

THE INCANTATION OF THE DISQUIETING MUSE: ON DIVINITY, SUPRA- REALITIES OR THE EXORCISEMENT OF WITCHERY

EXHIBITION
04.06.-07.08.2016

A research, exhibition and performance project by
SAVVY Contemporary and the Goethe-Institut South Africa

Curator Bonaventure Soh Bejeng Ndikung
Co-Curator Elena Agudio
Co-Curator Performance Programme Nathalie Mba Bikoro

OPENING 03.06.2016 19:00 with DJ-Sets by Spoek Mathambo and Cambel Nomi
INVOCATIONS 09.-12.06.2016 Lectures and performances with Nora Adwan, Ayodele Arigbabu,
The Bakol, Christian Botale Molebo, Erna Brodber, Lamin Fofana, Shirin Fahimi, Sasha Huber & Petri Saarikko,
David Guy Kono, Vladimir Lucien, Seloua Luste Boulbina, Percy Mabandu, Olivier Marboeuf, Lêda Martins,
Carlos Martiel, Achille Mbembe, Molemo Moiloa, Katrien Pype, Greg Tate, Angela Wachuka,
Wanda Wyporska, Jason R. Young

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SAVVY CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

AFRICAN
FUTURES



KULTURSTIFTUNG
DES
BUNDES

**THE MOTH THAT ENTERS//
YOUR HOUSE AT NIGHT IS A
GRUDGE//THAT SOMEBODY
IS HOLDING/AGAINST YOU.
IT HALF-SITS, BOthered//
BY YOUR LIGHT AND THE
ROOF/OVER YOUR HEAD.
IT SPREADS//ITS SMALL
EVENING WHEREVER//IT
LANDS, OVER THE THINGS
YOU LOVE MOST. A DARK
TENT//OF DARK INTENTIONS.**

Vladimir Lucien *The Belief in Obeah*

**THE INCANTATION
OF THE DISQUIETING
MUSE** deliberates around concepts of the supranatural beyond Western misconceptions – through an exhibition, performances, lectures, and discussions. The project looks at how WITCHERY phenomena and practices manifest themselves within cultural, economical, political, religious and scientific spaces in Africa and beyond.

Inadequately stressed are the aspects of witchcraft that emphasize interdependence and conviviality without obfuscating the individual or collective aspirations to dream, fantasize and explore new dimensions of being. A closer look at the everyday discourses and practices of Cameroonian suggests that witchcraft is about much more than just the dark side of humanity. As a multidimensional phenomenon, witchcraft is best studied as a process in which violent destruction and death are rare and extreme exceptions, employed mostly when all attempts at negotiating conviviality between the familiar and the undomesticated have been exhausted.

Francis B. Nyamnjoh
Africa's media: Democracy and the politics of belonging 2005

It goes without saying that any deliberation on the FUTURE necessitates an in-depth reflection on the PAST and the PRESENT for that matter. Otherwise, discourses around future(s) and FUTURES are bound to be escapist, intriguing from a far, but indeed far from intriguing at closer look. Especially in the context of Africa, but also elsewhere, any speculation about the future must thus be situated within the auspices of complicated understandings of the concept of the past as much as in a multifaceted and nuanced notion of the present and its realities.

The project THE INCANTATION OF THE DISQUIETING MUSE thus proposes the possibility of looking at WITCHERY ,

its idioms, proverbs, metaphors, symbols, chants and otherwise expressions as manifestations of cultural, economical, political, historical, medical, technological or scientific infrastructures on which present parallel realities are built, and on which futures can be built. It will explore WITCHERY as an epistemological space and a possible medium of historical, spiritual, scientific and cultural continuities between the African continent and the African Diaspora.

This project does not concern itself with the nitty-gritties of nomenclatures, nor with evaluations or assessments on whether WITCHCRAFT is good or bad. It intends to complexify by looking at concepts of the supranatural beyond the delusions of Western scholarship and religion. The aim is not to give answers, but rather to pose critical questions that might create new spaces of understanding.

**THE INCANTATION OF THE
DISQUIETING MUSE** also contemplates using the prism of art and discourse to liberate and exorcise WITCHCRAFT from that space of the SAVAGE SLOB in which it has been confined and bondaged for centuries by perpetrators of the monotheistic religions and the SCIENCE of anthropology.

With an exhibition and a series of invocations (performances, lectures and other interventions) artists, practitioners and researchers are invited to reflect on the following threads:

**POUR EN FINIR AVEC
LE JUGEMENT DE DIEU:
THE EXORCISEMENT
OF WITCHERY IN RITUAL**

BEYOND ABYSSAL THINKING

**NA WHO GI YOU FOR
NYONGO? ON ZOMBIFICATION
ECONOMIES**

**WE SEE AM FO WATA:
ON SUPRA-REALITIES
AND SOCIO POLITICS**

When I say "this world" I include, of course, such feelings as fear and despair and barrenness, as well as domestic love and delight in nature. These darker emotions may well put on the mask of quite unworldly things, such as ghosts or trolls or antique gods.

Sylvia Plath *The Disquieting Muse* 1963

POUR EN FINIR AVEC LE JUGEMENT DE DIEU: THE EXORCISEMENT OF WITCHERY IN RITUAL

*Thou shalt have no other gods before me was and is still the biblical statement used to demonise and condemn ritual practices non-conform with monotheistic religions all over the world. This exhibition chapter confronts WITCHERY from a religious and ritual point of view, in an effort to exorcize – not the spirits eminent to WITCHERY concepts and practices but rather the projections imposed upon WITCHERY during undertakings of OTHEARING. Antonin Artaud's 1947 radiophonic piece *Pour en Finir avec le Jugement de Dieu* (To Have Done with the Judgement of God) comes in handy here, on the one hand, as a metaphor of WITCHERY as a refute, a rebellion, a queering against a religious and power adjudication as framed within colonial enterprises, and on the other hand WITCHERY as an epitome of and a consent to multiplicity of gods, deities or other supreme beings.*

1 LE MODÈLE 2016 Installation
“The model, and the model: what belonged to a person and was meant to belong, will belong to this person.” ... The dog following a person never follows the person who is with the bone but the dog that he is, he follows the person who is with the meat: religion, which is art, which is spiritualism making talk the spirit and showing the spirit (to come to meet each other, and to see each other, in order to know each other face to face, this happens first in the spiritualism making talk the spirit and making the spirit see, that we meet and see: looking at you, and looking at me, do you see whether I was born and made to live with you, or not made to live with you) ...? Those individuals resembling each other gather: the model “in Bonaventure’s art space SAVVY in Berlin Germany: Be perfect as your heavenly father is perfect, but without having ever seen the father who is heavenly and perfect, where do we take the model of his perfection from”...? Here, we have the model: God is very high, very far, however in his mercy, he was willing to give to the human beings the possibility to find him (the model, and the model: once upon a time, the model) ..! Berlin Germany and

the history of Bonaventure’s art space SAVVY Contemporary: philosophy and art... (Text: Georges Adéagbo)

G E O R G E S A D É A G B O b. 1942 in Benin is an installation artist. After studying law in Ivory Coast and France, Adéagbo returned to Benin in the end of the 1960s. There, he created daily complex installations in his yard without calling himself an artist. In 1994 he was invited to his first exhibition. His works have been shown at the São Paulo Biennial, the Venice Biennale, Documenta, the Johannesburg Biennial, MoMA PS1 in New York, the Serpentine Gallery in London, the Toyota Municipal Museum of Art and Palais de Tokyo in Paris. His works can be found in major collections, among others the Philadelphia Museum of Art, Toyota City Museum and KIASMA Helsinki.

2 C H A P T E R S 2013 16mm film transferred to digital, variation for a single-channel screen version. Duration: 26'29" min, original version approx. 4 hours, four-channel video installation, on loop, sound by *Part Wild Horses Mane On Both Sides*, UK Originally filmed in 16mm film in Epaminonda’s native Cyprus, and later converted into digital, *Chapters* consists of four asynchronous projections (each about an hour long), totaling in a four-hour length film installation. The projections are displayed simultaneously with no beginning or end. There is no fixed narrative structure and any linearity is undone, taking us on an associative journey that is constantly altered and recombined by the action of chance, time and the viewer’s gaze. The sound is produced by *Part Wild Horses Mane On Both Sides*, a duo comprised by Kelly-Jayne Jones and Pascal Nichols. *Chapters* is co-produced by Point Centre for Contemporary Art, Modern Art Oxford, Kunsthaus Zürich, and the Fondazione Querini Stampalia in Venice. In this variation for a single-screen version of *Chapters* Epaminonda suggests one of the many possible narratives that could be evoked through the editing process and the various mise-en-scènes selected and rearranged from the total four-hour footage.

H A R I S E P A M I N O N D A b. 1980 in Cyprus Her practice comprising installations, films and sculptures, is a mode of assemblage of found images, objects and footage from various origins, places and times. Since 2007, Epaminonda has been developing, together with Daniel Gustav Cramer, an ongoing book project called *The Infinite Library*. Most recently her work has been exhibited in solo exhibitions at Modern Art Oxford, Badischer Kunstverein and Schirn Kunsthalle Frankfurt. Her works have been included in exhibitions at Fonda-

zione Prada, Milan; dOCUMENTA 13, Kassel; and MoMA, New York. Together with Mustafa Hulusi, she co-represented Cyprus at the 52nd Venice Biennale and participated in the 5th Berlin Biennale and 9th Sharjah Biennale. She was nominated for the Preis der Nationalgalerie für junge Kunst.

3 P U R I F I C A T I O N 2012 Photographic prints 21x29 cm *Purification*, is a work on a community of descendants from Simon Kimbangu, the first black African prophete. Simon Kimbangu lived in Congo precisely in Senga’s hometown Kamba during the colonial period where he was incarcerated by the colonial authorities for 36 years. Before Simon Kimbangu’s birth, a prediction fortold that “the child who will be born will be a boy, and before his birth, you, his parents should not drink any alcoholic drinks, as I will make him the personification of Peace and the first prophet messenger for Africans.” Consequently, the mother church “Kimba Guiset” was founded following the Simon Kimbangu doctrine. The artist was interested in a member of this community, the “Malemba” (from the Lingala and Kikongo word “Malembe” for “slowly”). This community refers to the biblical texts for traditional practices. During the ceremony of the Baptism of Fire once every twelve months the believers expiate their sins and heal their sickness. This ritual engaged Senga’s awareness to reflect on the idea of identity which brought the artist back to his hometown Lubumbashi where the local community has strong prejudices and biased opinions about such rituals.

G E O R G E S S E N G A b. 1983 in the Democratic Republic of Congo is a photographer. He joined the Picha Art Center in 2010. Senga participated in the Photographer’s Master Classes initiated by Simon Njami and the Goethe-Institut in Bamako, Lubumbashi 2012 and Lagos. In 2014, he was awarded a research grant by ProHelvetica. Senga’s work has been presented in numerous exhibitions such as the second and third edition of the Biennale in Lubumbashi; the Kampala Biennale (2014); the Addis Foto Fest (2014); in the group exhibition African Odyssey at BRASS cultural center (2015); the Bamako Biennale (2015). In 2015 he was an artist-in-residence at WIELS Contemporary Art Center in Brussels. Currently he is an artist-in-residence at the Akademie Schloss Solitude in Stuttgart.

4 I N V O C A T I O N S 2012–2016 Poems and invocations from the poetry collection *Sounding Ground* During the discursive programme of *The Incantation of the Disquieting Muse* (June 9th–12th) Vladimir Lucien will be performing invoca-

tions and poems from his poetry collection *Sounding Ground* (2012–2016). The collection features a suite of poems looking at a submerged spiritual practice in St. Lucia and throughout the Caribbean known as Obeah (but goes by the name Tjenbwa or Quimbois/Kembois in the ‘francophone’ Caribbean islands). These poems come out of ethnographic work the artist has been conducting for the last 3–4 years in St. Lucia, in which he interviewed Obeah practitioners about their practice and the – for want of a better term – philosophy behind it.

V L A D I M I R L U C I E N is a writer from St. Lucia. His work has been published in *The Caribbean Review of Books*, Wasafiri, Small Axe journal, BIM magazine, Caribbean Beat and other journals, as well as an anthology of poetry entitled *Beyond Sangre Grande* edited by Cyril Dabydeen. In 2014 he has published his first collection *Sounding Ground*. Lucien was awarded the first prize in the poetry category of the Small Axe Prize 2013 as well as the OCM Bocas Prize for Literature 2015. In 2016, Lucien has been awarded the post of Writer-in-Residence at the University of the West Indies (Mona Campus).

5 E M A K H A Y A 2000–2004 Photographic Series 86cmx65cm Ingrid Jonker, in her famous poems *The Child is Not Dead*: “[T]he child who became a giant travels through the whole world without a pass”. In this line, Jonker counteracts the Apartheid system where individuals were unable to move freely between spaces. She refers to the suppressed individual who is unable to move freely without any restrictions, and to live a life that is not faced with oppression or violence. Nadine Gordimer, in contrast remarks that “we are still in the morning after”, referring to the physical movement made by various individuals during this oppressed period. Andrew Tshabangu’s photographs transport us to this ‘morning after’. He depicts, in an atmospheric state, an empathetic vulnerability of these individuals. Varying the subject matter extensively, he portrays various individuals from all walks of life, capturing the fast pace of the Metropolitan city, showing diverse individuals moving from their dwelling spaces to the city. In ‘Emakhaya’, Tshabangu portrays how communities/families interact with each other and how they create a livelihood for themselves. Simon Njami (2008:14–15) in his essay *A native son and the power of seeing* notes that “[t]he ‘Emakhaya’ are often the point of departure of those people we will later find in the townships where they will try their luck”, he furthermore explains that the spirituality found in the ‘Emakhaya’ is sensed when one

is “walking on the dirt roads [...] which no doubt accompanies the essential question of the search for happiness, translates in a much more spectacular manner into the various religions derived from Christianity”. Text by Juan Terblanche

A N D R E W T S H A B A N G U b. 1966 in Soweto is a photographer renowned for his surreal smoky lighting photography documenting the rituals of black communities in urban Africa. For fifteen years, photographers Andrew Tshabangu and René Paul Savignan led the project Bridges during common stays in Reunion and South Africa, dealing with religious practices of different communities. In 2015, he participated in the exhibition *The Divine Comedy: Heaven, Purgatory, and Hell Revisited by Contemporary African Artists* at SCAD Museum, Savannah/USA, MMK, Frankfurt/Germany and Smithsonian Museum for African Art, Washington. His photography has been exhibited internationally, amongst others at Gallery MOMO, Johannesburg, National Museum, Nairobi, Rencontres Africaines de la Photographie, Bamako, Kunsthalle Wien, Vienna, Biennale de l'Art Africain Contemporain, Dakar.

B E Y O N D A B Y S S A L T H I N K I N G

If only a fraction of what is said to be **W I T C H - E R Y** concepts and practices should be true, then it must encompass a wealth of social, technological, scientific and otherwise knowledge systems. It wouldn't be hyperbolic to think that with the burning of each **W I T C H**, a body of knowledge was thereby destroyed. On the other hand, complex technological concepts e.g. the 0/1-binary system that codes our computational systems are advanced **W I T C H E R Y** for most. The issue at stake is thus going beyond abyssal thinking and epistemic blindness to explore other ecologies of knowledge, as Boaventura de Souza Santos put it. This chapter will thereby encompass reflections on **W I T C H E R Y** as knowledge production and dissemination systems and as epistemological systems that negotiate sometimes between the visible mortals and the invisible immortals. In **S A V V Y** Contemporary's quest to be a platform for diverse epistemologies, **W I T C H E R Y** will become another trajectory to explore.

6 K E T O Y A S P E A K S (I N T R O)
2015 Installation Humans and non humans ... a century later, ketoya speaks, this is but an intro.

E M ' K A L E Y O N G A K P A b. 1981 in Cameroon approaches the experienced, the unknown as well as collective histories and transgenerational memories through a ritual use of repetition and transformation. His recent projects evoke transgenerational memories (epigenetics), ethnobotany, ethnomycology and cosmologies among others. Recent exhibitions include the solo shows beats/bits off(s), A Palazzo Gallery, Brescia; negotiations (chapter1-i), Kadist Art Foundation, Paris; [dis]placement, IFC, Yaoundé; and group shows All Of Us Have A Sense Of Rhythm, DRAF, London; Giving Contours to Shadows, SAVVY Contemporary & NBK, Berlin; 18th International Contemporary Art Festival Sesc_Videobrasil, São Paulo; Marker, Art Dubai (2013); 10th Dak'art Biennale; SYNCHRONICITY II, Tiwani Contemporary, London; 9th Bamako Encounters. Eyongakpa holds a M.Sc in Botany and Ecology and was artist in residence in Paris (2015), Amsterdam (2012-2014), Johannesburg and Cape Town (2011).

7 A L L T H A T I S S O L I D 2014 Video 15.40 mins **B L A C K C O D E / C O D E N O I R** 2015 Video 20.50 mins *All That is Solid* is a technographic study of e-recycling and neo-colonial mining filmed in the Agbogbloshie electronic waste ground in Accra and illegal gold mines of Ghana. The video constructs a mise-en-abyme as critique in order to dispel the capitalist myth of the immateriality of new technology - thus revealing the mineral weight with which the Cloud is grounded to its earthly origins. *Black Code/Code Noir* unites temporally and geographically disparate elements into a critical reflection on the murders of Michael Brown and Kajieme Powell by the police in USA 2014. Archaeologically, the film argues that behind this situation is a sedimented history of slavery, preserved by the Black Code laws of the colonies in the Americas. These codes have transformed into the algorithms that police Big Data, leading to necropolitical control of African Americans today. Through a historical détournement the film suggests the animist origins of the Haitian Revolution as the first hacking of the Black Code and as a past symbol for a future hope. **L O U I S H E N D E R S O N** b. 1983 in UK is a filmmaker whose works investigate the connections between colonialism, technology, capitalism and history. A graduate of London College of Communication and Le Fresnoy – studio national des arts contemporains, Henderson is currently completing a post-diplôme, where his research seeks to formulate an archaeological method within film practice reflecting on animistic materialism. Henderson

has shown his work at places such as Rotterdam International Film Festival, CPH:DOX, New York Film Festival, Transmediale, The Kiev Biennial 2015, The Centre Pompidou, Tate Modern and Whitechapel Gallery. In 2015 he was the recipient of the Barbara Aronofsky Latham Award for Emerging Video Artist at the 53rd Ann Arbor Film Festival, USA, and a European Short Film Award - New Horizons International Film Festival, Wrocław, Poland.

8 S P E L L F O R A F E W C R O C O D I L E T E A R S 2016 Installation with objects, candles, stones, skulls, sounds, bamboos, feathers, images and stuffed animals “It is my will: that after my death,/my remains rest in the city of Caracas,/my homeland” (Simón Bolívar’s Testament) Simón Bolívar wrote his testament at the age of 47, some days before he died of tuberculosis on 17 December 1830, in Santa Marta, Colombia. His remains were buried in the cathedral of Santa Marta and twelve years later in 1842, as Bolívar wished, they were moved to Caracas, where a mausoleum was built in the National Pantheon of Venezuela. In 2008 Hugo Chávez set up a commission to investigate theories that Bolívar was the victim of an assassination with arsenic. On Friday, 16 July 2010 after midnight, a team of fifty people – soldiers, forensic specialists and presidential entourage – entered the National Pantheon in Caracas marching on the national anthem, wearing masks and white outfits, as astronaut-like suits. The skeleton was pulled apart, pieces such as teeth and bone fragments were removed to analyze. The rest was returned into a new coffin. A stunned country watched Bolívar’s skeleton. By presidential decree, every TV channel in Venezuela had to show images of Chávez, historical paintings of Bolívar and the skeleton, with the national anthem as soundtrack for a macabre parody: Chávez is Bolívar reincarnated. Rumours say that Chávez – in a moment of political weakness – used Bolívar’s bones and dust to attract some of his power. *Spell for a few crocodile tears* is a ritual by itself, where myth, sacrifice, profanation, babalawo, politics, black magic, bread and circuses are twisted. A precarious mausoleum containing objects, candles, stones, skulls, sounds, bamboos, feathers, images and stuffed animals. Crocodile tears are a false, insincere display of emotion such as a hypocrite crying fake tears of grief. The phrase derives from an ancient belief that crocodiles shed tears while consuming their prey. **M A R C O M O N T I E L - S O T O** b. 1976 in Venezuela studied Photography and Sound Studies at the Universität der Künste Berlin. His work has been presented in numerous exhibitions

such as in the Museo de Arte Contemporáneo del Zulia Maczul, Maracaibo; Galería Carmen Araujo, Caracas; 5th Marrakech Biennale; Kunstraum Bethanien, Berlin; Galería D21, Santiago de Chile 2013; Ars Electronica Festival, Linz 2012; Museum of Latin American Art, Long Beach 2011. In 2013 he participated in the Taller Bloc-D21 art residence program in Santiago de Chile and in 2015 in the Lamosa Permanencias art residence program in Cuenca, Spain. He has been invited to participate in different projects for the Berliner Künstlerprogramm by DAAD.

9 O J U E L E G B A 4 . 0 2014– 2016 Sound installation 9.21 mins *Ojuelegba 4.0* is a multi-channel sound composition featuring soundscape recordings from Ojuelegba, one of the busiest bus stations and connecting points in Lagos, where people, spirits and goods circulate interchangeably in the vortex of daily-life, its material reality shaped and animated by the transient convergence of interaction, a place constantly built and unmade within the 24-hour turnover of a day. Its strategic position at the principal crossroads in Lagos is a natural outgrowth from what was the former consecrated site of worship to Eshu, a Yoruba deity. Ojuelegba translates as the “eye”, the “shrine” of Elegba, a site of sacrifice dedicated to Eshu, the Yoruba divinity and trickster, who carried messages from the earthly world to the celestial. Notwithstanding the eventual relocation of the shrine, Ojuelegba is still thought to embody the spirit of Eshu and has adapted in character over time with a playful esprit resonant of the Yoruba deity. This audio piece combines field recordings of Ojuelegba bus station and its immediate environs, with excerpted conversations with danfo bus drivers and conductors reflecting on various aspects of this space; its physicality, spirituality, and the pulse of the daily hustle. *Ojuelegba 4.0* progresses as a multi-recording of soundscapes that layer one another, accentuated by echoes and reverbs to convey an otherworldly chaos within an orderly 9-minute framework that both expresses and contains the sonic intensity of this space. The composition’s non-linear and polyrhythmic form absorbs the occasional interjection of drum samples from *Confusion*, Fela Kuti’s song on Ojuelegba, creating a mix of variegated sound and rhythm, an appropriate ode to the complex nature of interaction and exchange, of people and place, at Ojuelegba. **E M E K A O G B O H** b. 1977 in Nigeria is a graduate of the Fine and Applied Arts Department, University of Nigeria, Nsukka, who works primarily with sound and video to explore ways of under-

standing cities as cosmopolitan spaces with their unique characters. His work contemplates broad notions of listening and hearing as its main focus. He has shown his work at the 56th Venice Biennale, the Centre for Contemporary Art, Lagos, 11th Dak'Art Biennale, MassMoca Massachusetts, Museum of Contemporary Arts Kiasma, Helsinki and Rautenstrauch-Joest-Museum, Cologne. Ogboh is the cofounder of the Video Art Network Lagos and a DAAD (Deutscher Akademischer Austauschdienst) 2014 grant recipient. He won the competition to produce a commissioned artwork for the Peace and Security building of the African Union in Addis Ababa, Ethiopia in 2015.

10 U M K H A N D O W E S I Z W E
N G E Q H A W E K A Z I (B U I L D I N G A
Q U E E N S N A T I O N) 2016 Performative
Installation Y A A A S A N T E W A 2016
Pigment Inks on cotton rag 100×100cm M O D -
J A D J I 2016 Pigment Inks on cotton rag
100×100cm The piece is centred on the theory of
the line of rain queens of the Balobedu: Dzungun-
dini left South Zimbabwe for South Africa after
she was impregnated by her brother, a 'crime' that
was punishable by death. She allegedly fled with
several rainmaking charms so that her offspring
and followers would prosper. The artist is looking
at different lines of warrior Queens and their con-
nection to traditional medicine, *umuthi*. Societies
that are not accustomed to women ruling attempt
to remould the queens by continuing the "Amazonian"
masculination of these particular women. The
artist is currently looking at all the African warrior
queens and the ways which they have been set
in either extremes, mystified, westernised or and
masculinised. She is looking at this from the stand-
point of iSangoma, which are closely linking to the
mythical element of the queens using *uMkando*.
uMkando is a powder used by traditional healers
and *iZangoma*. It is used to protect, heal, prepare,
cleanse and for good luck. African warrior queens
have built cities, fascinated societies, conquered
and protected, similar to the uses of *uMkando*.
Buhlebezwe Siwani shows a video projection of
excerpts from 'death of a queen', a series that was
made about Modjadji and excerpts of ancient Afri-
can cities being destroyed. She uses crowns like
those the queens used to don and which form a
large crown, made of *uMkando*. The performance
occurs inside the crown while wielding an orb and
sceptre made of glass and *uMkando*. Inside the
orb and the sceptre are sculptures of the queens
and an uncovered African city.
B U H L E B E Z W E S I W A N I was raised in

Johannesburg, due to the nomadic nature of her up-
bringing she has also lived in the Eastern Cape and
KwaZulu Natal. Siwani works predominantly in the
medium of performance and installations in which
she includes photographic stills and videos. She
uses the videos and the stills as a stand in for her
body which is physically absent from the space. Si-
wani completed her BAFA (Hons) at the Wits School
of Arts in Johannesburg in 2011 and her MFA at
the Michealis School of Fine Arts in 2015. She has
exhibited at the Michaelis Galleries in Cape Town,
in a site-specific exhibition in collaboration with
APEX Art, New York City, in the Alexandra township,
Commune 1, and at Stevenson in Cape Town. In
2015 she has been artist in residency in Zurich. She
is represented in the Spier Private Collection in the
Western Cape and other private collections.

11 V I G I L 2007 Video installation 3.45
mins Minnette Vári's video projection, *Vigil*, be-
gins with the stirring of a subterranean presence,
which proceeds to make its way upwards through
the earth's rich strata to the surface. Its purpose
seems to be to witness the unfolding of a great
span of southern African history. The gateway it
opens functions as Vári's constantly turning lens,
and is framed with a mapmaker's cartouche that
features, among its embellishments, surveillance
cameras which maintain their own watchful vigil.
Through this portal we glimpse a circling landscape
of telegraph poles, pylons, a ferris wheel, billboards
alongside a highway ... footage shot by Vári driving
out of and back into the eastern side of Johanesburg,
past malls and mine dumps. This twilight
scene is overlaid with another: a gathering "in a
tree-framed knoll", Vári says, "of all the people who
in more or less significant ways shaped this region
as we know it, be it by edict or by foot". These are
characters real and imaginary, drawn from history
and legend, including explorers, chiefs, queens,
assassins, visionaries ... We are invited to imagine
their interactions. We are tempted also to try and
identify the subterranean 'presence' as one of the
protagonists: the flame-haired ape-woman bearing
a lantern, perhaps, or her skittishly seductive con-
sorts. The pace and pitch of this exchange become
increasingly frenetic until time collapses in on
itself, and we are sucked into a vortex. In this black
hole are dotted lights like stars that suggest an
expanse of time and space compared to which the
breadth of human history passes in an instant.
(Sophie Perryer, Published in the catalogue After-
life [Cape Town: Michael Stevenson, 2007], p. 46)
M I N N E T T E V Á R I b. 1968 in South Africa
obtained a MFA from the University of Pretoria in

1997 and has worked in diverse media, from ink
drawing and painting to video and sound installa-
tions, often incorporating performance elements
into reworked media and historical documentary
footage. Her work has been exploring themes of
identity, mythology, transition, politics, trauma and
history. Vári has participated in group exhibitions
such as the 1997 Johannesburg Biennale, the 49th
and 52nd Venice Biennales, the 5th Seoul Interna-
tional Media Art Biennale and the 10th Biennale of
Havana. In 2014/2015 her work was included in *The
Divine Comedy: Heaven, Hell, Purgatory revisited by
Contemporary African Artists* at MMK Frankfurt,
SCAD, Savannah and the Smithsonian Museum for
African Art, Washington. Her most recent solo ex-
hibitions have been *Songs of Excavation*, Goodman
Gallery Johannesburg and *Of Darkness and of Light*,
Standard Bank Gallery, Johannesburg.

N A W H O G I Y O U F O R N Y O N G O ? O N Z O M B I F I C A T I O N E C O N O M I E S

This chapter toys with deliberations on the numer-
ous manifestations of W I T C H E R Y from an
economic vantage point, and looks at interpreting
W I T C H E R Y within the capitalist econo-
mic model. The process of zombification, the act
of sacrificing a human being for economic gain
referred to as *Ekong* (Douala), *Nyongo* (Bakweri),
Shipoko (Mozambique), *Obasinjom* (Banyangi)
etc. could be likened with Marx' reflections on
alienation. Wage labour is an alienation of life, as
one works not in order to live, but in order to obtain
a means of life. That is to say wage labour is often
a form of alienation, as wage workers sell their
labour power to earn a living, and the capitalist
owns the labour process, the product of the work-
ers' labour. Such is the case too with concepts and
practices of *Ekong*, *Nyongo*, *Shipoko*, or *Obasinjom*
that are said to take their cue from the inception
of the capitalist system, the age of slavery, when
European slave ships combed the shores of the Afri-
can continent for slaves. The chapter reflects on
the intercourses between capitalism and 'witchery'
and the offsprings of sorts.

12 A T I S R E Z I S T A N S Sculpture is an
artist collective in Port-au-Prince/Haiti, initiated
by Jean-Hérald Celeur and André Eugène who are
both sculptors. Their powerful sculptural collages

of engine manifolds, TV sets, wheel hubcaps and
discarded lumber have transformed the detritus
of a failing economy into bold, radical and warped
sculptures. Their work references their shared Afri-
can and Haitian cultural heritage, a dystopian sci-fi
view of the future and the positive transformative
act of assemblage. Every two years they organise
the Ghetto Biennale as an invitation to Western
and non-Western artists to come to Haiti and to
produce work on site.

12A B A W O N K R I M I N È L 2016
Non li c bawon kriminèl li se loa ki trè mechan
depiw bezwen jistis lap bawoul mw te fèl jis poum
montre kisa ki mawon an e matryèl mw itilize yo
se bwa kawoutchou metal bòl se tout matryèl sa
yo ki edem reyalize bawon kriminèl la mèsi (It is
"bawon kriminèl" it's a Loa very nasty, if you need
justice it could give you. I made it just to show
which is "bawon" and the materials that I used
are wood, tires, metal and other things that's all
which helped me to realize "bawon kriminèl" [Text:
Guerly Laurent])

G U E R L Y L A U R E N T b. 1983 is an artist
from The Rezistans in Haiti. He started making his
sculptures and assemblages from recycled materi-
als in 2006. His subjects are inspired by the stories
of Vodou. Themes in his work often refer to some
sort of transformation and evil. Guerly has held
numerous exhibitions and has been involved in the
Ghetto Biennale. In 2015 he was involved with other
artists of the Rezistans in Berlin, at the Trance
Museum "Vodou Art and Culture of Haiti".

12B T H E M U S E U M O F T R A N C E 2016
In the Western system of hyper-capitalistic consump-
tion, scientific infallibility and cultural hegemony,
supernatural practices, magic and the quest for a
higher state of consciousness are either marginal-
ized or channeled into weekend excess. *The Muse-
um of Trance* collects and presents objects, sounds
and images about the history of German Trance
music culture of the 90's and its ways to recreate
an imagined spirituality formed by pop cultural ref-
erences. Unable to escape the logic of capitalistic
exploitation Trance became an economic factor in
the music industry. In December 2015 *The Muse-
um of Trance* travelled to Port-au-Prince (Haiti) in order
to present its collection and explore the similarities
and differences between Haitian Vodou and trance
music and the stages of consciousness reached
during these practices. *The Museum of Trance* was
opened during the 4th Ghetto Biennale hosted by
Atis Rezistans. Guerly Laurent, a member of Atis
Rezistans, took an essential role in the process of
creating *The Museum of Trance*. His sculpture and

the used materials not only present an insight on Atis Rezistans' artistic practice, it also stand for the struggle of Haitian artists to shape the perception of their work themselves as European border politics prohibit visits by Haitian artist. (Text: Clemens Villinger)

B A S T I A N H A G E D O R N b. 1984 in Flensburg He began playing the drums before speaking his first word. From a young age, extreme music was a big influence for him. He loves inventing new sounds and expanding the boundaries of what the ear expects. He has started to work on participatory installations that melt his musical composing skills with his background in social work. He is currently playing in a black metal band, a free improv combo and an acid rave formation. **H E N R I K E N A U M A N N** b. 1984 in Zwickau Growing up in Eastern Germany, Henrike Naumann experienced extreme-right ideology as a predominant youth culture in the 90s. Her work reflects on the history of the right-wing terrorism in Germany as well as on today's broad acceptance of racist ideas. In her immersive installations, she combines video and sound with scenographic spaces. In her most recent works she widened her focus to the global connectivity of rap music and the reversion of cultural othering.

13 K O L W E Z I 2012 Photographic Series 70cm×105cm, 70cm×188cm & 70cm×202cm
In southern Katanga, one of the richest regions in Africa and the economic heart of Congo, cities originated around copper and cobalt mines. The relationship between the mining industry and the population could almost resemble that between parent and child. For the past ten years Baloji has been capturing the memories, hopes and imaginations of these children of the mines. 2006, the first democratic elections took place in Congo. The same year, we note a strong demand for copper and cobalt. Several international investors made a rush for Katanga. Among them, China promised to restore Congolese infrastructure in exchange for the exploitation of Katanga's mineral resources. Following the *Memory Series* (2004–6) about Gécamines, the state mining company, the artist has been documenting artisanal mining in Kolwezi, Katanga, since 2009. This form of mining appeared after Gécamines' collapse and, supported by the government, has become vital for all Congolese. Because of economic and territorial instability, miners live in tarpaulin shantytowns near the mining zones. These living spaces and 'mines' are temporary and they can suddenly become the property of industrialists when contracts are signed be-

tween the state and investors. The miners are frequently victims of cave-ins, but these losses don't stop the march towards gold. In the shantytowns, the artist was often struck by the Chinese posters decorating the interior of bars, hotels, houses and hairdressers. These posters feature large Western or Asian cities – kind of a Congo of tomorrow. Hence he integrated these posters in his work like a utopian extension of a future springing up from the artisanal mining, exporting of minerals and the continual displacement of populations.

S A M M Y B A L O J I b. 1978 in the Democratic Republic of Congo graduated in information sciences and communication and worked as a cartoonist in Congo, before he studied photography and video in France. Baloji juxtaposes photographic realities, combining past and present, the real and the ideal, to elucidate glaring cultural and historical tensions. His work has been shown at Musée du Quai Branly in Paris; Royal Museum for Central Africa in Tervuren; MMK in Frankfurt; Smithsonian National Museum of African Art in Washington D.C.; Museum for African Art, New York; Foundation Cartier pour l'Art Contemporain, Paris. Furthermore his work was included in the 13th Biennale de Lyon and the 56th Venice Biennial. Baloji has been awarded the Prix Afrique en Creation, the Prix pour l'Image at the African Photography Encounters in Bamako, Mali, in 2007; the Prince Claus Award in 2008; and in 2014 the Rolex Mentor and Protégé Arts Initiative.

14 T E R R A N O V A A F R I K A E 新非洲 2016 Mixed media on vellum 220cm×220cm For *The Incantation of the Disquieting Muse* Jean-Ulrick Désert has created a work resembling a map with the title page *Terra Nova Afrikæ* 新非洲. The artist delineates the African continent, partitioned as it were, into nine mixed-media panels oriented as if viewed from China, from the East. Reminiscent of the ubiquitous moon gate of expansive fortune, the soft blue patterns of the oceans circumscribe the many landscapes, its rivers and mountains and peoples of this antiquarian styled map. The artist presents this work as a large non-graspable talisman in which various traditions are subtly at play such as the six cascading magic-incantations of daoist mysticism and sorcery or the disruption of magic through the mechanism of fragmenting patterns as witnessed in Kuba kingdom. Artistic strategies are deployed, such as the vellum's visual iridescence, to exploit inter-sectionality where it may occur in cultural practices of magic such as the mirrored eyes of the Nkisi Nkondi (Congo) and octagonal bagua fengshui mirrors (China). The entirety of the map, like a fragile paper-mirror, may

function as a spiritual gate. Désert's works often re-present the familiar and therefore cartography carries with it a long tradition to reveal or conceal, to liberate or repress pending what it chooses to make visible or render invisible.

J E A N - U L R I C K D É S E R T b. 1965 in Haiti is a conceptual and visual artist. He has studied at Cooper Union and Columbia University. His practice of visualizing "conspicuous invisibility" combines traditional iconographies and historical metaphors to disrupt constructed concepts of race, gender, and sexuality. He has exhibited widely at venues such as The Brooklyn Museum, The Contemporary Arts Museum of Houston, Studio Museum of Harlem and Walker Art Center in the USA, Le Grand Palais in France, The Neue Gesellschaft für Bildende Kunst in Germany. He is the recipient of awards, public commissions, private philanthropy, including Lower Manhattan Cultural Council, Villa Waldberta, Kulturstiftung der Länder and Cité des Arts. He has been an invited lecturer at universities in the US (Princeton, Yale), Germany (Humboldt University, Berlin) and in France (École supérieure des Beaux-Arts, Paris). He also advises and teaches for Trans Art Institute (New York).

15 W I T C H E S ' C O N F E R E N C E

2015 Outdoor installation Understanding comes from Knowledge. And knowledge is the blatant opposite of ignorance. Interestingly, the ignorant, in a jolted web of complications, tends to weave heaps of epileptic pulsations; insistently hacking, jacking and role-hijacking fluids of resistances for those who don't understand; and or vehemently fight that which threatens to expose mental powerlessness, systematic patterns of logical behaviour, stunted thinking, blind-boxing attributes; and loads of auto-piloted paradigms of audacities. ... Here comes the come-one-come-all clarion call. We say 'Come!', you small brained, you empty minded, you small rangers. ... And come also; you drunken monkeys and hypocrites and parasites; for you hitherto constitute a cantankerous addendum in the adjective of our dogged agendas. And on this podium of synoptic catalyses, do not forget to sniff, gin-teeth, blush or flush, and of course name-call and finger-point. They have called us witches and wizards. And we have called them 'Otu n'anya afu Uzo'. All, of course, in tight-fisted, lip-biting retaliation frenzy. And in this catapultation of swinging pulls and push, 'we never carry last'. Come red or green haired, or long and short and no hair./Limp and Jump... ...till we teach you to fly.../ We are the witchery./The locals call us 'WINCHI'./'Ofeke' thinks we are Abrakadabra/We see your nakedness, even

in the dark./Don't mess with us! (thejunkmanfromafrika 2016)

D I L H U M P H R E Y - U M E Z U L I K E
b. 1960 in Nigeria better known as Dilomprizulike is an artist working in sculpture, performance and painting. He studied art at the University of Nigeria, Nsukka, Nigeria and has an MFA from the University of Dundee, Scotland. As „Junkman from Africa“ he is known for his Junkyard Museum of Awkward Things in Lagos. His sculptures and installations are made from salvaged waste materials and deal with what he calls 'the alienated situation of the African in his own society'. His work is about reinvention, or 'revitalisation, rehabilitation, transformation'. His work has been shown internationally, including at Goethe-Institut Lagos, the 7th Dakar Biennale, at London's Hayward Gallery and at Kunsthverein Bayreuth. He performed at the Institute of African American Affairs, NYU, Victoria and Albert Museum, Museum Kunst Palast – Düsseldorf, Centre de Cultura Contemporània de Barcelona, amongst many others.

W E S E E A M F O W A T A : O N S U P R A - R E A L I T I E S A N D S O C I O P O L I T I C S

Anecdotes, myths and other narratives on **W I T C H E R Y** are omnipresent in many societies – especially in Africa. Be it is the political ranks of certain countries; be it around family relations, healing possibilities, power relations or otherwise; be it in the way society is formed, ruled and protected; be it in literal, cinematic and folkloric expressions, these parallel realities that run under the umbrella name of witchery form the backbone of socio-political structures. Such too is the case in the expression of culture on a daily basis. *We see am fo wata* (we saw it in water) is an answer to the question *how do you know? Where do you have your information from?* It infers the possibility of knowing something, acting, existing and expressing beyond the realm of reason. It is the looking into the abyss of the unknown to find the answers to the questions that still have to be posed.

16 T H E B A D G U Y S A N D T H E G O O D G U Y S , (T H E R E S T E L E S S L A N D S C A P E S E R I E S) 2010–2016 Series of 10 monochromatic silkscreen prints *The Bad Guys and The Good Guys* consists of a series of 10 monochromatic silkscreen prints that traces a narrative about the influence of the Cold

War in Africa. The title of the work and the printed subtitles on the screen prints were appropriated from the documentary *Cold War Stories*, produced in 1997 by CNN's founder Ted Turner. In one of its chapters, prominent political and military figures of the two United States and the former Soviet Union, as well as from countries such as Cuba and South Africa, provide a testimony about their involvement in the long civil war in Angola. The perverse attempt to omit the secret and sinister intrusion of the international community in the Angolan conflict often boil down the causes of the civil war in Angola into a mere tribal conflict. The artist uses elements from the oral tradition (a mask of Tchokwe origin) to create a symbiosis with a supposedly extraterrestrial being. This creature becomes a kind of an alien narrator of this tragic chapter in African modern history. A creature of the local traditional iconography that survived the harmful effects of war, but is contaminated by the alien power and its leading high technology and science fiction, deciding in a cold and cruel way the fate of people living in the places, considered by the superpowers as remote areas of the global strategy.

K I L U A N J I K I A H E N D A b. 1979 in Angola is a photographer and visual artist. His practice comprising photography, performance and video deals with the (colonial) heritage of the past and modes of perception of postcolonialism and modernism in Angola. Recent exhibitions were shown at the New Museum, New York; at the 11th Dak'Art, Senegal; at the First Bergen Triennial, Bergen; at the Museo Tamayo, Mexico City; Arnolfini, Bristol; Centro de Arte Dos de Mayo (CA2M), Madrid; Neue Gesellschaft für bildende Kunst, Berlin. In 2012 he won the National Award for Culture and the Arts from the Angolan Ministry of Culture.

17 W I T C H E S O F D A H O M E Y 1 – 6
2016 Mixed media on polyester mesh A Woman Speaks Poem by Audre Lorde Moon marked and touched by sun / my magic is unwritten / but when the sea turns back / it will leave my shape behind. / I seek no favor / untouched by blood / unrelenting as the curse of love / permanent as my errors / or my pride / I do not mix / love with pity / nor hate with scorn / and if you would know me / look into the entrails of Uranus / where the restless oceans pound. I do not dwell / within my birth nor my divinities / who am ageless and half-grown / and still seeking / my sisters / witches in Dahomey / wear me inside their coiled cloths / as our mother did / mourning. / I have been woman / for a long time / beware my smile / I am treacherous with old magic / and the noon's new fury / with all your wide

futures / promised / I am / woman / and not white.
P A T R I C I A K A E R S E N H O U T b. 1966 in the Netherlands is a visual artist, activist and womanist. As a descendant from Surinamese parents, she developed an artistic journey in which she investigates her Surinamese background in relation to her upbringing in a West European culture. The political thread in her work raises questions about the African Diaspora's movements and its relation to feminism, sexuality, racism and the history of slavery. Kaersenhout has exhibited at the Tropen Museum in Amsterdam, the Gallery Saanaa in Utrecht, the Trinidad and Tobago filmfestival and the CCCADI in New York amongst others. Her work was also included in group exhibitions such as Possession in Copenhagen; the 11th Dakar Biennale; Manumission in Rotterdam; Residu at the Kunsthal in Den Helder. In 2013 Patricia Kaersenhout was artist-in-residence at the Kulturfabriken as well as at the Danish Artworkshops in Copenhagen.

18 B U R U B U R U 2016 Live performance In his work, Ayrson Heráclito delves into the rich relations between Africa and Brazil, exploring political, social and cultural connections across the two territories, with a particular focus on the history of slavery and Afro-Brazilian religions, and from a privileged vantage point: Salvador, Bahia, the capital of Afro-Brazil, where he is based. In his work he has developed an ongoing interest in the orisha spirits that reflect the manifestation of gods originally coming from the African Yoruba religion – and how their codes are constructed through food and composed in language. The title of his performance, *Buruburu*, means popcorn in the African-Brazilian dialect. In Candomblé, popcorn is linked with Obaluaê – the Orisha of disease and cure. Popcorn is the flower of Obaluaê. The bath is a source of energy, wiping, vigorously, body and soul. The performance with two hours duration will give popcorn bath in people. The cleansing ritual consists of throwing popcorn in the body of the invited people.

A Y R S O N H E R Á C L I T O b. 1968 in Brazil is a visual artist and curator. His works transit through installation, performance, photography and video, dealing frequently with elements of Afro-Brazilian culture. In 2015 Heráclito was short-listed for the Novo Banco Photo award in Portugal. He participated, among others, in the 10th Bamako Encounters and in the group exhibitions *A nova mão afro-brasileira* at Museu Afro Brasil, São Paulo; Afro-Brazilian Contemporary Art, Europalia Brazil, and Trienal de Luanda. His works can be found in the permanent collections of Museum der Weltkul-

turen Frankfurt, Museum de Arte de Rio, Museum of Modern Art of Bahia and Videobrasil. Heráclito was the chief-curator of the 3rd Biennial of Bahia and received the residency award Sesc_Videobrasil. He was one of the eight Brazilian artists invited to participate in the project Oito Performances (2015), curated by Marina Abramovic, Lynsey Peisinger and Paula Garcia.

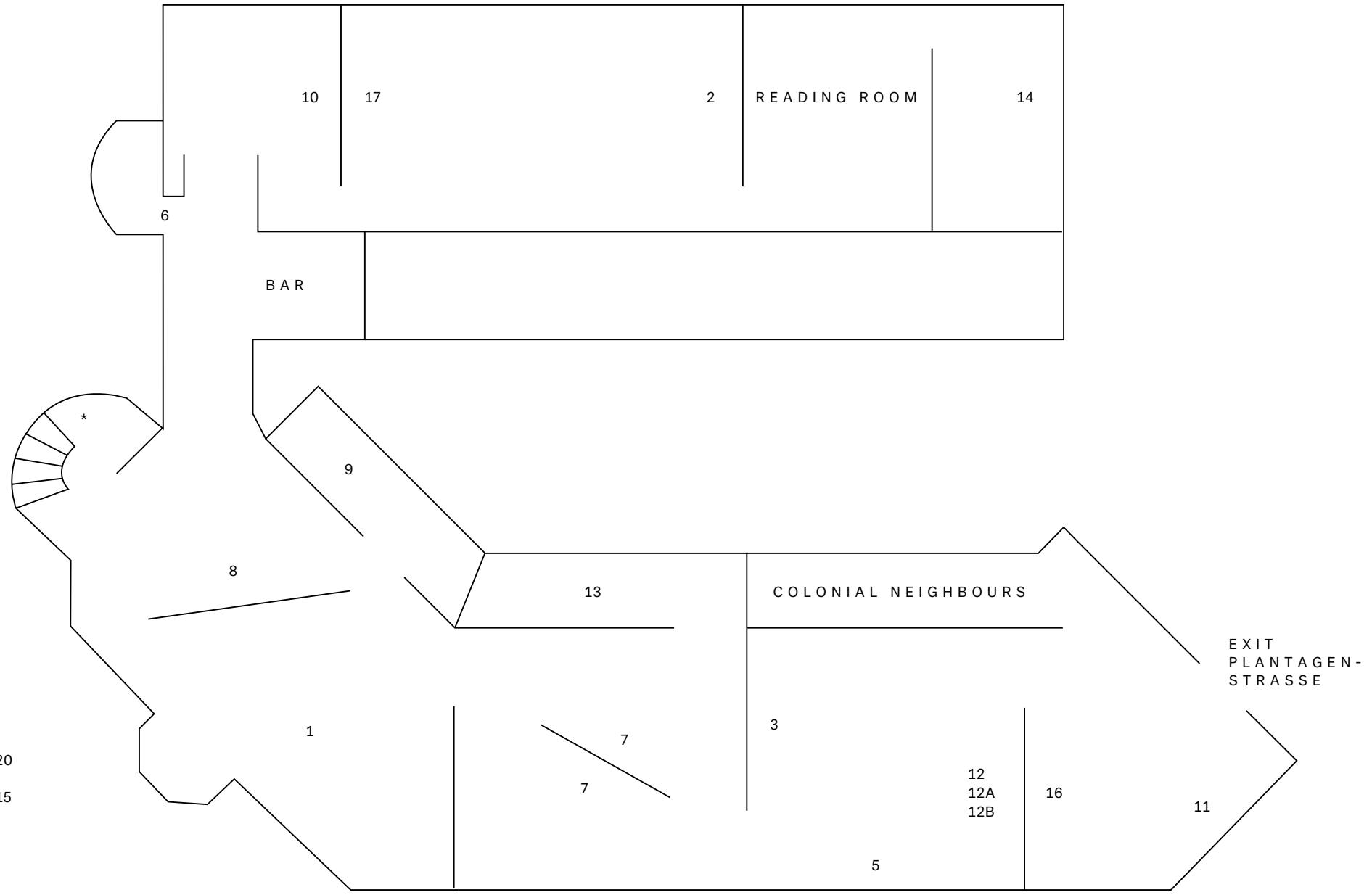
19 R E - E D U C A T I O N 2016 Performance In the performance "Re-education", sitting on an old school desk, the artist transcribes an ancient myth of African origin on the surface of a book also very old. The ancestry is for her building an identity, and identity is part of the construction of what we are. Returning to her childhood memories, where the "demonization" of African culture became very present almost like indoctrination, she finds old views that are activated in this work in search of a transformation. An old teaching once had as truth might be questioned, revised and even relearned. This work seeks to find new meanings, new words, new stories that allows her to rediscover this ancestry that was ignored, denied, distorted.
P R I S C I L A R E Z E N D E b. 1985 in Brazil graduated in Visual Arts at the Guignard-UEMG School in Belo Horizonte with a focus on photography and ceramics. Building on her own experiences, she investigates in her work the imposed limitations, discriminations and stereotypes black women experience in contemporary Brazilian society. Rezende has shown her work at the 1st Exhibition Perplexed performances at the Escola Guignard in Belo Horizonte; the Performance Exhibition at the Memorial Minas Gerais Vale in Belo Horizonte; Another Presence at the Pampulha Art Museum in Belo Horizonte; Limit Zero at the Rabieh Gallery in São Paulo; Strong Root Project at the MAES in Victoria and at the *Delgeneradas*² exhibition in São Paulo.

20 Ç A V A W A K A 2015 Series of black-and-white photographs Among the ancient practices and beliefs that have reinvented itself and adapt to the demands of the modern world, is the nyongo: a form of witchcraft which is to dominate a person or even enslave, in order to ensure social and economic evolution. In this context, migration flows that originate in the most remote villages in Africa were used as vector for many families who used to ekong or nyongo to subject their children by forcing them to exile. Chained, they are supposed to reach Europe, earn money and to repay many of their families left behind. The series "ça va waka" examines the fate of those who were unable

to fulfill the dream, those who could not reach Europe and in the end haunt spaces in North African cities. They live in a precarious and fragile world and see no return to the country by feelings of fear confessed but also by sacrifice or altruism of still being responsible for their families back home. Real hold or simple psychological conditioning, the nyongo victim remains an inexhaustible source where migrants draw the necessary determination to help them accept their fate.
N A S S I M R O U C H I C H E b. 1977 in Algiers is a photographer. After his technical studies, he obtained a degree in civil engineering before embracing a career in artistic production. In March 2015, he participated in a workshop by Franco-Algerian photographer Bruno Boudjelal, which led to a set of pictures entitled "Ça va waka". This black-and-white series of works is a reflection on the precarious living conditions of illegal immigrants in Algeria, their daily life and their invisibility in society. His work was shown at Rencontres de Bamako - Biennale Africaine de la Photographie, Mali (2015), at Photo Kathmandu, Nepal (2015) and Photomed, Sanary-sur-Mer, France (2015).

GERICHTSTRASSE

ADOLF STRASSE



04.06.–07.08.2016 EXHIBITION

Thu–Sun 14:00–19:00

Entrance Plantagenstraße 31 13347 Berlin

09.06.–12.06.2016 INVOCATIONS

Entrance Gerichtstraße 35 13347 Berlin

FULL CONCEPT

www.SAVVY-contemporary.com

THE INCANTATION OF THE DISQUIETING MUSE is part of the AFRICAN FUTURES project initiated by the Goethe-Institut. The project is supported by the Goethe-Institut and the TURN Fund of the German Federal Arts Foundation. What might various African futures look like? How do artists and scholars imagine this future? What forms and narratives of science fictions have African artists developed? Who generates knowledge about Africa? And, what are the different languages we use to speak about Africa's political, technological and cultural tomorrow? These were some of the questions addressed by the festival AFRICAN FUTURES, initiated by the Goethe-Institut. Three concurrent interdisciplinary festivals in Johannesburg/South Africa, Lagos/Nigeria and Nairobi/Kenya in October 2015 explored the future, following potential narratives and artistic expression in literature, fine arts, performance, music, film, and digital formats. In 2016, AFRICAN FUTURES will be continued in Berlin in partnership with SAVVY Contemporary. goethe.de/africanfutures

SAVVY Contemporary: The Laboratory of Form-Ideas is a multidisciplinary, non-profit art space that aims to foster epistemological diversity. We take up the challenge of investigating the THRESHOLD between the WEST and the NON-WEST by challenging this binary and critically reflecting on discourses around WESTERN art and NON-WESTERN art. Being conscious of Berlin's history and geography of power, one of our focal points is it to deliberate and experiment on issues of conviviality and hospitality. So far we have realized this through a kaleidoscope of formats, disciplines and thoughts in numerous art exhibitions, performances, film screenings, lectures, concerts, readings, talks, dances and by putting up an archive on German colonial history, a performance arts documentation centre, an open library, a residency program for curators, writers and artists, as well as educational projects with schools. Our neighbourhood's history and socio-political status quo, first in Neukölln and now in Wedding, provide a fertile soil for the reflections and discourses of the project which reaches out not only to the art affine but also to the non-art affine.

SAVVY Contemporary is Elena Agudio Aouefa Amoussouvi Brian Bailey Lynnhan Balatbat Nathalie Mba Bikoro Juan Blanco Annabelle Chirac Kiemie Noella Dewah Cécile Früh Anna Jäger Saskia Köbschall Heidrun Mezger Bonaventure Soh Bejeng Ndikung Elena Quintarelli Marleen Schröder Lema Sikod Elsa Westreicher

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