

OUR
DAUGHTERS
SHALL
INHERIT THE
WEALTH OF
OUR STORIES
THE IMAGINACTIVISM OF
YUGANTAR FILM COLLECTIVE

OPENING 15.02.2023 19:00

ON SHOW 16.02.-26.02.2023 DAILY 13:00-19:00
EVERY DAY

13:00-14:00 LUNCH FOR ALL

14:00-16:00 BAITHAKS - convivial gatherings and exchanges around collectivity

14:00-19:00 EXHIBITION OPENING HOURS

WITH Deepa Dhanraj Sabine Abi Saber Archive Books bak.ma Nicole Wolf "Frauen, die Druck machen"
Daniellis Hernandez Calderon Julio Linares Network of Arab Alternative Screens Critical Pakistan
Nagrik Open Civic Learning Yili Rojas Women In Exile Colonial Neighbours and more

TEAM

ARTISTIC DIRECTION Renan Laru-an

CURATION Abhishek Nilamber

CURATORIAL ASSISTANCE Hubert Gromny

RESEARCH Nicole Wolf

PRODUCTION Matthew Hansen

BAITHAK COORDINATION Maia Francisca Lauffs

MANAGEMENT Lema Sikod Lynhan Balatbat-Helbock

COMMUNICATIONS Anna Jäger

GRAPHIC DESIGN Nancy Naser Al Deen

TECH Bert Günther

The project is presented within the program of the 18th Forum Expanded | 73rd Berlinale. With generous support by Archive Books.

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

 **73** Internationale
Filmfestspiele
Berlin
Forum Expanded

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C O N C E P T

BY ABHISHEK NILAMBER

My daughters shall not
Grow up beautiful,
But they will inherit
The wealth of my story.
Neither will they be happy,
For the hours of their days
Shall be counted
By ten times the troubles i
Now bear.
But they will not weep
Nay, theirs shall be a
Countenance
Of firm defiance.

– Ratnamala (Stree Shakti Sanghatana)

For the eighth collaboration with Berlinale Forum Expanded, SAVVY Contemporary continues to explore what lies beyond the screen by shifting our inquiry from one filmmaker's practice to processes of making films collectively. We take cues from social, feminist, ecological, aesthetic and political movements that rethought the models of organising around that which concerns them.

Tracing models of co-operations and self-organisations among oppressed classes, castes and communities, the exhibition *Our Daughters Shall Inherit The Wealth Of Our Stories* performatively unpacks the practice of the first feminist film collective from India – the Yugantar Film Collective. Yugantar emerged from one of the great post-colonial socio-political strife: "Emergency" was a period of political repression from 1975 to 1977 imposed by then prime minister of India, Indira Gandhi. This period saw students, activists, artists, thinkers and doers come together to rethink a new vision for the society through and after 21 months of extra-judicial encroachment of people's rights, expressions and existence. Yugantar embodied this spirit in their film making as well as screening practices. Founded by Abha Bhaiya, Deepa Dhanraj, Meera Rao and Navroze Contractor in 1980, Yugantar's practice spanned across three years in multiple forms of activism, but the most notable were the films that were made with the intention of creating a social dialogue about themes of labor, gender, caste, class, ecology and their intersections.

Through exhibition-making, the filmography of Yugantar Film Collective is distilled, deepened, and taken forward through a close look at the tools and methodologies of

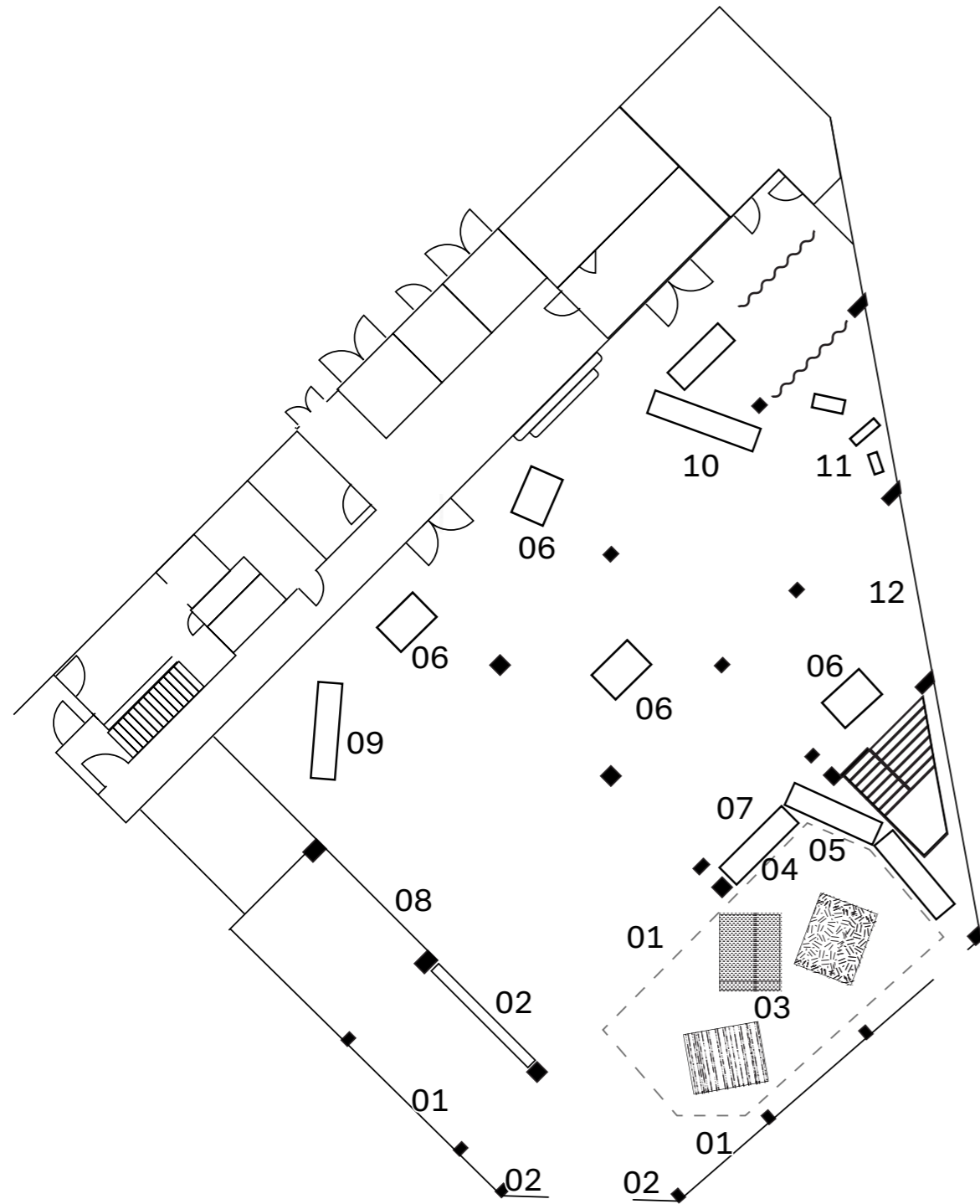
self-assertion, resistances and solidarities incorporated in the collective's four films: *Molkarin* (1981), *Tambaku Chaakila Oob Aali* (1982), *Idi Katha Maatramena* (1983), and *Sudeshha* (1983). Responding to the films' discursive parameters and their material history, the exhibition at SAVVY Contemporary transforms the temporality of the documentaries into a spatial opportunity that allows contemporary access to the capacity of cinema in educating, articulating, consensus building and strategising together during the most uncertain conditions.

In this time of pandemic, war and oncoming economic depression, where centralised structures have failed to respond adequately to the problems of our world, we are inspired to look for alternative structures of organising. Here, Yugantar Film Collective's method of working closely and laterally with the communities that they engaged in their cinematic oeuvre shines as a beacon to guide us how cinema itself can become a space of autonomy, decentrality and yet collectivity to respond to the challenges of our times.

OUR DAUGHTERS SHALL INHERIT THE WEALTH OF OUR STORIES manifests in the form of a convivial cinema appreciation, exhibition and discursive space, that hosts films and people that resonate with the spirit of the collective alongside a constellation of stories, contextual information, and artistic echoes. SAVVY Contemporary emphasises Yugantar's ecology of vision by accommodating further mediations and entanglements in a program that extends the duration of the films through other creative productions in performance, literature, theory, as well as in the reality of SAVVY's neighbourhood and the larger professional community of Berlin. Adding these lively dimensions, the exhibition animates this complex lineage to be a source of new propositions for a collective film making practice that strives towards relations based on equality across different backgrounds and perspectives.

With this convivial format we aim to honour the work of the past and ongoing present by drawing inspiration, resources and references from the restored film material as well as the website yugantar.film which was realised within *Archive außer sich*, a project of Arsenal – Institute for Film and Video Art, in the frame of the cooperation *The Whole Life: An Archive Project* together with *Haus der Kulturen der Welt*.

FLOORPLAN



01 FRAUEN, DIE DRUCK MACHEN:
PRINTS

02 LIGHTBOXES OF ARCHIVAL POSTER
REPRINTS & FILM STILL FROM
"SUDESHA"

03 BAITHAK AREA

04 BACKGROUND RESEARCH ON
FOUNDING OF THE YUGANTAR FILM
COLLECTIVE

05 MANIFESTO OF THE PROGRESSIVE
ORGANISATION OF WOMEN

06 ARCHIVAL REPRINTS AND FILM
AUDIO EXCERPTS

07 FILM "MOLKARIN"

08 ORIGINAL POSTERS COLLECTED BY
THE ARTIST
Drawings by Chandralekha. Calligraphy by Sadanand Menon

09 FILM "TAMBAKU CHAAKILA OOB
AALI"

10 FILM "SUDESHA"

11 TO RESTORE, RETOUCHE, REVIVE
-A MATERIAL JOURNEY
Film restoration process and timeline

12 FILM "IDI KATHA MAATRAMENA"

FILMS

SCREENED IN

THE EXHIBITION

MOLKARIN

1981, 25 mins, language: Marathi

Molkarin exposes the oppressive working conditions of thousands of domestic workers in Pune. Through re-enactments of significant moments of the original process of unionising, the film narrates the coming together of women workers and union activists to form the Pune Shahar Molkarin Sanghatana (Pune City Domestic Workers Union) to fight for their rights. Their unionising process, reflections on their work conditions and the myriad new questions raised that went beyond issues of work and payment, drew the attention of many. Feminist activists from different backgrounds were inspired, joined and supported the struggle. The Yugantar collective too recognised this as a moment that allowed deeper explorations of feminist consciousness across class and caste. As Yugantar's first film, *Molkarin* inaugurates the group's focus on the power of processes of collectivization, through gathering on the streets, spontaneous strike actions, organised assemblies and long meetings - sitting together sharing experiences, debating, strategizing, arguing and laughing. Domestic workers, mainly Dalit and rural migrants to the city, reflect on their low payment, their lack of security and the normalised humiliating behaviour of their employers, exposing also the participation of middle class women in working class women's oppression.

TAMBAKU CHAAKILA OOB AALI

1982, 25 mins, language: Marathi

Tambaku Chaakila Oob Aali traces the history and strike actions of the all women trade union of over 3000 tobacco workers in Nipani (Karnataka). It was made in collaboration with female tobacco factory workers. The film documents, re-enacts and takes forward one of the largest movements of unorganised labour of its time and context which sparked unionising processes across Karnataka and Maharashtra throughout the 1980s. Attracted by the power of these large scale strike actions provoked by women workers and following the spirit of mobilising for the left labour and the women's

movement the Yugantar film collective embarked on their 2nd film. The collective spent four months with the women tobacco factory workers in Nipani, listening to their accounts of exploitative working conditions, discussing strategies for unionising and concrete steps to broaden solidarities across factories for massive strike actions. Through this collaboration, the film team was able to film circumstances inside factories hitherto unrepresented in film as they followed the women workers' leads as to what, where and how their actions should be recorded. The film collective developed a loose script through the workers' narratives. Yugantar's continuous commitment to the complexity of political friendships and how to 'stand with' provoked a then pioneering collaborative filmmaking practice embodied in large scale re-enactments of protests, a voice-over as pluriverse testimony and the production of the first screen presence of working class women on screen organising and 'speaking to power'. This film is a powerful example of a feminist third cinema, a factory film, also called a 'strike manual' by current union activists.

IDI KATHA MAATRAMENA

1983, 25 mins, language: Telugu

Idi Katha Maatramena is an improvised fiction film, affectionately called Yugantar's 'hit' film. In the midst of the very active autonomous women's movement in India, Yugantar collaborated with the research and feminist activist collective Stree Shakhti Sanghatana, provoked by an urgency to broaden discourses and political practice on domestic violence that had focused extensively on dowry death. Through an intense period of a consciousness-raising style sharing of their own varied and multi-layered experiences of violence and domestic pressures, members of both collectives created a script which focuses on isolation and depression and develops a complex female character in the process of articulating her situation and finding support in female friendship. Given the prescribed screen presence of female characters in other Indian fiction films at the time, *Idi Katha Maatramena* radically

expands the figure of woman as victim and subject. Lalita, the female protagonist, is a working woman who studies and runs a household, who is crushed by the many demands on her, including having a boy child. With *Idi Katha Maatramena*, Yugantar's third film, the collective shifted to a fiction format and collaborated with another collective of mainly middle class women. *Idi Katha Maatramena* travelled extensively, spoke powerfully to diverse female audiences and sparked debates amongst feminist activists. Filmed within one week, with limited resources and enacted by members of the collectives, the film's capacity to speak to multiple experiences appears equally strong today.

SUDESHA

1983, 30 min, languages: Hindi and Gharwali

A portrait of Sudesha Devi, a woman who is a village activist in the Chipko forest conservation movement in the foothills of the Himalayas. Here people's livelihoods depend on the forest which is threatened to be destroyed by powerful timber traders. While men work away from home and alcoholism is a problem, women carry out most of the labour. They also became active agents of the Chipko movement. *Sudesha* navigates family life, the strenuous terrain of the mountains and living her life through protest which also brought her to prison. While scenes of protests have been re-enacted for this film as well and political meetings are followed, the film carries a calmness when attending to the women's daily routines and complexities of securing livelihood in the Himalayas; complexities that link the film to past and current eco-feminist concerns. Yugantar's fourth and last film returned to working with a political movement. While women were not official leaders of the Chipko movement, its protests were largely sustained by women and women were affected the most by the issues raised within this early ecological movement. While working with movement leaders at the time, the collective's focus stayed with women participants, this time with one main protagonist Sudesha. In hindsight members of the collective question how women and in particular working class women have been driving forces in movement politics while not being supported to become leaders. *Sudesha* was part of the film series "As women see it. How do women see their lives and their future?" A film project with seven documentary films from India, Senegal, Peru, Nicaragua, Egypt, Italy and Germany. Production Faust Film GmbH, Munich. 1981-1983. As the only Yugantar film produced outside India, *Sudesha* travelled internationally as part of the "As women see it" film series and won awards.

THE NOWNESS OF YUGANTAR

WALKING WITH FEMINIST ARCHIVES

THIS TEXT GIVES A CONTEXT FOR WORK BY YUGANTAR AND IS TAKEN FROM THEIR WEBSITE YUGANTAR.FILM – WITH MINIMAL EDITS DUE TO THE CHANGED FRAMEWORK.

Re-viewing Yugantar's films more than 30 years after they were made ignited a quest in the now. An extended research process into the political context the films stemmed from and the pioneering transformative practises the collective embarked on was followed by inspired and inquisitive reactions to screenings by diverse audiences and a continuous demand from different places to have access to Yugantar's films.

Between 1980 and 1985 Yugantar's films travelled across India and fostered many platforms for debate and further organising. After their extensive use they continued to exist through the memories of many and through vivid narrations of their collective processes of making and sharing, while their material copies were either lost or too scratched and fragile to be screened. Members of the collective continued their feminist work through other contexts. In 2011, Yugantar's films started on another journey: Resources to restore, digitise and recirculate the films became available through the project "Living Archive. Archive Work as a Contemporary Artistic and Curatorial Practice" in cooperation with Arsenal – Institut für Film und Videokunst e.V.

This journey started as a collaboration between Deepa Dhanraj and Nicole Wolf, a collaboration as an exchange, thinking and working together that extended to other members of the collective as well as to Arsenal and its team members. A collaboration that is embedded in conversations since 1999, including conversations about how to differentiate geographic locations, generations, professions, institutional affiliations and differently located political engagements and desires. A collaboration that connected to the many questions raised through Yugantar's work itself. A collaboration where friendship developed, but does not eliminate our different geopolitical situatedness and the structural and

institutional conditions that support and restrain us in dissimilar ways. A collaboration that continuously brings into presence the complex making of solidarity and feminist friendship, across space and time.

Many questions arose that informed the restoration and research process that took place between 2011 and 2022 and that includes the making of the platform: What could be the significance of Yugantar's films today? Would Yugantar's collective film practice resonate with filmmakers working now and how might their past political ambitions connect to currently urgent debates? Was restoring the films about recreating authentic historical documents to preserve women's active making of political structures for radical struggles or would their renewed screen presence surpass being "only" documents and take part in ongoing and new struggles? Would the films create new screen presences that touch contemporary viewers in different ways, and who would be the films' audiences?

What is the Nowness of this specific feminist archive? Also: Where and for whom would the films be a potent legacy? Could their legacy be extended by circulating in the context of international feminist film and activist practice? Who and which films would be their political and cinematic friends now? Who could and should be involved in a process of reviving Yugantar films materially and discursively? How is the constellation of feminist films collectively produced in India in the early 1980s, now entering a film archive in Germany for restoration work, accompanied by a white German researcher based in a UK academic institution, critically reflected and actively addressed?

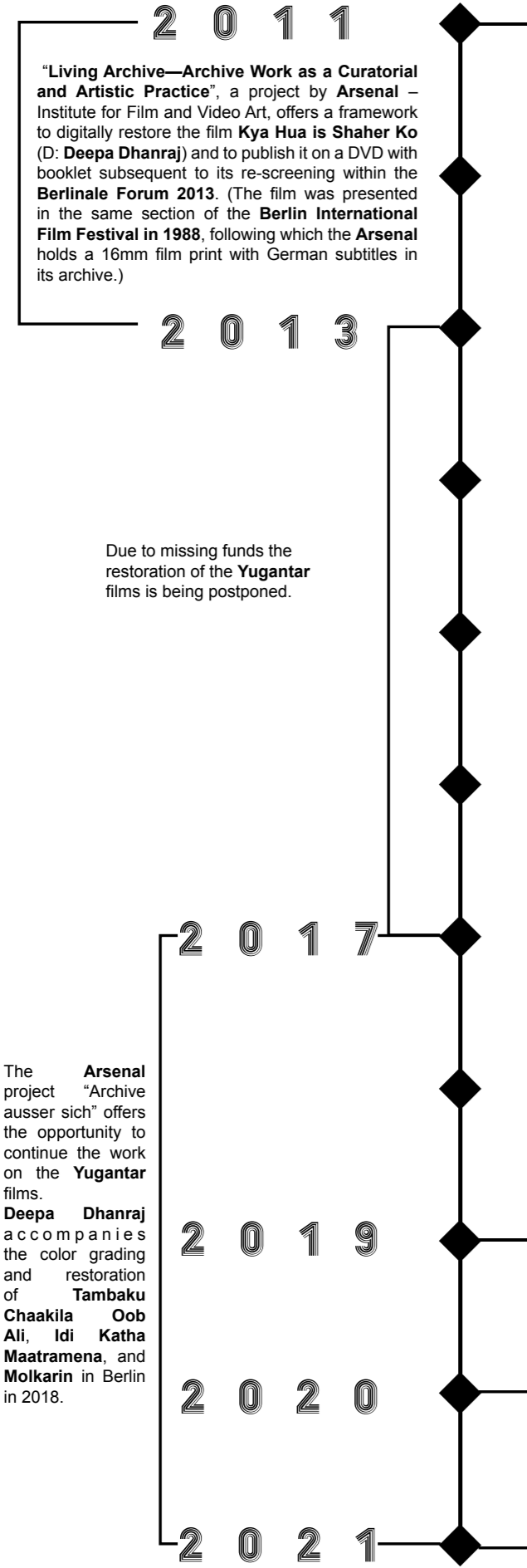
How should Yugantar's films be distributed in order to follow the pedagogical activist spirit through which they were made and shown during the early 1980s? Creating free online access to the films is only one way to make Yugantar's films and the struggles they represent accessible again. Active sharing of the films where online access is limited is necessary. Providing historical context and research materials and sharing how the films have so far inspired further research is meant to

support the films travelling further and to invite further responses.

Yugantars' films sparked reflections on political friendship, solidarity, organising, mobilising, going on strike, demanding labour rights and defying violence against women, making films collectively and creating synergies between film and political practices for platforms to think, debate and organise towards radical change. They take part in arguing for a distinct feminist Third Cinema, in redressing colonial histories of feminist cinema and male dominated histories of documentary cinema. They also ignited speculations on past and future alliances through cinematic friendships that might take place in cinema halls, open air screens, on the shelves of film archives or personal collections of crucial film/political moments on desktops.

HISTORY OF THE FILMS RESTORATION

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2011
 "Living Archive—Archive Work as a Curatorial and Artistic Practice", a project by Arsenal – Institute for Film and Video Art, offers a framework to digitally restore the film *Kya Hua is Shaheer Ko* (D: **Deepa Dhanraj**) and to publish it on a DVD with booklet subsequent to its re-screening within the **Berlinale Forum 2013**. (The film was presented in the same section of the **Berlin International Film Festival in 1988**, following which the **Arsenal** holds a 16mm film print with German subtitles in its archive.)

2013

Due to missing funds the restoration of the **Yugantar** films is being postponed.

2017

The **Arsenal** project "Archive ausser sich" offers the opportunity to continue the work on the **Yugantar** films.

Deepa Dhanraj accompanies the color grading and restoration of **Tambaku Chaakila Oob Ali, Idi Katha Maatramena**, and **Molkarin** in Berlin in 2018.

2019

2020

2021

In November 2011 **Deepa Dhanraj** travelled to London, her hand luggage full with whatever **Yugantar** film material she had found still available in her cellar—roughly 22kg of 16mm film prints, some picture and sound negatives and magnetic soundtracks. What seemed like the only surviving material was then carefully carried from London to Berlin where the **Yugantar** films joined 1000s of film copies in the **Arsenal** film archive. The worn out film prints—partly also affected by the vinegar syndrome, the chemical deterioration of the acetate film base—were inspected and prepared for a screening on the Steenbeck table (an editing table that is also used for watching film prints) and filmed off the small screen to attain a digital copy as working and research material.

The film materials started another journey. From travelling across India on top of busses, moving through numerous different 16mm projectors, rewound many times for indoor and outdoor screenings, in cinema halls, meeting rooms, outside spaces of political groups, closed off highways; exposed to heat and humidity when stored, the weathered prints now traversed different film labs and postproduction houses in Germany.

The film elements were inspected, damages were repaired, and the material was cleaned. The following digital process included technical, conceptual and ethical questions: What does digitally restoring such materials of a specific time and place mean: To capture the production history of a film that also reflects in analog "imperfections" and limitations as well as traces that were added throughout time? Or to aim for a digital intervention that pleases the spectators eyes and ears in its result by accommodating the way we are trained to perceive film nowadays? How does one negotiate between a "theoretical" restoration ethic, the interests of the filmmaker, the practice of a film archive (and cinema), and an audience? How does a collaboration across distance, between a German institution and a former feminist collective in India unfold through the personal connections that develop through these very material processes?

The digital restorations of **Tambaku Chaakila Oob Ali** and **Idi Katha Maatramena** premiere within the **Berlinale Forum** program in attendance of **Deepa Dhanraj** and **Abha Bhaiya**

A (second) print of **SUDESHA** is located in Germany, the digital restoration is carried out and presented at the festival **Archival Assembly #1** at **Arsenal cinema**.

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BAITHAKS

Through many languages and cultures across South Asia, Baithak is a word that means gathering – over kaapi, chai, hookah and/or food to experience something collectively. In many parts of South Asia, Baithak is a space where culture, politics and sociality are discussed and communities fostered. In the framework of the exhibition around the collective practices of the Yugantar Film Collective, we invite friends and friends of friends to ruminate with us the notions of collectivity, collections and collective memory.

PROGRAMME	EACH DAY AT 13:00
13:00 – 14:00	LUNCH FOR ALL
14:00 – 16:00	BAITHAKS – convivial gatherings and exchanges around collectivity
14:00 – 19:00	EXHIBITION OPENING HOURS
16.02.2023	DEEPA DHANRAJ <i>Yugantar's work: A walkthrough</i>
17.02.2023	DEEPA DHANRAJ & NICOLE WOLF <i>Strike / back. Real to Reel</i>
18.02.2023	DANIELLIS HERNANDEZ CALDERON <i>Unfinished Piece For Martha Ndumbe</i> Screening and discussion on collective memory
19.02.2023	WOMEN IN EXILE <i>Archival Presentation</i>
20.02.2023	ARCHIVE BOOKS <i>Reading Out Loud</i>
21.02.2023	JULIO LINARES <i>Three Fictitious Commodities</i>
22.02.2023	SABINE ABI SABER <i>Netting Practices of the Screens</i>
23.02.2023	FRAUEN, DIE DRUCK MACHE <i>Linoleum cut workshop</i>
24.02.2023	BAK.MA <i>Counter-Memory Activism</i>
25.02.2023	CRITICAL PAKISTAN & NAGRIK OPEN CIVIC LEARNING <i>A Convergence</i>
26.02.2023	COLONIAL NEIGHBOURS COLLECTIVE ACTIVATION

PARTICIPANTS

16.02.2023

DEEPA DHANRAJ

Yugantar's work: A walkthrough

Award-winning filmmaker and writer Deepa Dhanraj has been part of the women's movement in India since 1980. She was one of the founding members of the Yugantar collective that made a series of films in the early 1980s documenting rural and urban women's movements for labor rights and autonomy. The Yugantar films were recently restored by the Arsenal Institute for Film and Video Art and screened at the Berlinale in 2019. Focused on feminist politics, Deepa's extensive filmography spans three decades and subjects including population control programs in India, Muslim women's courts, the rise of Hindu majoritarianism, community efforts to combat HIV/AIDS, and more. She has a special interest in education and has worked closely with government schools to create pedagogy suited for problems faced by first-generation learners who come from Dalit and Adivasi communities.

17.02.2023

DEEPA DHANRAJ & NICOLE WOLF

Strike / back. Real to Reel

Nicole Wolf (Berlin/ London) is Senior Lecturer in Visual Cultures at Goldsmiths, University of London. Her research, writing, pedagogical and curatorial projects have concentrated on political cinemas in South Asia and anti-colonial struggles, the co-constitutive processes and poetics of artistic, activist and movement narratives and more recently on agri/cultural practices and a Cinematics of the Soil. Her participation in "Living Archive – Archive Work as a Contemporary Artistic Practice" and "Archive ausser sich" (both projects by Arsenal – Institute for Film and Video Art, Berlin) included research and writing for the restoration of all film works by the first feminist film collective in India Yugantar, now published in collaboration with Deepa Dhanraj through the online platform www.yugantar.film.

Nicole also conceptualized and led "Soil – City – Solidarity", an interdisciplinary urban permaculture design course, and the symposium "Tell me what matter was the ground' – Repair beyond redemption". Selected recent publications are: "Metabolisms of the Feminist Archive and the Nowness of Yugantar (1980–83)"; Marg, special issue: Documentary Now, edited by Ravi Vasudevan, 70(1), 2018. pp. 42–49; "Is

this just a story? Friendships and fictions for speculative alliances. The Yugantar film collective (1980–83)", in MIRA 7.2; "Fugitive Remains: Soil, Celluloid and Resistant Collectivities", with Sheikh, Shela; Ros Gray; Filipa César; Raphaël Grisey, and Bouba Touré. In: Cooking Sections, ed. The Empire Remains Shop. New York: Columbia Books, 2018; "In the Wake of Gujarat: The Social Relations of Translation and Futurity", Critical Studies, 4, 2019. pp. 97–113. She is editor of the first book on the audio-visual and literary works of Merle Kroeger and Philip Scheffner, Grenzfälle. Dokumentarische Praxis zwischen Film und Literatur bei Merle Kröger und Philip Scheffner, 2021, commissioned by Deutsche Dokumentarfilm Initiative.

18.02.2023

DANIELLIS HERNANDEZ CALDERON

Unfinished Piece For Martha Ndumbe

Screening and conversation on collective memory

This film is a poetic, political and intimate exercise that seeks to reveal and reconstruct the invisible and fragmented history of Martha Ndumbe, an Afro-German woman who lived in Berlin in the 1930s and faced Nazi extermination.

Daniellis Hernandez Calderon is an Afro-Antillean and diasporic artist-activist and curator based in Berlin. She is interested in exploring the identities that shape us as complex human beings, beyond classifications and categories. She studied Sociology, Documentary Film and Art in Cuba and Berlin.

19.02.2023

WOMEN IN EXILE

Archive Presentation

Women in Exile is an initiative of refugee women founded in Brandenburg in 2002 by refugee women to fight for their rights. We decided to organize as a refugee women's group because we have made the experience that refugee women are doubly discriminated against not only by racist laws and discriminative refugee laws in general but also as women. The struggle against these laws is usually supported by mixed-sex refugee self-organizations and in our experience, these are often dominated by men who look at other issues as more important. The public dimension of our group who have fought

for years, justifies, by itself, the existence of an archive of our struggles and the work in which we have been involved. Lack of continuity makes most of the good work, they contributed in the refugee movement to go under or not remembered. For this reason we want to create a platform to archive our work and also other refugee groups achievements.

20.02.2023

ARCHIVE BOOKS

Reading out loud

As a community of practitioners collaborating across regions and socio-political environments, at the core of Archive's work lies a commitment to disrupt Eurocentric epistemologies. As a result, their work is deeply rooted in a sustained scrutiny of the role of languages, visibility, and archives in the perpetration of the coloniality of knowledge.

Archive's impulse to publish stems from the desire to disseminate stories for the subversive potential they can yield, creating cracks in dominant narratives, fleeing accounts of history with a capital H and turning to the power of the fragment. They conceive archives as sites, institutions, repositories of knowledge/power, systems of thought and violence, but also as counter-practices of collecting, preserving, disseminating and organizing experiences of resistance.

Through a publishing practice grounded in collective, transdisciplinary and cross-cultural collaborations, Archive is invested in un-weaving repressive narratives and reclaiming the archive itself as a tool which no longer categorizes but rather continuously un-fixes, de-archives and re-archives through non-hegemonic models.

21.02.2023

JULIO LINARES

Three Fictitious Commodities

Julio Linares is an activist and economic anthropologist. He serves as Social Outreach for the Basic Income Earth Network (BIEN) and is the co-founder of the Circles UBI system and Cooperative. He was born in Guatemala and is based in Berlin.

22.02.2023

SABINE ABI SABER

Netting Practices of the Screens

NAAS - Network of Arab Alternative Screens is a network of 21 film exhibition spaces that envisions communities across the Arabic-speaking region taking ownership of their available resources and of the

decision-making around their allocation. The network prioritizes horizontal governance and measures of accountability in the arts and culture sector to achieve an equitable distribution of these resources, unbridled access to knowledge, and commitment to the radical values and practices of working together. In 2017, NAAS launched its program Cinapses that aims to lead members into new opportunities for institutional sustainability and programmatic development and, on the other, to foster collaboration and solidarity among them. Cinapses builds an ecosystem and strong tools to be used by everyone in the network and sector more broadly, developing film circulation, community outreach, and audience engagement programs. It encourages joint initiatives and promotes the sharing of experiences, resources, and opportunities while activating network mobility.

Sabine Abi Saber, born in Lebanon and now based in Berlin, is the programs coordinator at NAAS – Network of Arab Alternative Screens, a constellation of 23 initiatives and spaces that maintain community around film. Since 2020, she's been engaging first-hand in network-based participatory governance and models of collective resource sharing and has been mainly focused on opening up spaces for encounter, co-learning, collective production and transnational circulation of knowledges around film culture and its histories.

23.02.2023

FRAUEN, DIE DRUCK MACHEN

Linoleum cut workshop

"Frauen, die Druck machen" is an open group that meets every Thursday in the neighborhood house of the Schillerkiez in Neukölln to make linocuts and to exchange ideas about various topics that arise around the images. The space is a place of diverse feminisms, where people meet who position themselves as women, of different ages, backgrounds and languages. "Druck machen" has the double meaning in German: one is to make/create prints, the other to push and build up pressure in order to change that which is working to our satisfaction and needs. This, our practice is political and feminist printmaking through which different women share their experiences.

New people are always welcome, as others leave town and still stay connected with the group from elsewhere. What we build together, is a strong fabric of solidarity, exchange and mutual learning as well as the production of prints with discursive and technical quality and an emphasis on experimentation.

Yili Rojas, a Latin American visual artist and political image maker, conceived and coordinates this space. The activities take place in Karlsgrabenstraße 6, a place intensely used by self-organized migrant

women initiatives, which is under threat to be closed due to a decision by the district of Neukölln. All the women actively involved would lose their space and perspective to meet, exchange, discuss and produce together. The women promise to keep up the pressure and continue lino printing!

The SAVVY space will be activated with an exhibition of the group's work, a small workshop on lino printing, and a discussion about the situation of Karlsgartenstraße 6.

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B A K . M A

Counter-Memory Activism

bak.ma (means "don't look" in Turkish), the digital media archive of social movements, appeared following the massive urban protests known as Gezi Park Resistance. By collectivizing knowledge and memory and operating as a space of empowerment, bak.ma radicalizes the politics of the archive and indicates possibilities for creating a living memory of the social movements. bak.ma consists of voluminous video collections beginning from the 1960s until today covering political incidents and movements in Turkey's history. As a constantly growing archive with a participatory approach, the users generate the content by bringing the video activist footage in, which leads to turning it into a collaborative archive. Starting in 2018 users from other countries started uploading their video recordings, texts, photographs, and sound recordings.

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C R I T I C A L P A K I S T A N & N A G R I K

O P E N C I V I C L E A R N I N G

A Convergence

Critical Pakistan started as a small and loose protest group in Berlin in 2015. It was initiated by three German-Pakistani women, wanting to connect with like-minded people in Berlin and express solidarity with various struggles and progressive movements in Pakistan and South Asia. In recent times, the activities have expanded to socio-cultural and political events. Be it through creating debate and awareness about issues relating to South Asia and the Global South-North relations. Or be it through connecting over parathas and chai as a like-minded community and growing collective.

Aju John, a lawyer and organiser, is the founder of Nagrik Open Civic Learning, a project to radically reduce inequality in access to knowledge about law, public institutions, and civic participation. By placing educational resources about the law and democratic institutions in the public domain, Nagrik Open Civic

Learning aims to dramatically expand the number of people who benefit from civic education.

On www.nagriklearning.com, anyone can learn for free about the rights of workers in global supply chains, gender and the decent work agenda, and about the land rights of India's forest dwelling adivasi communities, from videos and other materials. All of these are open educational resources (essentially, available free of copyright).

Episodes of the Nagrik Podcast focus on histories of civic and political action. Learn about the struggle against mining in Niyamgiri, the global campaign for supply chain responsibility laws, the campaign for ILO Convention 177, the global campaign for cheaper AIDS medicines, and the global campaign against apartheid sport. It is available on all podcast platforms.

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C O L O N I A L N E I G H B O U R S

C O L L E C T I V E A C T I V A T I O N

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 gaps in Germany's politics in order to question dominant knowledge structures and historical narratives. The archive serves as a platform for discussion, exchange, and collaborations with actors from various fields.

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 Lynhan Balatbat-Helbock Bona Bell Cecilia Bien Onur Çimen Bilge Emir Sagal Farah Billy Fowo Raisa Galofre Manuela García Aldana Juan Pablo García Sossa Hubert Gromny Hajra Haider Karrar Daniellis Hernandez Anna Jäger Kimani Joseph Aditi Kapur Laura Klöckner Kelly Krugman Mokia Laisin Renan Laru-an Rafal Lazar Lia Milanesio Nancy Naser Al Deen Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Matthias Rademacher Lema Sikod Meghna Singh Lili Somogyi Ola Zielińska

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