Guarani already have their own God: Nhanderu. In 1750, the Treaty of Madrid, signed for Spain and Portugal, redefined their colonial borders. With the new frontier, seven of the main Spanish missions (including São Miguel das Missões) would have to leave the Portuguese lands and migrate to the other riverside (Spanish side). The Guarani refused to comply with the order to leave their land. This treaty caused the Guarani War. Led by Chief Sepé Tiaraju, they continued the fight until 1756. A joint Portuguese-Spanish army attacked and defeated the Guarani in a brutal bloodshed. The mission was closed. The land where missions were built was, and is still, considered a sacred place by the Guarani. The ruins are called tava, “the stone house”. The movie *The Mission* by Roland Joffé (1986) is about this episode of the Guarani history.

Letter #10 A T O D O P O V O D E L U T A Video clip (04:18 mins) 2015 Karai Negão and Pedro Droca Tupã Miri

Video Audiovisual Collective, Comissão Guarani Yvyrupa

*A Todo Povo de Luta* (To all Fighting People) was composed by young Guarani from the Tenondé Porã village in the extreme south of São Paulo, who are constantly threatened with being expelled from that territory.

Letter #11 K O E N J U Photographs 2019 Ariel Kuaray Ortega, Mbya-Guarani Cinema Collective Selection of Patrícia's vast archive of photographs taken in collaboration with the Mbya-Guarani Cinema Collective in Koenju.

Letter #12 T E K O H A X Y I B E I N G I M P E R F E C T Video (39:48 mins) 2018 Patrícia Ferreira Para Yxapy and Sophia Pinheiro Mbya-Guarani Cinema Collective and Piragüi An intimate conversation between two women

as they are filming each other. This experimental documentary is, in itself, a portrait of their relationship; an indigenous filmmaker and a non-indigenous visual artist and anthropologist, with the consciousness of the imperfection preceding them, go together through conflict and perform themselves materially and spiritually. Throughout the process of filming, they find similarities and differences in the footage.

The film screening will start anew with every full hour (14:00, 15:00, 16:00, 17:00, 18:00).

**S A V V Y . D O C S E L E C T I O N** Books, texts, multimedia material Elena Quintarelli, Laura Kloeckner and Caroline Neumann  
Curated by the **S A V V Y . d o c** team in collaboration with the curator of the exhibition, we display a choice of books, essays and multimedia material contemplating the ideas and concepts brought up in the exhibition with the purpose of offering a starting point for further discussions, debates and considerations. The selection includes a multiplicity of texts resonating with issues of representation, questioning audiovisual research methodologies and aesthetics as well as research itself as a colonial project. They include articles presenting and discussing media projects germinated within different communities across the globe.

Issues of epistemology, the imaginary, resistance and the colonial gaze intertwined with reflections upon deconstruction and decolonisation, through the narration of local and global stories of political resistance. How are camera and sound used as tools of resistance and media of dissemination for counter-narratives and alternative modes of knowledge production?

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

**P A T R I C I A F E R R E I R A P A R Á Y X A P Y** was born in 1985 in Kunha Piru village, Misiones, Argentina-Brazil border. At 13, she crossed the frontier to live in Salto do Jacuí, Brazil, and since 2000 has been living in Koenju. Encouraged by the workshop of Video nas Aldeias in 2007, she co-founded the Mbyá-Guarani Cinema Collective dedicated to producing videos and visual art always focused on Guarani culture. In 2014 and 2015, she worked together with Inuit indigenous filmmakers in an artistic residency in Canada. With the **MBYA-GUARANI CINEMA COLLECTIVE** Patrícia Ferreira Pará Yxapy co-directed *Bicicletas de Nhanderu* [Bicycles of Nhanderu] (46', 2011), *Mbya-Mirim* (23', 2013), *Desterro Guarani* [Guarani Exile] (38', 2011) and *No Caminho com Mario* [On the way with Mario] (20', 2014). With Vincent Carelli, Ernesto de Carvalho and Ariel Ortega, *Tava: A Casa de Pedra* [Tava: The Stone House] (78', 24', 2012). With Sophia Pinheiro, *Teko Haxy* [Being Imperfect] (39', 2018). *Jeguatá* [Travel Notebook] (Installation of 4 videos (10'), 7 pictures, objects) is co-signed by Ariel Ortega, Ana Carvalho and Fernando Ancil. She is now producing her first feature in collaboration with Ana Carvalho and Tita: *Pará Rete*, an intimate portrait of her mother Elsa.

**A N N A A Z E V E D O** is a Brazilian filmmaker, visual artist, journalist and curator living and working in Rio de Janeiro. As a Berlinale Talent in 2006 she won the Berlin Today Award with her film *BerlinBall*. In 2008, *Drežnica* was released in the Berlinale Shorts section and 2017 *In Search of the Land Without Evil* took part in the Berlinale Generation programme. She has shot over 15 long and short movies with an emphasis on documentaries and exhibited also in festivals and visual art events such as MoMA, Somerset House London, Rotterdam, HotDocs, CPH:DOX, Sheffield, International Art Exhibition La Biennale di Venezia, Mercosur Biennial of Arts and Montevideo Biennial of Arts. Her film studies include Masters in Cinema (The power of ruin-image on the poetry of cinema – PUC RJ), Visual Anthropology (NAI – Uerj), Script writing at Escuela de Cine y TV de San Antonio de Los Baños – Cuba, film directing with Abbas Kiarostami, and she also participated in the video project *Labour* in a single shot, driven by Harun Farocki and Antje Ehmman. In 2018, she was a Living Archive resident at Arsenal Institut for Film and Video art, Berlin.

## 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 Buetti Pia Chakraverti-Wuerthwein Onur Çimen Olani Ewunnet Eirini Fountedaki Billy Fowo Raísa Galófre Juan Pablo García Sossa Monilola Ilupeju Ahmed Isamaldin Anna Jäger Kimani Joseph Manmeet Kaur Laura Klöckner Cornelia Knoll Kelly Krugman Mahnoor Lodhi 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

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)  
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