

VULNERABLE ARCHIVES, ON SILENCED ARCHIVES AND DISSENTING VIEWS

INVOCATIONS 17.09.-18.09.2021

PUBLIC PROGRAMME OF READINGS CONVERSATIONS PERFORMANCES
MUSIC, SCREENINGS

WITH After the Archive? (Köken Ergun, Kültigin Kağan Akbulut) Jasmina Al-Qaisi Nahed Awwad
Cana Bilir-Meier & Zühal Bilir-Meier Mihaela Drăgan HINNA Aly Keita Litchi Ly Friedrich with Kameron Locke
& Black Pearl de Almeida Lima Olivier Marboeuf (R22 Tout-Monde) Renée Akitelek Mboya Muna Mussie
Zeynep Sayın Justin Randolph Thompson (The Recovery Plan)

CLOSED RESEARCH EXCHANGES

WITH After the Archive? (Köken Ergun, Kültigin Kağan Akbulut) Archive (Chiara Figone) Hamze Bytyçi
(RomaTribe, Roma Biennale) Kahbit Ebob Enow (EOTO) Chiara Figone (Archive) Özlem Kaya (Çatlak Zemin)
Philipp Khabo Koepsell (EOTO/Black Central European Studies Network – BCESN) Olivier Marboeuf (R22 Tout-
Monde) Katarzyna Pabijanek & Anna Mirga-Kruszelnicka (ERAC) Justin Randolph Thompson (The Recovery Plan)

VULNERABLE ARCHIVES. ON SILENCED ARCHIVES AND DISSENTING VIEWS is a project by SAVVY Contemporary (Berlin), in collaboration with R22 Tout-Monde (together with Atelier Médicis [Clichy/Montfermeil], Un Lieu pour respirer [Les Lilas], Rester. Étranger [Saint-Denis]), After the Archive? (Istanbul), and Archive Books (Milan).

The project is funded by and in cooperation with Allianz Kulturstiftung and in cooperation with the Haus der Kulturen der Welt in Berlin (House of World Cultures) in the framework of "The Whole Life: An Archive Project", supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag.

SAVVY CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

HKW
Haus der Kulturen der Welt

Allianz
Kulturstiftung
... for Europe 

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VULNERABLE ARCHIVES

Archives – the fragile, vulnerable ones we are addressing here – are not silent per se. They do have a voice, but one that can be silenced. They do have a voice, but one whose potent airing might not be listened to.

In this project, we collaborate with archives and organizations that engage in strategies of alternative history writing, dissent, self-organisation, and participation via practical solidarity. We are creating alliances to develop tools to strengthen strategies of speech and spaces of listening. The VULNERABLE ARCHIVES project understands vulnerability as a method, with the potential of continuous recreative sources of knowledge.

Since 2020, the work of VULNERABLE ARCHIVES has been taking place in Germany with research partners and communities in Turkey, Italy, and France. Our project partners have aimed to build dialogues among the communities that have been silenced and denied from archival practices to shed light on the overlooked efforts and unconventional ways of storing collective memories. In September 2021, we invite you to an exhibition by Bili Bidjocka, and an INVOCATIONS programme – both highlighting the importance of artistic practices as a transformative force as the culmination of year-long dispersed events. The programme aims at enhancing archival networks and infrastructures through workshops, readings, discussions, performances, screenings and more.

PARTICIPATING ARCHIVES AND PARTNERS

BERLIN | SAVVY CONTEMPORARY ARCHIVES

Colonial Neighbours is a participatory archive and research project investigating the colonial history of Germany, including its ongoing impacts upon the present. The project aims to address dominant knowledge structures and historical narratives. The archive serves as a platform for discussion, exchange, and collaborations with actors from various fields. Following the concept of “history as entanglement” (Conrad & Randeria) the project aims at breaking historical dichotomies and drawing a more differentiated picture of current Lebenswelten in Berlin. Objects, everyday items, commercial products, or other traces of history – like words, songs, fragments of memory, or oral histories – serve as intermediary for the project, to narrate the entangled histories between Germany, the African continent, China, and the colonized areas in the Pacific outside of museological structures and via the actual memories and experiences of those involved.

SAVVY.DOC is a space where archivists, artists, researchers and objects actively interact in a performative process of archiving, particularly focused on rare journals and philosophical texts from the non-West rarely featured within European educational settings or mainstream culture. Through its performative element the archive becomes a collaborative space and an act of reflection on our present and future, rather than a tool for categorization and removal.

Within this project, Colonial Neighbours and SAVVY.doc are engaging with archives that are dealing with issues of representation. We will work closely with communities who remember their cultures’ colonial past as well as its continuity: in historical denial, racism, sexism, and further forms of institutional violence. With artists, further archives, and educational institutions, Colonial Neighbours and SAVVY.doc will bring the living archives to living spaces.

ISTANBUL | AFTER THE ARCHIVE?

After the Archive? is an independent and itinerant initiative based in Istanbul that questions the role and function of archives in public memory. It organizes regular talks and workshops about the future and preservation of archives in Turkey and elsewhere. The primary concern of After the Archive? is to foster

knowledge production around archives and build a network of institutions and practitioners who work in this field. Their research for the project is declinated into two parts.

The first part focuses on people of African descent living in Turkey. Apart from descendants of African slaves who were forcibly taken to the Ottoman Empire in the 19th century, there is also a growing African diaspora in the modern Turkish Republic. In recent years, there has been an increase in research of the former group, who are often referred to as Afro-Turks, while research on the latter group remains limited. After the Archive? proposes to re-activate certain archives on Afro-Turks which have recently fallen out of public reach, while promoting the study and archives of Turkey’s more recent African diaspora. The second part of the research is on the Romani people living in Turkey who denominate themselves as Çingene (Gypsy). Their history in Anatolia dates back to the 15th century. Although documents about Gypsies in the Ottoman Empire, such as registrations and tax rolls are accessible, documents about Gypsies in the modern period are very limited. The research will tackle the problem of creating archives of Gypsies in today’s Turkey; something deemed inconceivable until now. With this research, After the Archive? proposes to strengthen connections and solidarity between other researchers and activists in Europe who work on the same topic.

MILAN | ARCHIVE

Archive is a non-profit organization, a publishing house, an art space, a library, and a journal. Archive chose its name as it carries an intrinsic complexity. Archives are not immune to the hegemonic, imperialist forces that built them, the power of coloniality is very much evident in the way archives are constituted and categorized, what is preserved and by whom, what is made accessible or inaccessible. Potentially archives are sites of production: production of new meanings. Not repositories of documents. But active spaces where undermined narratives can be found and exposed. For 10 years, Archive has been conducting in Milan a course on publishing practices that reflects on archives – not exclusively state archives or official archives but archives in a broader sense taking into consideration personal archives, living archives such as griots and their embodied knowledge. Archives are used as a site of research to tackle, amongst other effects,

the relationship between colonialism and fascism challenging processes of programmatic erasure.

The work with the students contributes to the delineation of methods that will be deployed in the work with different communities oppressed through and by the power relations that have shaped present-day Italy and its role in the Mediterranean crisis. Italy can no longer ignore its demographic reconfiguration and the central role of immigration and emigration in this process. Archive delineated a project called Archive-as-Method together with cultural practitioners such as Dagmawi Yimer, Alessandra Ferrini, Mohamed Bâ, Angelica Pesarini and Lucrezia Cippitelli. Within the Vulnerable Archives joint long-term project, Archive will engage with the colonial past and continuity that have been silenced in the collective archive of Italy. Working closely with documentation centres, social groups and educational institutions.

PARIS | R22 TOUT-MONDE (with Atelier Médicis in Clichy/Montfermeil, Un Lieu Pour Respirer in Les Lilas, Rester. Étranger in Saint-Denis)

93 is known as the official administrative number for the Parisian department of Seine-Saint-Denis. Only a few years ago, its mere evocation was enough to make citizens from the four corners of the country tremble with fear. Because its urban culture, hip-hop and, even more importantly, its rap music raised the flag of the poorest and most culturally diverse mixed department in France. At a tabula rasa moment, Seine-Saint-Denis is about to become the primary site of the 2024 Olympics, at the same time that it will be cleansed of its working class history, the whole area “secured” and rebuilt to welcome the middle-classes. Real-estate prices have soared, and an entire facet of a minority history of Paris is disappearing.

Reflecting on a way to assemble an archive at this precise moment of time is thus an urgent matter. Following Stuart Hall's idea that “we must, finally, think of the way these cultures have used the body – as if it was, and it often was, the only cultural capital we had. We have worked on ourselves as canvases of representation”. We have adopted it as the starting point for this particular archive, the body and the singular way that it archives a history of minorities. We would like to try to give a form to what the body accumulates in terms of suffering and joy, like landscapes and matters, micro-histories in work, sport, and dance, three remarkable domains in the culture of minorities in France. The underlying idea of this archive is that insecurity, uprooting, and lives that have long been kept under the condition of silence have all contributed to the prohibition of accumulating capital anywhere except within the body itself, a site of refuge and secrecy which this project proposes to explore.

The project strives to collect stories from all across the Seine-Saint-Denis area. Author, curator and performer Olivier Marboeuf was the artistic director of the Espace Khiasma in Les Lilas (93) from 2004 to 2018. Using as geographical bases the new cultural site

that has replaced Khiasma – Un lieu pour respirer – and the Ateliers Médicis (in Clichy-Montfermeil), where he was in residence in 2019 and 2020, Marboeuf is accompanying the long-term program *Les Veillées* (The Wakes).

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FRIDAY 17.09.2021
CLOSED

10:00 - 14:00 *The Horizontality of Archives*
CLOSED RESEARCH EXCHANGES
WITH After the Archive? (Köken Ergun, Kültigin Kağan Akbulut) Daniel Baker (RomaMoMA) Hamze Bytyçi (RomaTrial) Kahbit Ebob Enow (EOTO) Chiara Figone (Archive) Özlem Kaya Philipp Khabo Koepsell (EOTO, Black Central Europe) Olivier Marboeuf (R22 Tout-Monde) Katarzyna Pabijanek & Anna Mirga-Kruszelnicka (ERAC) Justin Randolph Thompson (The Recovery Plan)

PUBLIC

20:00 *How do we protect the present and reach out to the non-present?* INTRODUCTION & WELCOME BY RESEARCH PARTNERS

20:45 Jasmina Al-Qaisi *Behind Shelves: An instruction based archival method* SONIC INTERVENTION

21:30 Zeynep Sayın *Anarchive der Kunst* LECTURE

22:30 Mihaela Drăgan *Roma Futurism: The Witch's Seed* PERFORMANCE

23:00 Aly Keïta
MUSICAL INTERVENTION

SATURDAY 18.09.2021
CLOSED

12:00 Özlem Kaya *Archive Inventory: Why Do We Publish a Magazine?* CONVERSATION

PUBLIC

16:00 *Vulnerability as Method | Vulnerability as Threat // community vs. institution identity-building*
INTRODUCTION & WELCOME BY RESEARCH PARTNERS

16:15 Nahed Awwad *5 Minutes from Home*
FILM SCREENING AND PRESENTATION

17:45 Olivier Marboeuf *Presents: Ils ont tué Kader by Collectif Mohamed* FILM SCREENING

18:30 Cana Bilir-Meier and Zühal Bilir-Meier *Mein Name ist Ausländer – Benim Adım Yabancı*
READING

19:45 Muna Mussie ልሳነ-ጌናጌ | ስነ-ጥናት
Bologna St. 173 PERFORMANCE

20:15 Justin Randolph Thompson *The Implications of Recovery* LECTURE

21:15 Renée Akitelek Mboya *The Witness The Wayward The Waiting* SCREENING AND TALK

22:00 Litchi Ly Friedrich, Kameron Locke, Black Pearl de Almeida Lima *Periphery* PERFORMANCE

22:30 HINNA DJ-SET

CONTRIBUTIONS AND BIOS

FRIDAY 17.09.2021

CLOSED

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Hamze Bytyçi
Rituals, Superstition, and the Art of Living

The morning coffee, the birthday party, circumcision, Bar Mitzvah and Bat Mitzvah, starting school with a candy cone, avoiding a black cat crossing from the left or right, or cutting one's fingernails at night, a presidential inauguration, an annual Holocaust memorial hour or the general performance of remembrance: all of these have to do with rituals and beliefs that accompany us through life and give us the feeling that we are on the right path. They regulate us, personally and collectively. They introduce us to the community of those who share the same rituals and (super)beliefs. They mean recognition and trigger in us the striving for it. They have a mystical power, and are meant to help us focus on what is "right".

But what is the right thing to do in our digital age, in the face of increasing natural disasters and during an ongoing pandemic? What is the path we want to or should follow? Did Abraham follow the right energy in life when he sacrificed his son? And what about Magneto, was he a Sinto after all, an (anti-)hero or just a supervillain? Is art a ritual and the opposite of it? A talk about energies, goodness, art and life.

HAMZE BYTYÇI, born in Prizren, Kosovo, has been campaigning for equal rights for Roma* and Sinti* in civil society and politics for several decades. He has initiated numerous alliances, associations and regular events, including Amaro Drom and Amaro Foro e.V., the Herdelezi Festival in Berlin, the annual commemorative events on the occasion of the Day of Remembrance of the Genocide of Sinti* and Roma* on August 2nd

in Auschwitz and in Berlin, the Alliance for Solidarity with the Sinti and Roma of Europe, the LinksKanax*, the Action Alliance ABA, the ROMADAY on April 8th in Berlin, the Roma Biennale and the Roma Film Festival AKE DIKHEA?. Since 2012, he has been chairman of RomaTrial e.V. Since 2016, he has been a member of the regional board of the Berlin Left and since 2020 in the board of the new German organizations and since 2021 member of the CPPD – Coalition for Pluralistic Public Discourse.

Kahbit Ebob Enow (EOTO)
Preconditions of Black Community Spaces in Berlin: Basis for Infrastructures

KAHBIT EBOB ENOW works as a facilitator and mediator, a social justice activist, a tailor, and a project manager for Black organizations in Berlin. She has been coordinating the Committee for an African Monument in Berlin (KaDIB). She has been engaged at the community space AfricAvenir International e.V. as a project manager in the sectors of arts, culture and education work. Since 2020, Kahbit has worked at the Berlin based community space Each One Teach One e.V. (EOTO), where she has been conducting project management of a feasibility study on Community centers for People of African Descent in Berlin.

Philipp Khabo Koepsell (BCESN – Black Central European Studies Network & EOTO)
Instituting archives of Black lives in Germany

PHILIPP KHABO KOEPSSELL is a Berlin-based Afro-German poet, dramaturge and interdisciplinary artist. His work deals with Black identity negotiations, Afrofuturism, colonialism and empowerment. He is the editor of a book series on Afro-diasporic cultural production in Germany. As a poet / spoken word performer, he performed on international stages and toured in Europe, the USA and South Africa between 2010 and 2015. Philipp Khabo Koepsell manages the literature projects at Each One Teach One (EOTO) e.V. which is a community space and archive on Black literature located in Berlin-Wedding. Philipp's engagement includes managing the in-house library of 7.000 books by African-/diasporic writers, and managing the existing inventory of books using the library software KOHA. Philipp is also part of the team of Black Central European Studies Network (BCESN).

Founded in 2014, the Black Central European Studies Network (BCESN) is a network of historians spread across four different time zones and located on two different continents.

Katarzyna Pabijanek & Anna Mirga-Kruszelnicka (ERAC/RomaMoMA)
The complementarity of a stable institution and a mobile archive

RomaMoMA – a transnational, collaborative and discursive art project of the European Roma Institute of Arts and Culture (ERAC) and OFF-Biennale Budapest – is a platform to envision and discuss the potential/imagined forms of a Roma museum of modern and contemporary art that will expand in time and space through a series of exhibitions, art projects and critical discourse. RomaMoMA aspires to materialize into a cutting-edge agent of the contemporary arts and culture scene, and space for unveiling and healing out of the history of violence and shame, a collective trauma. The presentation will situate RomaMoMA in the context of vulnerable archives and interrogate RomaMoMA strategies aimed at political action to dismantle lingering colonial structures and thinking through disrupting colonial logic, taking political action to eliminate power asymmetry, de-linking from what has been taught, writing untold and oppressed genealogies and histories, reclaiming histories and stolen and looted property, negotiating repatriation and restitution.

KATARZYNA PABIJANEK is a philanthropy and nonprofit consultant, critic and researcher. Her research has focused on feminist art theory and practice, body art and performance art from Central and Eastern Europe. Before joining ERAC, Katarzyna lectured in the Gender Studies Program of the Polish Academy of Sciences and worked for the Open Society Foundations, where she coordinated narrative change activities on Roma health and supported grantees in Europe working to use art for social change. She holds MA degrees in Linguistics from Eötvös Loránd University and in Gender Studies from CEU, and a PhD in cultural studies and neophilology from the University of Social Sciences and Humanities in Warsaw.

DR. ANNA MIRGA-KRUSZELNICKA is an anthropologist and a Roma activist, Ph.D. in Social and Cultural Anthropology at the Universitat Autònoma de Barcelona (UAB). She is the author of policy evaluations, reports, and articles, and is the co-editor of the *Education for Remembrance of the Roma Genocide: Scholarship, Commemoration and the Role of Youth* (Libron, 2015) and *Re-thinking Roma Resistance throughout History: Recounting Stories of Strength and Bravery* (ERAC, 2020). She has been an employee, member, founder, and collaborator of numerous Roma organisations in Poland and Spain. Between 2017-2018 she was a Post-Doctoral Research Fellow of the Romani

Studies Program at the Central European University (CEU) in Budapest. She serves as the deputy director of ERAC since January 2018

PUBLIC

20:00
How do we protect the present and reach out to the non-present?

INTRODUCTION & WELCOME BY
RESEARCH PARTNERS

20:45
Jasmina Al-Qaisi
Behind Shelves: An instruction based archival method
SONIC INTERVENTION

As one of the previous archivists of the documentation center entitled SAVVY.doc, Jasmina developed an archival method for objects, entitled *Behind Shelves*, which is one possible response to how moments can be catalogued, how performativity, as the constant friction of time and of memories can be remembered and made accessible. The objects literally hidden behind the shelves for a while, are now audible memories, they exist as a tale. She will reveal and pass on this method that is ultimately underlying the array of roles the archivist has – from being aware to letting go.

JASMINA AL-QAISI is a writer for voice and paper. She appears sometimes in other forms: as a Walking Scientist, the Schnelle Musikalische Hilfe service, the only agent for the Self-Entitled-Self-Entitlement-Office, a researcher for the Language of Choice or a Bird-Watcher-Watcher. She was an archivist in the documentation center SAVVY.doc where she created the archival method on performativity entitled *Behind Shelves*, literally hidden behind the shelves in the documentation centre that later transformed into a radio series with the same name. She often makes waves on various radios and is a member of the sound interested artist group Research and Waves.

21:30
Zeynep Sayın
Anarchive der Kunst
LECTURE

Anarchive der Kunst: Archive sammeln und speichern das Gedächtnis. Doch sind sie nicht eine kommunikative Form, um mit den Erinnerungen zu reden, um sie weiterzugeben, dienen im Gegenteil zur Aufbewahrung, Lagerung, Datenverarbeitung. Kommunikation ist nicht der Bestand des Gespeicherten, ist das Zusammen und Zirkulation der Gaben, com-munus. Sie nimmt dem Archiv das Herrschen und macht es wieder zur Erinnerung: An-archiv. Jason deCaires Taylor, Ernesto Neto und Fatoş Irwen sind Beispiele dieses An-archivs.

Un-archives of art: archives collect and store the memory. Thus, they are not a com-municative form to talk to and about memories. In truth, to pass them on, they demand preservation, storage, and data processing. Communication is not the collection of the stored memories; it is the gathering and circulation of gifts, com-munus. Communication takes away the archive's dominance and generates a memory once more: un-archive. Jason deCaires Taylor, Ernesto Neto and Fatoş Irwen are examples of this un-archive.

Z E Y N E P S A Y I N is a literary scholar, art theoretician, and lecturer. She studied poetics, art history and philosophy in Istanbul, Salzburg and Vienna; and worked in many universities in Istanbul, as well as Mardin Artuklu University's Faculty of Architecture. She is currently teaching at the Hochschule für Grafik und Buchkunst in; the Kunstuniversität in Linz; and Marmara University, Faculty of Fine Arts. Among her books are *Mithat Şen ve Beden yazısı* (Kaknüs, 1999); *Noli me tangere* (Kaknüs, 2000); *İmgenin Pornografisi* (Metis, 2003); *Kötülük Cemaatleri* (Tekhne, 2016); *Ölüm Terbiyesi* (2018).

22:30
Mihaela Drăgan
Roma Futurism: The Witch's Seed
P E R F O R M A N C E

When we speak about Roma identity, we feel obliged to refer to the painful oppressive history. Roma people are always seen as "blocked in the past" victims, traditional or without connection to technology or science. There are so few representations of Roma as progressive, exploring space, using technology or as scientists. Historical victimhood is a big part of the Roma identity. But what about the ultra technologic future? Where is the place of the Roma in it? We have to reclaim it.

Roma Futurism is a concept developed by Mihaela Drăgan during her residency at Para Site art centre in Hong Kong in 2018 that is referring to the cultural aesthetic that explores the developing intersection of Roma culture and history with technology and witchcraft.

Mihaela Drăgan is interested in conceiving a new ritualistic language that holds the power to heal and empower Roma communities. She adapts and rewrites spells collected from Roma witches and combines them with the poetry of a modern anti-racist discourse putting at the center of this narrative the figure of the witch as leader. The witch character has the power to cure the transgenerational trauma of the Roma people and leads us to an utopian future in which the historical cycle of oppression against the Roma finally reaches an apocalyptic end. Drăgan will perform a ritual in which she will cast a spell against the fascists politicians of Europe and a healing one for the Roma people who need protection.

M I H A E L A D R Ă G A N is a multidisciplinary artist with an education in theatre who lives in Bucharest and works in several other countries. In 2014, she founded Giuvlipen Theatre Company, where she is involved as an actress and playwright, together with other Roma actresses.

Over the last years, she has worked in Berlin as an actress for Maxim Gorki Theatre, Heimathafen Neukölln, Theater Aufbau Kreuzberg. She is also a trainer at Theatre of the Oppressed where she works with Roma women on their specific issues in Romania. In addition, she has worked with refugee girls in Germany as a theatre trainer.

She was one of the six finalists for the 2017 Gilder/Coigny International Theatre Award from New York, an award which acknowledges the exceptional work of 20 theatre women around the world. In 2020 she is nominated again and she is the recipient of the Special Award of the League. In 2018, Drăgan was a resident artist in Hong Kong at Para Site Contemporary Art Centre where she developed *Roma Futurism* which has been showcased in art spaces like the Museum of Contemporary Art in Belgrade; at FutuRoma – collateral exhibition at Venice Biennale; at Critical Romani Studies conference at Central European University in Budapest or Romanian Cultural Institute in London.

In the same year, she was acknowledged by PEN World Voices International Play Festival 2018 in New York as one of the ten most respected dramatists of the world. In 2019, she was one of the playwrights selected for the acclaimed Royal Court Theatre International Summer Residency in London where she wrote a science-fictional play about a future utopian society of Roma witches who control technology and fight neo-fascist politics in Europe. In 2021, she exhibited her first video installation *Future is a safe place hidden in my braids* divided into three short films that depict futuristic rituals for healing transgenerational trauma of Roma people and are projecting a safe future for the community.

23:00
Aly Keïta
M U S I C A L I N T E R V E N T I O N

A L Y K E İ T A is a Balafon virtuoso. Originally from the Ivory Coast, and Malian by his father, he was initiated in music and the Balafon by his father. From a very young age he made his own Balafons, which he adapted according to his professional experiences, giving his instruments unique sounds. His exceptional mastery of the instrument transforms his shows into unforgettable events. He weaves his songs from simple phrases into complex polyphony. His Balafon playing is unique and his ability to adapt opens the doors to several world tours in all styles.

The Balafon is traditionally the instrument of the griot (a storyteller who tells stories in the manner of a poet), oral historians and 'chansonniers' of West Africa. Although the tradition continues, it is not as a

griot that Keïta became famous, but rather through his ability to engage in this thousand-year-old instrument in a modern context.

S A T U R D A Y 18.09.2021

P U B L I C

16:00
Vulnerability as Method | Vulnerability as Threat – community vs. institution identity-building
I N T R O D U C T I O N & W E L C O M E B Y
R E S E A R C H P A R T N E R S

16:15
Nahed Awwad
5 Minutes from Home
F I L M S C R E E N I N G A N D
P R E S E N T A T I O N

The Jerusalem Airport lies along the road that links Jerusalem to Ramallah. It has been occupied by the Israeli army since 1967, at a 5 kilometer distance from Ramallah and 10 kilometer distance from Jerusalem. Today, to the east of the runway, a huge military checkpoint blocks the Jerusalem-Ramallah road, a dead end street.

Nahed Awwad discovers that life has not always been like this, and that this sad spot used to be a place where international aircrafts landed in the 1950s and 1960s, when Palestinians traveled freely. The happy images and testimonies of the past contrast bitterly with those of the present where access is denied to the aviation zone that is now being besieged behind barbed wire and soon will be trapped behind the Israeli Separation Wall.

N A H E D A W W A D is an independent Palestinian filmmaker and a film curator based in Berlin. She has worked in film and television since 1997. Nahed received her diploma from the European Film College in Denmark and has since released eight films (experimental, short, feature length formats), for example *25km, Going for Ride?, 5 minutes from home, Gaza Calling* which were all meticulously researched. The ethos of Nahed's filmmaking is to provide intimate access to the characters featured in her films, so audiences can feel they know – and understand – the people they are watching. In 2020, she co-curated the photography exhibition *Eyes of Gaza*.

17:45
Olivier Marboeuf
Presents: by Collectif Mohamed Ils ont tué Kader
F I L M S C R E E N I N G
Collectif Mohamed, *Ils ont tué Kader*, 22 min, France, 1980.

After a young man from Vitry has been killed by a guard, the media comes to the housing estate to do a report

and get footage from the film directors' collective. The film raises many questions about the role of the media in the suburbs, and the need to produce one's own images.

Between 1977 and 1981, young teenagers, residents of the social housings in Alfortville and Vitry-sur-Seine (outskirts of Paris), met and formed the Collectif Mohamed. Together they invested in a few Super8 reels and shot three short films with the support of a teacher from their high school. This project stems from their desire to film their own images, to tell their stories by themselves, to investigate within the social housings where they live, to have fun, but also to produce a political discourse and give shape to their revolt.

18:30
Cana Bilir-Meier and Zühal Bilir-Meier
Mein Name ist Ausländer – Benim Adım Yabancı
R E A D I N G

In her poems, Semra Ertan describes her life and experiences in Germany. Born in Mersin/Turkey, she moved to Germany in 1972 to live with her parents, who were migrant workers. She died in Hamburg in 1982.

Semra wrote over 350 poems and several satires. From this collection, her sister Zühal Bilir-Meier and her niece Cana Bilir-Meier published 82 poems for the first time in 2020 in German and Turkish in the volume *Mein Name ist Ausländer/Benim Adım Yabancı*. The author denounces racism, class discrimination or rejectionism and stands up for gender equality, equal rights for men and women. She calls for solidarity and resistance, rebellion, work, friendship and the hope for a better present and future.

Z Ü H A L B I L I R - M E I E R is the sister of Semra Ertan. Born in Mersin/Turkey, she moved to Kiel in 1970 to live with her parents, who were so-called "guest workers" in Germany. She studied social pedagogy in Kiel and Munich and works today as a child and youth psychotherapist in Munich.

C A N A B I L I R - M E I E R is Semra Ertan's niece. She was born in Munich/Germany and studied art education and digital media in Vienna and Istanbul. She works as filmmaker, art educator and in visual arts projects. In 2018 she founded, together with her mother Zühal Bilir-Meier and others, an initiative in memory of Semra Ertan in Hamburg.

19:15
Muna Mussie
ገንዘብ ስራ | ተገንዝቶ | *Bologna St. 173*
P E R F O R M A N C E

The performance channels the unofficial sonic memory and emotive charge of the annual Eritrean Congresses held in Munich, Nuremberg, Pavia, Kassel, but mostly (uninterrupted from 1974 to 1991) in Bologna, attended

by diasporic Eritreans from several continents. Mussie, who had fled with her family from Eritrea to Bologna at the age of two, transmits the impressions of the congresses she attended as a child in Bologna and later in Kassel. For **ገንዘብ ስጦታ | ቅርንጫፍ** *Bologna St. 173*, Mussie embroidered a verse of abbreviations onto ne'zzla, a fine, handspun, white double-gauze clothing, cossetting the bodies of women, adorned also by guerriera fighters. Amidst a pervasive, ubiquitously imbibed presence of war, the archive of what remains of struggle, its symbols, its iconography, its acronyms, is transformed by an artistic imaginary that is fluorescent, but also flickering and strobe, like the oral archive. While still in living memory, the oral archive is at the same time concealed, obfuscated by the guerriera themselves.

M U N A M U S S I E began as a performer with Teatrino Clandestino (1998–2001), and with Cesare Ronconi of Teatro Valdoca (2002–10). She was a founding member of the research collective Open (2001–5). Her work has been presented, amongst others, at Fondazione Sandretto Re Rebaudengo Turin, Museo Marino Marini Florence, MAMbo Bologna, Viafarini Milan, Workspace Brussels, Museion Bolzano, NAM Not A Museum, Firenze, Santarcangelo Festival, Raum Xing, Biennale Atlas of Transitions in the frame of Black History Month Florence, Italian Cultural Institute as a collateral site of Manifesta Marseille, Archive Milano.

19:45
Justin Randolph Thompson
The Implications of Recovery
L E C T U R E

For the past 4 years, Black History Month Florence has engaged in the work of recovery from historic evacuations and violent erasures that frequently frame Black presence and history in the geo-social space of the territory delineated by the Italian peninsula, its islands and the Mediterranean Sea. Black Archive Alliance was initiated as a platform designed to be generative of critical approaches to archival research, focused on rendering accessible the material, and immaterial, holdings of archives as understood beyond the traditional academic frame. Through the platform's three volumes, public and private collections have been integrated into a growing alliance of potential sources, repositories and personal embodiments of histories. The platform examines shifting framings of Blackness, from an antiquity riddled with colonial expansion, that extends far beyond the formation of the Italian state, through a contemporary reality, fraught with attempts at social silencing. This presentation reflects upon the implications of forms of recovery while addressing the vulnerabilities, risks and hazards that must be brushed against in an effort to resist the normalizing of antagonistic presumptions that frame Blackness and Italianness.

J U S T I N R A N D O L P H T H O M P S O N is a new media artist, cultural facilitator and educator born in the US. Based between Italy and the US since 1999, Thompson is co-founder and director of Black History Month Florence, a multi-faceted exploration of Black histories and cultures in the context of Italy founded in 2016. Having realized, coordinated, curated, facilitated and promoted over 300 events and with 5 ongoing research projects, the initiative has been reframed as a Black cultural center called The Recovery Plan.

Thompson is a recipient of a 2020 Italian Council Research Fellowship, a Louis Comfort Tiffany Award, a Franklin Furnace Fund Award, a Visual Artist Grant from the Fundacion Marcelino Botin, three Foundation for Contemporary Arts Emergency Grants, a Jerome Fellowship from Franconia Sculpture Park and an Emerging Artist Fellowship from Socrates Sculpture Park. His work and performances have been exhibited widely in institutions including The Whitney Museum of American Art, the Centro de Arte Reina Sofia and The American Academy in Rome and are part of numerous collections including The Studio Museum in Harlem, and the Museo MADRE. His life and work seek to deepen the discussions around socio-cultural stratification and hierarchical organization by employing fleeting temporary communities as monuments and fostering projects that connect academic discourse, social activism and DIY networking strategies in annual and biennial gathering, sharing and gestures of collectivity.

20:45
Renée Akitelek Mboya
The Witness The Wayward The Waiting
S C R E E N I N G A N D C O N V E R S A T I O N

The Witness The Wayward The Waiting is the first iteration of a three-part curatorial essay made in Dakar in August 2020. The project explores the rhetoric of black and African folklore and the heritage of folk tellings of history as well as looking critically into who is invited to tell.

The ritual performance of the telling is a way of creating a performative citational practice. In this way, we view citation as a way of remaking and as a space of unlearning norms of practice and articulation. This first ritual for collective remembering approaches historical and political sense-making as an extension of a process of archiving and asserts that archivability does not rest in the hands of the state alone and that this might happen alongside what narratives already exist.

The title of the work is taken from the poem "The Witnesses the Wayward the Waiting", from *Spill: Scenes of Black Feminist Fugitivity* by Alexis Pauline Gumbs (2016).

R E N É E A K I T E L E K M B O Y A is a writer, curator and filmmaker. Her custom is one that relies on biography and storytelling as a form of research and production. Renée is presently preoccupied with looking

and speaking about images and the ways in which they are produced but especially how they have come to play a critical role as evidence of white paranoia, and as aesthetic idioms of racial violence. Renée seeks to better understand the ways in which images are used to reinforce the institutionally manufactured narrative of the racialised body as a constant danger to the law. Renée works in Dakar and Nairobi, and is a collaborative editor with the Wali Chafu Collective.

Renée Akitelek Mboya is participant of the TURN2 Residencies' programme. The TURN2 RESIDENCIES are a joint project of the Kulturstiftung des Bundes (German Federal Cultural Foundation), the ZK/U – Centre for Arts and Urbanistics and the Triangle Network. In collaboration with the Nairobi Contemporary Art Institute (NCAI), the G.A.S. Foundation in Lagos and the Bag Factory in Johannesburg. Funded by the TURN2 programme of the Kulturstiftung des Bundes (German Federal Cultural Foundation). Funded by the Beauftragte der Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and the Media).

21:30
Litchi Ly Friedrich, Kameron Locke, Black Pearl de Almeida Lima
Periphery
P E R F O R M A N C E

This first collaborative work by Black Pearl De Almeida Lima, Kameron Locke, and Litchi Ly Friedrich is a conversation, a call and response between dance, movement, song and voice, as well as an act of friendship and kinship beyond what words can describe. It embraces the coming together to form our own community, but without forgetting the differences in acknowledgement of each person. These fragments are a show of resistance towards the experiences within various white institutions we have made and a refusal to perform the projections put on us. It is an act of unapologetic solidarity, resistance and standing by our values. These fragments we share are an invitation to be listened to, seeds that need to be planted as well as the echoes of our ancestors, legacies and voices who keep having to fight to make themselves heard.

L I T C H I L Y F R I E D R I C H (she/her) is a multidisciplinary artist in the realms of dance, critical theory and activism. She is a member of the Iconic House of Saint Laurent, an active member of the Ballroom community & founding member of the collective With the Rubbles of Old Palaces. Being part of the House and the Ballroom community, she understands her contribution as a community organiser, positioned in a constant push for decolonial & intersectional thinking & practicing.

Her work always involves a critical outlook to deconstruct norms, especially those who are a disservice to marginalised peoples, within academic and theoretical frameworks. Currently she is moving

her focus to creative rituals, especially through dance, to uplift and celebrate the multiplicities of diasporic peoples and dwell further into her own ancestry and histories.

Born and raised in Leipzig, she spent a few years in London, where she started to merge art and activism with the collective "Video Vexens" before coming to Berlin.

K A M E R O N L O C K E (he/him) is a classical singer and research-based artist who expresses what he defines as the "Facets of Blackness" through music, performance, study and community work. Locke navigates cultural, community and academic spaces as a socially-conscious performer, educator and musicologist. As an interpreter of Western art song, he performs in recital music solely by those from the Rising Majority communities, Black, Brown and ethnically-diverse.

He focuses on representation and equity from within these spaces and engages with creative approaches to achieve this. Locke successfully crafts opportunities for untapped communities: through his classical Inclusion, an after-school initiative in Chicago that offered a creative approach to the arts to youth from low socioeconomic backgrounds; with The Village, a music recording workshop series for Goldsmiths University, LGBTQ+ students of color and as a founder of Black Art Action Berlin (BAAB), a collective of Black artists who create community by empowering Black voices through art, collaboration and activism. Locke is dedicated to this work, creating necessary spaces and using his voice as a vehicle. His goal is for all to have equal access to and visibility in the arts.

Born and raised in Chicago, Locke recently settled in Berlin after a fulfilling stint in London.

B L A C K P E A R L D E A L M E I D A L I M A is a Black Trans Feminine Brazilian/German artist. In the competition Seminário internacional de dança de Brasília, she received a scholarship from the Birgit Keil Foundation, 2010, through which she graduated from the Staatliche Hochschule für Musik & Darstellende Kunst Mannheim. Black Pearl has worked in various Ballet companies across Germany. In 2020, she entered the German Ballroom scene, walking the category Runway in German Ballroom. She is a member of the Kiki House of Solar.

In October 2020, she performed at Garagen Extravaganza – a Ballroom education event by Crystal Saint Laurent and Schauspiel Dortmund. Since 2021, she is a member of The Iconic House of Saint Laurent. Now more actively working and representing ballroom culture. She combines her classical & contemporary background with Vogue.

Black Pearl is currently working on her new creation *The Space They take/Who You Follow* for Kolumba Museum in cooperation with Tanz Köln & Ballet of Difference. The Covid-19 Pandemic has accentuated questions of identity, and "claiming

space” has been a reaction for many communities and individuals. This work proposes a temporary continuation that takes up the space and builds on it through the movement and dispersion of eight bodies.

22:00

HINNA

D J - S E T

H I N N A is a DJ & producer based in Berlin. Originally from New Jersey, she took base in neighboring NYC before relocating to the German capital. In February 2021, she released *Bleeding Gold* – her debut 3-track house & rave inspired EP – on experimental electronica label, Biblioteka Records. Featured on Bandcamp & Resident Advisor, the EP garnered underground buzz setting a solid foundation for HINNA’s productions alongside her DJ performances, her initial foray into sound. Her passion for the art of mixing both vinyl & digital is on display through self-recorded video mixes.

ON DISPLAY IN THE SAVVY .DOC

Jasmina Al-Qaisi
Behind Shelves
ARCHIVING METHOD
INSTRUCTIONS AND AUDIBLE
MEMORIES

Behind Shelves is one possible response to how moments can be catalogued, how performativity, as the constant friction of time and of memories, can be remembered and how to make memories accessible. Audible files guide the visitor's imagination of some objects. The starting point: these objects were left after performances, talks, lectures, public events, exhibition installations or daily moments and mostly they are disposable – that is why they do not exist anymore. The protagonist-items are survivors of the serial floodings at the SAVVY space in June 2019, when these objects, that time only hidden behind shelves, ended up scattered or disposed of. These objects (ribbon, spoon, paint, drawing, glove) are audible files which tell the audio version of the story of the objects. Behind Shelves stars the invisible, the unnoticed, and remnants of the act, the practice, the event, and works towards changing meanings given to things reinvesting them back with at least one event they witnessed. These objects are anchors to memory, as much as mnemonic tools, and are part of the various earthly methods of documentation that SAVVY .doc is experimenting with. This archive was established through the past four years and the topic is as well central to a radio series with the same title. On the occasion of VULNERABLE ARCHIVES, *Behind Shelves* stays in the SAVVY .doc as an instruction for vernacular archivists or for imagined institutions that do not exist yet, where imagination and memory materializes itself in courageous forms.

ROMAMO MANOMADIC LIBRARY

On the 50th anniversary of the first World Roma Congress, on International Roma Day (8 April 2021), the European Roma Institute for Arts and Culture (ERAC) created a library of approximately 100 English-language books focusing on Roma Art History and Roma Cultural History, which is intended as a space to preserve, collect and showcase contemporary Roma literary and artistic heritage.

This library is not to be understood as a classical library that exclusively collects and preserves books and knowledge in order to make them accessible to the public, but rather an open and dynamic library, which, taking its departure from a body of materials

built by ERAC expertise, will be further developed in the course of the exhibition/event/hosting period, together with the visitors and the institution's team.

Ideally, the library is a kind of "study room", where everyone can come to read, discuss and comment on texts, and to produce new knowledge together. In line with emancipatory educational approaches, the RomaMoMA Library critically reflects the white, Western canon and expands it with postcolonial theoretical perspectives and voices from the Global South and diasporic communities.

Daniel Baker
ADJACENT RomaMoMA Nomadic Library display

The ADJACENT design concept marries the barcode of a book from the RomaMoMA Nomadic Library with a functional object. In this case ADJACENT is a white mobile table painted with black lines to form the barcode of *We Roma: A Critical Reader in Contemporary Art*. The concept title refers not only to the parallel lines that form the code but also symbolises the act of standing side by side with our collaborators in our fight for equality.

This ADJACENT concept stems from an interest in the relationships between the embodied and the virtual, and the representation of objects and ideas through abstract motifs and symbols such as barcodes, crochet patterns etc. It also draws upon the multifunctionality that underpins much of Roma material culture and, by necessity, Roma life. The dual functionality of the object, a table that also acts as a portal through which to access information regarding a particular publication via the barcode, emphasises the interplay between the intellectual and the domestic / between Roma knowledge and Roma daily life. Daniel Baker co-edited *We Roma: A Critical Reader in Contemporary Art* in 2012 with Maria Hlavajova which includes contributions from, among others, Bonaventure Soh Bejeng (Director of SAVVY Contemporary) and Timea Junghaus (Director of ERAC and founder of RomaMoMA). By scanning the barcode visible on the ADJACENT table with their smartphone, the visitor is in theory able to access the information about the book thereby channeling the agency of the artist (Daniel Baker), the host (SAVVY Contemporary) and the catalyst (ERAC) through a convergence of the virtual, the physical and the cultural to highlight the spirit of cross-cultural collaboration that lies at the heart of RomaMoMA.

The ADJACENT design concept represents

the first in a series of functional objects that can each relate to a particular book from the collection. As well as activating links beyond the physical ADJACENT also offers the opportunity to focus attention on specific elements of the Nomadic Library depending upon the geographic or contextual location of its presentation.

DANIEL BAKER is a Romani Gypsy artist, researcher, and curator. Originally from Kent, and currently based in London, his work is exhibited internationally and can be found in collections across the globe. Baker earned a PhD in 2011 from the Royal College of Art, with his dissertation *Gypsy Visuality: Gell's Art Nexus and its Potential for Artists*, after previously earning an MA in Sociology/Gender and Ethnic Studies from Greenwich University, and a BA (Hons) in Fine Art from Ravensbourne College of Art and Design. Baker has contributed to numerous exhibitions, held various residencies, and curated several commissions. He previously worked as an exhibitor and consultant for the first and second Roma events at the International Art Exhibition of La Biennale di Venezia – *Paradise Lost* and *Call the Witness*, which took place during the 52nd and 54th International Art Exhibitions of La Biennale di Venezia, respectively. In 2018, hosting an open call for curators, an international jury consisting of Professor Dr Ethel Brooks, Tony Gatlif, Miguel Ángel Vargas, and ERAC management selected Baker to curate the Roma Collateral Event at the 58th La Biennale di Venezia. Baker's work examines the role of art in the enactment of social agency, through an eclectic practice that interrogates contemporary art discourse and its social implications via the reconfiguration of elements of the Roma aesthetic.

R22 Tout-Monde (with Atelier Médicis, Un Lieu Pour Respirer, Rester. Étranger)
Table des conversations
DRAWINGS, TEXTS, EDITIONS,
SOUND PLAYS
France, Haiti, Senegal, Ivory Coast

WITH Lucie Clayssen James Desiris Delma Evanga Faten Kahlaoui Olivier Marboeuf Maher Nouira Zakh Turin Feda Wardak Famille Rester. Étranger Le Bureau des Dépôts Kader Attia Rasha Salti Françoise Vergès Kaiama L. Glover and further guests

Table des conversations is a work-in-progress presented by Olivier Marboeuf. It unites a constellation of collective endeavors and practices of alliance which all share the objective of finding the conditions and forms for an archive conceived of by and for fragile and minority lives. Whether it takes the form of a map, a game of cards, a performance, a collective tale or a song, the archive is an object that aims to transmit while still maintaining a protective shade, an opacity that obliges to invest in a community in order to understand what is created in it, what is recounted in it. The archive flees from spectacle and its extractions. This first

installation is made up of traces of research begun by Olivier Marboeuf in Clichy-sous-bois, a suburb of Paris, with the theme of the wake as a space for emancipation and re-composition of a collective author-less history. With "The Forest", the tale becomes a way of escaping from the police scene of witnesses and of speaking of intimate stories by de-speaking them. Songs and spoken words are convoked for the "Museum of Breath", where episodes of the ordinary struggles of working class neighborhoods are told by those who live in them and record them in their bodies. *Table des conversations* also explores the fabric of relations and solidarity by presenting in particular the collectives Rester. Étranger (Saint-Denis) and Le Bureau des dépôts (Grenoble), which each invent in their own way performances as strategies for good lives as a way to dismantle the tales of necropolitics that render these immigrants illegal and worthless in France. This vibrant network of solidarity is also shared with the radio platform R22 Tout-Monde (www.R22.fr), which accompanies these projects in their endeavors to exist as parcels and mangroves in the grand tale of the plantation.

After The Archive?
MULTIMEDIA INSTALLATION

The Perception of Blacks in Western Anatolia, video of a talk by Fatmagül Kırıcı (in Turkish with English subtitles)

Fatmagül Kırıcı talks about how she investigated her and her ancestors' African roots, the perception of Afro-Turks in Turkish society and current problems the Afro-Turk community faces.

The talk took place in the frame of *AFRO – TÜRK – İZMİR / Black Memory of Western Anatolia*, a day long event on 26.06.2021, presented by *After the Archive?*, Darağaç and the Afro-Türk Association. On that day, Afro-Turks of İzmir met with local artists for a series of talks, presentations, concerts, and exhibitions around the Darağaç neighborhood, highlighting the Black public memory of Western Anatolia.

One of Turkey's little known social groups, the Afro-Turks are descendents of Africans most of whom were taken to Anatolia through routes of slavery, while some arrived for reasons of trade or on military assignments. Following the abolition of slavery in the Ottoman Empire, Afro-Turks have been given lands to cultivate, settling mostly in the Western Anatolian regions of Aydın, Muğla and İzmir. Afro-Turks' slavery past have recently been subject of several academic research and publications. However, their more contemporary social issues or their cultural output remains largely ignored. *AFRO – TÜRK – İZMİR* brought together the artistic outputs of Afro-Turks and local artists of İzmir, offering a different perspective to this little known social group.

Elmas Arus, Haluk Arus: *Buçuk (The Half)*, documentary film, 2007, 73min, Turkish with English subtitles.

According to an old saying, there are seventy-two nations in the world and the Gypsies (Roma) constitute the "seventy-two and a half" nation of the world. Elmas Arus' and Haluk Arus' film *The Half* (2007) is about Roma groups of 38 cities in seven different regions of Turkey. *The Half* is an archival work about the lives, cultural differences, economic deadlocks, dances and music about the Roma groups.

Archive

Sosyalist Feminist Kaktüs - Why Do We Publish a Magazine?

Inspired by a selection of feminist magazines and journals published in Turkey during 1970s and 80s, the display traces the contents of the writings in the selected material to build a connection between solidarities across time and geographies. Becoming one of the strongest movements in Turkey after the 1980s coup d'état upon the left movements defeat in the face of fascism and neoliberalism that invaded the politics of Turkey, many feminisms have made themselves heard in manifold ways and practices since then. One method has been publishing as a way of reaching out to women of different backgrounds and organising through their participation.

Sosyalist Feminist Kaktüs is a socialist feminist magazine through which women attempted build an independent socialist feminist circle for mobilisation. Their concern, as the struggle all around the world suggests since its initiation, is to tackle women's problems and male dominance. Yet, many writings in *SF Kaktüs* assert that feminism is not a struggle in and by itself, that is only concerned by women's issues: feminists in Turkey, for long, defended that their engagement with politics needs to be nourished by other areas of struggle for they understood oppressions of different communities is interconnected. Feminists write about the intersections of race, ethnic discrimination, internationality, socialism, lesbianism and much more and how all these relate to women's emancipation. In the installation, a selected material of the magazines and some translations of the writings in *SF Kaktüs* are being displayed.

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 Lynhan Balatbat-Helbock Bona Bell Onur Çimen Sagal Farah Billy Fowo Raisa Galofre Juan Pablo García Sossa Hajra Haider Karrar Karen Heinze Anna Jäger Kimani Joseph Laura Klöckner Kelly Krugman Mokia Laisin Rafal Lazar António Mendes Kamila Metwaly Arlette-Louise Ndakoze Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Muhammed Salah Abdulaziz Lema Sikod Mudassir Sheikh Meghna Singh Lili Somogyi Ola Zielińska

D E S I G N Juan Pablo García Sossa

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