

PALLAVI PAUL

THE WIND IN YOUR BODY
IS JUST VISITING,
YOUR BREATH WILL
SOON BE THUNDER

SOLO-EXHIBITION IN THE FRAMEWORK OF FORUM EXPANDED
AT BERLINALE

OPENING 09.02.2022 15:00-22:00

ON SHOW 10.02.-06.03.2022 DAILY 14:00-19:00

SAVVY TOURS IN SAVVY TONGUES

09.02.2022	19:30	IN ENGLISH	Walk through conversation with artist and curators
14.02.2022	15:00	IN GERMAN	With curator Laura Kloeckner
16.02.2022	17:00	IN HINDI	With the artist Pallavi Paul
17.02.2022	17:00	IN ENGLISH	With curator Hajra Haider Karrar
18.02.2022	14:00	IN ENGLISH & GERMAN	With curator Abhishek Nilamber and the production team
20.02.2022	15:00	IN ENGLISH	With the artist Pallavi Paul
24.02.2022	17:00	IN ENGLISH	With curator Hajra Haider Karrar
27.02.2022	15:00	IN HINDI	With the artist Pallavi Paul
05.03.2022	15:00	IN ENGLISH	With the artist Pallavi Paul

The exhibition is supported by the DAAD Artists-in-Berlin Program with funds from the Federal Foreign Office, Schering Stiftung and the artist's gallery Project 88.

Presented within the program of the 17th Forum Expanded | 72nd Berlinale.

SAVVY CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

 **72** Internationale
Filmfestspiele
Berlin
Forum Expanded

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PROGRAMM

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TEAMS

FILM CREW

CREATIVE COLLABORATORS Rohan Ranganathan Raju Biswas

RESEARCH ASSISTANT Pew Banerjee Moritz Friese

ANIMATION WCA Post Studio, Noida MD Sakhawat Hossain

EXHIBITION TEAM

ARTISTIC DIRECTION Elena Agudio

CURATION Hajra Haider Karrar Laura Kloeckner Abhishek Nilamber

EXHIBITION PRODUCTION Rafat Łazar Karen Heinze Daniellis Hernandez Jyoti Khosla

António Pedro Mendes Nancy Naser Al Deen Ola Zielińska

PROJECTION MAPPING MD Sakhawat Hossain

MANAGEMENT Lynhan Balatbat-Helbock Lia Milanesio Lema Sikod

PROJECT MANAGER Lia Milanesio

COMMUNICATIONS Anna Jäger

HANDOUT LAYOUT Lili Somogyi

ART HANDLING Rafat Łazar

TECH Bert Günther

LIGHT DESIGN Emilio Cordero

VISIT

2G+ rule applies: Please present your proof of full vaccination with a vaccination certificate (QR-code), or an official notice of the recovery (less than 6 months ago) IN ADDITION TO a negative Covid19-test not older than 24hrs (closest test center is a 2mins walk from S A V V Y at Lindower Straße). Kindly respect distance and wear a mask.

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I N T R O D U C T I O N

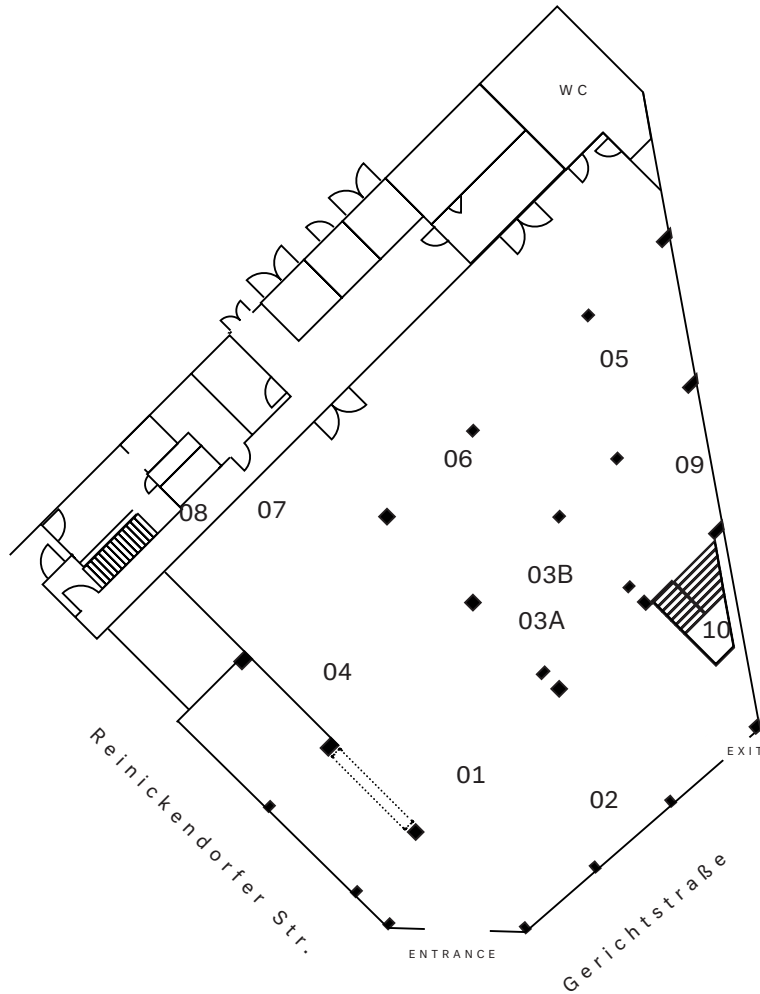
How can this condition of breathlessness and suffocation that now defines the act of breathing, beyond its biological aspect, be visualized and translated through the medium of film? In the exhibition *THE WIND IN YOUR BODY IS JUST VISITING, YOUR BREATH WILL SOON BE THUNDER*, the artist and filmmaker, Pallavi Paul constructs a constellation of argumentative fragments spread throughout the exhibition space that mimic the ebb and flow of the gradual cessation of breath. Extracting strands, the foundations of which lie in the usurpation of breath, she draws parallels between multiple seemingly unconnected events from the past and the present, such as Germany's first use of poison gas and invention of chemical warfare in WWI followed by its ferocious instrumentalisation in WWII as well as Indian caste politics. She has gleaned scientific descriptions of medical records that describe the affliction and researched meditation practices that increase the capacity of breathing. By digging into obscured archives that recount police brutality and conducting interviews with pyre-burners describing the smoke and smell that rises from the burning pyres.

Paul's practice is invested in excavating the obscured from what is known and established, in the reconstitution of the truth by emphasizing the tension between representation and countenance where she continues to challenge the aesthetic detachment between the filmic and the world. In her process of filming, *آن* is that significant and inevitable moment between the lived, felt, and expired, where she resolves this detachment by pulling these fragments into a coherent description of what entails breathing now. *THE WIND IN YOUR BODY IS JUST VISITING, YOUR BREATH WILL SOON BE THUNDER* is part of a series of solo exhibitions by SAVVY Contemporary in collaboration with Berlinale's Forum Expanded inviting

filmmakers to present research materials from their archives as a means of complementing filmic practices: extra footage, objects, texts, notes collected in the process of filmmaking. In the process of filmmaking, sometimes hundreds of hours of filmed materials are edited down to create the final length of the film. The notion of "killing your darlings" is a method of elimination. But the crucial question is where do the darlings go after being killed? In previous iterations, we sought to resurrect the darlings in an effort to relive the archive and deliberated on the possibility of the three dimensionality of the film screen within the exhibition space. In the current iteration, Pallavi Paul is reversing the process and sharing her extensive research that is on its journey of becoming, by nurturing the darlings she creates a constellation of arguments spread throughout the exhibition space, where traversing and tying them together equals the duration of a film.

PALLAVI PAUL is a New Delhi based visual artist and film scholar. Her practice interrogates how the idea of "truth" is produced and argued in public life. Paul is particularly interested in the tension between the document and its aesthetic utterance – the documentary. She has received her PhD in Film Studies from the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. Her work has been exhibited in venues including Tate Modern, London (2013); AV Festival, New Castle (2018, 2019); Beirut Art Centre, Lebanon (2018); SAVVY Contemporary, Berlin (2019); Contour Biennale, Mechelen (2017); New Alphabet School, HKW Berlin (2020); The Rubin Museum, New York (2019). She currently lives in Berlin as visual arts fellow of the DAAD Artists-in-Berlin Program.

FLOOR PLAN



1 THE HEART OF THE HEART
Digital print on cotton linen/shroud 91 x 183 cm
2021

2 GULF
Double channel panoramic video projection
9:26 mins 2022

3A CHANGING PLACES IN THE FIRE
Poem by Li-Young Lee hand written with marker
2022

3B YOUR BREATH WILL SOON BE
THUNDER
Video with sound 10:42 mins
2021

4 VIGIL
Video with sound 9:22 mins
2022

5 ASH
Video 6:45 min
2022

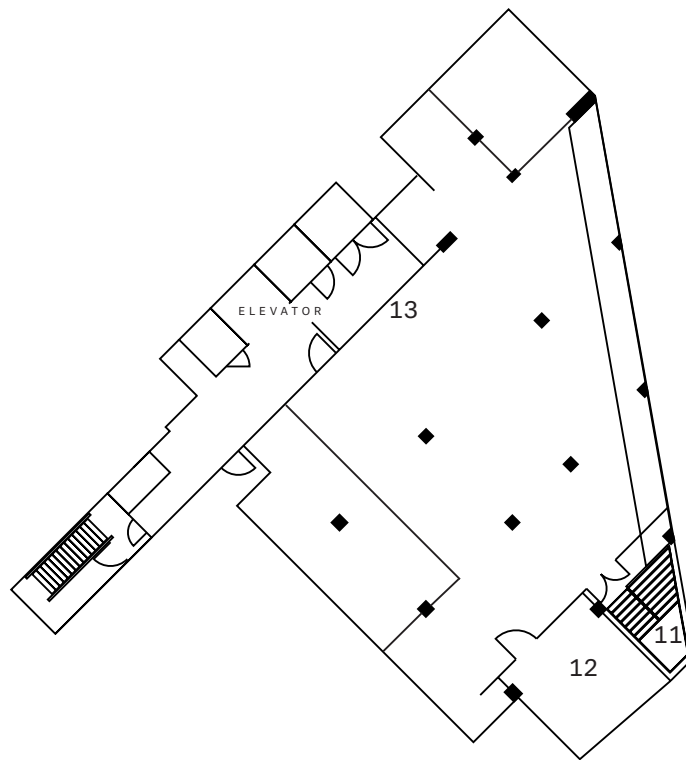
6 دم
Gold thread embroidery on crimson velvet cloth
244 x 366 cm
2022

7 OUT OF DATE
13 drawings watercolor and ink on paper
27.5 x 20.5 cm
2018-2021

8 HYPOXIA
Animation sound 21:48 mins
2022

9 BREACH I, II, & III
Lightboxes backlight foil led tubes
2022

10 PULSE
Old fridge, copper wire frame, sound, UV light
2022



11 B O G

Animation 4:30 mins

2022

12 MURMURATION

Video sound 7:51 mins

2022

13 THE BLIND RABBIT

Video sound 43:00 mins

2021

Screening times 14:00 - 19:00 every full hour

دَم AS CONSCIOUSNESS

BY HAJRA HAIDER KARRAR

/dum/dmm/dam/: دَم

noun

breath, existence: سانس ، ہستی

/hasti/, /saans/

beingness, (living)entity: وجود ، ذات

/zaat/, /wajood/

mediator, moment: طفیل ، لمحہ

/lamha/, /tufail/

Simultaneously the pinnacle and the brink, the Persian lexical morpheme **نفس** denotes the fragile border between life and death. It is the sign of life in a body, lasting for the duration of a breath that is precariously dependent on the next inhale of wind into the body to be transformed into breath, to extend the pulsating energy of one lived moment to the next. Despite the momentariness inherent in the word, it has the capacity and poetic flow that can stretch into multiple forms and extensions of its expression that denote being alive until it breaks away. In other words, **نفس** is a consciousness – an awareness of being, of the self and other breathing bodies in the surrounding – a recognition of the needs and values for the self and the collective. Yet, it is this consciousness denoted by the word that simultaneously, encapsulates the duration of a breath or a lifetime, that has the potential to destabilize corrupt power structures. Hence, this threat is then abated by reducing and limiting **نفس** to its rudimentary status of breath, by forcefully constricting pathways of wind for breathing and existing within. The inherent act of breathing has repeatedly been politicized over human history, altering it to a conscious act that lies in a precarious balance. Recent times witness an increased loss of this equilibrium due to the hierarchies of existence, where this basic and most crucial right to existence has come to resonate with the consistent struggle against racial and caste violence, police brutality, oppressive regimes, failing systems of care, class asymmetries, and the climate crisis. The Covid-19 pandemic has contributed new challenges to the existing ones by the medicalization of everyday life creating additional constraints to work and mobility that have made these systematic hierarchies even more transparent than before.

Pallavi Paul proposes to “unpack the time of a breath as a conceptual and corporeo-political *duree*,” where the representation of breath becomes thickly layered with the weight of breathlessness, suffocation, and usurpation of breath experienced and witnessed across geographies and temporalities yet obscured from the established narrative and erased from the archive. Paul is invested in “creatively” rupturing the archive, challenging the objectivity of truth and the conditions of its production-creating textured layers through sound,

installation, narrative, and text. In the reconstitution of truth, she emphasizes the tension between representation and countenance where she continues to challenge the aesthetic detachment between the filmic and the world. In her process of filming, **نفس** is that significant and inevitable moment between the lived, felt, and expired.

Paul has started to unravel her proposition of capturing breath in the medium of film with the question, “How does one produce an image for something that is present but invisible?” Rather than a challenge, this has been a methodology for her work, where more than the visual facade it is the texture created through cropping image and sound such that they invite and engage other sensory experience besides and beyond the visual. As she advances in her quest, for **THE WIND IN YOUR BODY IS JUST VISITING, YOUR BREATH WILL SOON BE THUNDER**, Paul is sharing thirteen iterations of breathing, each holding complex experiences of shortness of breath entangled in the web of caste, nationality, religion, and physical ailments. The resonance between these iterations and the collective struggle that emerges in the space can be felt viscerally, reflecting the edit in process, where each “incision creates a channel for ventilation.”

B R E A T H S

BY HIPPOCRATES

III. [...] Wind in bodies is called breath, outside bodies it is called air. It is the most powerful of all [the three kinds of nourishments, namely, food, drink and wind] and in all, and it is worth while examining its power. A breeze is a flowing and a current of air. When therefore much air flows violently, trees are torn up by the roots through the force of the wind, the sea swells into waves, and vessels of vast bulk are tossed about. Such then is the power that it has in these things but it is invisible to sight, though visible to reason. For what can take place without it? In what is it not present? What does it not accompany? For everything between earth and heaven is full of wind. Wind is the cause of both winter and summer [...]; wind is food for fire, and without air fire could not live. [...]

IV. How air, then, is strong [...] has been said; and for mortals too this is the cause of life, and the cause of disease in the sick. So great is the need for wind for all bodies that while a man can be deprived of everything else, both food and drink, for two, three or more days, and live, yet if the wind passages into the body be cut off he will die in a brief part of a day, showing that the greatest need for a body is wind. Moreover, all other activities of man are intermittent, for life is full of changes; but breathing is continuous for all mortal creatures, inspiration and expiration being alternate.

V. [...] After this, I must say that it is likely that maladies occur from this source and from no other.

In: Jones, W.H.S. 1923. *General Introduction to Hippocrates*. Harvard University Press.

BEING AS ECHOLOCATION: SOME THOUGHTS ON COMMUNITY IN THE PANDEMIC YEAR

BY PALLAVI PAUL¹

Seventy-three-year-old Rajbeer Sandhu, a farmer from Punjab, remarked this morning,

“Har raat son toh pehlan asaan chimkadadon di, kidiyaan di awaajan sunde ne. Phair phajaron panchi aa jaande aan. Eh chimkad, kide, panchi vi saade naal aais jaalim sarkar de khilaaf jāganā kar rahe ne.”

(Every night before going to sleep we can hear bats and insects. Then in the morning, the birds arrive. It feels as if just like us these bats, insects and birds are also performing a vigil against this brutal government.)”

Sandhu is among the thousands of farmers who have travelled to the Delhi border to protest against draconian anti-farmer laws that have been ramrodded by the government of India in the middle of a global pandemic. Imposed undemocratically without discussion with any stakeholders, these laws in essence threaten to destroy food security, public distribution systems and agricultural diversity. If not repealed, they will ensure a corporate takeover of agriculture, with millions of farmers eventually losing their autonomy, livelihoods and dignity.

The protest against these laws is only the latest in a series of mass horizontal mobilisations against the policies of the BJP government. Echoes of the outcry against the Citizenship (Amendment) Act, the scrapping of Article 370, the arrest of public intellectuals and young students under terrorism laws can be strongly felt at the Singhu border. Here, many like Sandhu are braving a bone chilling winter and government brutality to nourish the spirit of democracy. Nearly 54 farmers have already lost their lives in these protests that have been on since November 26, 2020.

While it is difficult to predict how this stand-off between despotism and democracy will ultimately play out, I return to the evocative portrait of life and resistance presented by Rajbeer Sandhu.

The bat which Sandhu hears as a co-protestor every night, and which is the only mammal capable of flying, became a symbol of death and suffering when COVID-19 appeared across the world in early 2020. This was because some early conjectures regarded bats as the source of the novel coronavirus. Due to the lack of definitive data and research, these conjectures soon took on a virality of their own. Social media was flooded with memes, videos and images that fuelled this association between the pandemic and bats. While COVID-19 is still believed to be zoonotic, the bat has since been joined by pangolins, civet cats and minks as possible sources of the virus that has arguably transformed our world forever.

Hovering somewhere in the spectrum between enemy and ally, something about bats could perhaps hold the key for us to navigate this changed world. ‘Echolocation’ is the mechanism that keeps bats from flying into obstacles or predators in the dark. Apart from keeping them physically safe, it also helps them find communities, food and safe places to rest. A fascinating and precise dance, echolocation is enabled when ultrasonic sounds made by the bat hit surfaces and return to it. The duration of the delay, altered strength and frequency of the refracted signal helps the bat generate a detailed aural portrait of the environment it is in. Discovered first by a 16th century Italian priest, Lazzaro Spallanzani, echolocation or biological sonars have since been widely studied to understand how – in the absence of touch or vision – several animal species can thrive and communicate not just amongst themselves but also with inanimate surfaces, plants and other animals.

The experience of 2020 will forever be etched in the minds of those who lived through it. A time of great collective suffering and loss, it also saw new articulations of justice, community and intimacy.

¹ First published in *THE WIRE* in January 2021.

As we make our way into 2021, how we look back and read the thicket of signals spawned by the pandemic year is crucial.

Images of workers abandoned by employers and the state, walking thousands of kilometres with meagre belongings and infants in tow; citizens reaching out to help one another as tonnes of ammonium nitrate along with government apathy ripped out Beirut's innards; statues of slave owners toppled in the West as the slogan "BLACK LIVES MATTER" resounded across the world; the police murder of George Floyd and its raw horror caught in citizen videos; the glorious Shaheen Bagh protests continued from 2019; outrage against intellectual apartheid and the proposal to block Libgen and Sci-Hub in India; the discovery of Homo Sapien fossils in the Bacho Kiro Cave that restructured our previously known evolutionary timelines vis a vis modern humans; unprecedented ecological calamities like Cyclone Amphan, Hurricane Laura, Aegean Sea Earthquake and the Australian bushfires; pro-democracy surges on the streets of Hong Kong, Belarus and Thailand; breakthroughs in COVID-19 vaccine production.

To regard these moments simply as events would be to miss the crucial suggestion that 2020 could have for our imagination of collective life. Even as most of us were under physical lockdowns imposed to contain the spread of the virus, our touch and vision restricted, we sensed and responded to intensities from a distance. This process, however, was not without its own share of interruptions. One such instance was on March 22, 2020, when Prime Minister Narendra Modi asked people to display 'public spirit' and thank medical workers fighting on the COVID-19 frontlines. He asked everyone to stay inside their houses for the day and at 5 pm in the evening, come onto their balconies to bang utensils as a token of their gratitude and support to "COVID warriors" He christened this enforced retreat and orchestrated gathering as *Janta Curfew*/'People's curfew'. Less than 72 hours later he appeared on television again, this time

with the news that the nation was going into a complete lockdown. Panic ensued and millions of workers found themselves stranded without food, shelter, employment and transport.

The cacophony of 'nationalism' and bullish demonstrations of 'togetherness' – duly amplified by television and social media – was an impediment to the possibilities of critical hearing. The distress of medical, migrant and contract workers, made doubly vulnerable by the virus and state apathy, was being seemingly muffled by an arrogant, deafening clamour. However, there were also those who refused to participate in this republic of noise and held onto mutinous networks of solidarity and hearing. Quietude became a way to resist this swathe of sound. This quiet was not an act of resignation or withdrawal from the world. Rather, it was a recognition of the tempestuous churning we find ourselves in. It was an *echolocative* act. Similarly, many could say that images of adversity that flooded our screens produced despair. While this may be true, it is also important to place ourselves within the spirit of commonness that raged against and took on the mighty. To imagine pandemic media as 'echolocating' devices – which don't burden us with testimony but equip us to move collectively towards safety and nourishment – may be key to a generative leap away from what looks like a wasteland right now. Meanwhile, even as a government deaf to the pain of its people continues in office, Sandhu and his comrades await their nightly conference with bats and birds on a cold January night. My hope is that in 2021, we will all find ways of joining in.

FURTHER READING ON BREATHING

A list of readings on breathing that partially formed Pallavi Paul's research, generously shared here for your extended reading and breathing:

Ambedkar, Bhimrao Ramji. *Annihilation of Caste: With a Reply to Mahatma Gandhi*. Bangalore: Dalit Sahitya Akademi, 1987.

Batacharya, Sheila, and Yuk-Lin Renita Wong. *Sharing Breath: Embodied Learning and Decolonization*. Edmonton, AB: AU Press, Athabasca University, 2018.

Burroughs, John. *The Breath of Life*. New York: W.H. Wise, 1995.

Colomina, Beatriz. *X-Ray Architecture*. Zürich: Lars Müller Publishers, 2019.

CPR. Accessed February 8, 2022. <https://cprindia.org/unpacking-the-citizenship-amendment-act/>

"Dalit Camera." *Dalit Camera*, July 6, 2021.

Farrell, Emma. *One Breath: A Reflection on Freediving*. Devon, Hatherleigh, U.K.: Pynto, 2006.

Fatima, Raza Kolb Anjuli. *Epidemic Empire. Colonialism, Contagion, and Terror, 1817 - 2020*. Chicago: University of Chicago Press, 2021.

Fuller, David et al, ed. *Life of Breath in Literature, Culture, and Medicine: Classical to Contemporary*. S.I.: SPRINGER NATURE, 2002.

Gidla, Sujatha. *Ants among Elephants: An Untouchable Family and the Making of Modern India*. London: Daunt Books, 2018.

Gordon, Olivia. *First Breath: How Modern Medicine Saves the Most Fragile Lives*. S.I.: BLUEBIRD, 2020.

Górska, Magdalena. *Breathing Matters: Feminist Intersectional Politics of Vulnerability*. Linköping: Linköping University, 2016.

Howe, Joseph W. *The Breath, and the Diseases Which Give It a Fetid Odor: With Directions for Treatment*. New York: D. Appleton & Co, 1874.

Ionescu, Vlad. *Pneumatology an Inquiry into the*

Representation of Wind, Air and Breath. Brussel: ASP Academic & Scientific Publishers, 2017.

Kalanithi, Paul. *When Breath Becomes Air*. London: Vintage Classics, 2002.

Kean, Sam. *Caesar's Last Breath: The Epic Story of the Air around Us*. London: Black Swan, 2018.

Keidl, Philipp Dominik, Laliv Melamed, Vinzenz Hediger, and Antonio Somaini. *Pandemic Media Preliminary Notes toward an Inventory*. Lüneburg: meson press eG, 2020.

Kim, Grace Ji-Sun. *Reimagining Spirit: Wind, Breath, and Vibration*. Eugene, OR: Cascade Books, 2019.

Kumar, Radha. "Witnessing Violence, Witnessing as Violence: Police Torture and Power in Twentieth-Century India." *Law & Social Inquiry*, 2021, 1-25.

"The Missing Manual Scavengers of India." *Down To Earth*. Accessed February 8, 2022.

Mortensen, Ellen. *Sex, Breath, and Force: Sexual Difference in a Post-Feminist Era*. Lanham, MD: Lexington Books, 2006.

"Mahad Satyagraha, 1927 the Declaration of Birth Rights of the Hindus - Velivada - Educate, Agitate, Organize." *Velivada*, January 8, 2022.

Nestor, James. *Breath: The New Science of a Lost Art*. PENGUIN LIFE, 2021.

Nestor, James. *Deep: Freediving, Renegade Science, and What the Ocean Tells Us about Ourselves*. Boston, NY: Mariner Books, 2015.

Qin, Xiaoyu, and Eleanor Goodman. *Iron Moon: An Anthology of Chinese Migrant Worker Poetry*. Buffalo, NY: White Pine Press, 2016.

Rama, Rudolph Ballentine, and Alan Hymes. *Science of Breath: A Practical Guide*. Honesdale, PA: Himalayan Institute Press, 1999.

Rose, Jacqueline. *Mothers: An Essay on Love and Cruelty*. New York: Farrar, Straus & Giroux, 2019.

- Sefa, Dei George J. *African Proverbs as Epistemologies of Decolonization*. New York: Peter Lang, 2018.
- Shukla, Saurabh. "Embracing Islam Key to Liberation: Raees Muhammed · Dalit Camera." *Dalit Camera*, May 28, 2020.
- Sloterdijk, Peter. *Terror from the Air*. Los Angeles: Semiotext(e), 2009.
- Steinbock, Eliza, Marianna Szczygielska, and Anthony Clair Wagner. *Tranimacies: Intimate Links between Animal and Trans* Studies*. London: Routledge, 2021.
- Tarlo, Emma. *Unsettling Memories: Narratives of the Emergency in Delhi*. Berkeley, CA: University of California Press, 2003.
- Thakuria, Nava, TJ editor, and Editor TJ. "Sixty Years of Tibetan Struggle and the Way Forward." *Tibetan Journal*, July 1, 2019.
- Truesdell, Jeff, "George Floyd Told Officers 'I Can't Breathe' More than 20 Times Before He Died, Transcript Reveals." *PEOPLE.com*, July 9, 2020.
- Tsundue, Tenzin. *Kora: Stories and Poems*. Tibet Writes, 2014.
- Watson, Lyall. *Heaven's Breath a Natural History of the Wind*. London: Hodder and Stoughton, 1984.
- Watts, Sheldon J. *Epidemics and History: Disease, Power, and Imperialism*. New Haven: Yale University Press, 1999.

MORE INFORMATION

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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 Bilge Emir Sagal Farah Billy Fowo Raisa Galofre Manuela Garcia Aldana Juan Pablo García Sossa Hajra Haider Karrar Karen Heinze Daniellis Hernandez Anna Jäger Annalise Fleur Jackson Laura Klöckner Kelly Krugman Mokia Laisin Rafat Lazar António Mendes Kamila Metwaly Nancy Naser Al Deen Arlette-Louise Ndakoze Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Matthias Rademacher Lema Sikod Meghna Singh Lili Somogyi Ola Zielińska

D E S I G N Juan Pablo García Sossa

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