

WHOSE LAND HAVE
I LIT ON NOW?
CONTEMPLATIONS
ON THE NOTION OF
H O S T I P I T A L I T Y
E X H I B I T I O N
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I N V O C A T I O N S
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SAVVY CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

Or Gallery //



C O N C E P T

Man of misery, whose land have I lit on now?
What are they here – violent, savage, lawless?
or friendly to strangers, god-fearing people?

Odysseus upon his return to Ithaca
Homer, *The Odyssey*

now that our soil has become co-conspirator
eating up our dreams and dusty tears
bearing the fruit of our horrors
in orange navels
rooting us yet stronger
firmer to our ancestors' bones

we ask

when did stones
become the comrades of sunken boys
who utilize rubber bullets and empty shells
as toys
?

Suheir Hammad, *children of stone*
in: *Born Palestinian, Born Black*

A C T I

The dawn of the year 2017 saw people all over the world mobilize themselves on the streets and other public spaces in protest of the US' unilateral declaration of Jerusalem as the capital of Israel. Not only did the masses on the streets in traditionally anti-US countries agitate, but some of their staunchest allies like Britain, Germany or France also strongly rebuked the US for this decision regarding Jerusalem – generally considered as the “final issue of the peace deal” in the negotiations between Israelis and Palestinians. Even the United Nations General Assembly scolded the US, as a huge majority, 128 member states, voted to reject the US decision.¹ Besides the fact that the US government's decision seriously jeopardizes the peace process in the Middle East, it also seems to be the last straw that could break the camel's back, thus fortifying Israel as a settler colonial state. The premise of every settler colonial system, enterprise or process is the occupation and elimination of the indigenous population and

replacement of the colonized territory's native population by the colonizers, with the intention of acquiring land and resources. This is evident in Australia, the USA, apartheid South Africa, Ukraine and certainly in Israel as viewed by Rabbi Brant Rosen.² Thus, at the core of the settler colonialist project, or any other colonialist enterprise for that matter, is the absolute distortion and wrenching of the host-guest relation, as well as the violence and brutality of making the host a guest in his/her own land. To paraphrase Suheir Hammad in her poem “children of stone”, even the soil of the colonized land becomes a co-conspirator, eating up dreams and tears and bearing the fruit of horrors. This surely prompts one to revisit the concept of hospitality, a core concept which many colonized people pride themselves of, and that in the first place might have facilitated the colonization of their lands and minds. It becomes even more urgent to review the concept of hospitality especially in a time when this violence of the guest over the host is reiterated and fortified – that is the hostility in hospitality.

A C T II

There are many things happening today that necessitate a deliberation on concepts and understandings of hospitality in Germany, in Europe, and in the world at large. It seems appropriate to reflect on cultures of hospitality in an age of flourishing resentments, of blossoming antipathy towards all that seems conceptually or physically “strange”/a “stranger” as embodied in structures like Alternative für Deutschland (AfD) in Germany, Golden Dawn in Greece, Front National in France, Vlaams Blok in Belgium, Lega Nord in Italy, PVV in Netherlands, UKIP in England, Trump's Republican party and the Alt-Right in the USA, or surfacing in the xenophobic attacks by Black South Africans upon Africans from other countries residing in South Africa.

As thousands of children, women and men, mostly from Syria, were moving through Europe as they fled their homes in the wake of a humanitarian crisis in the summer of 2015, German chancellor Angela Merkel (CDU) proclaimed “Wir schaffen das!” (We can do it!). Hundreds of Germans went to train stations to welcome people seeking refuge in one of the wealthiest countries in the world, Germany seemed like a born-again nation. For a few weeks, the country celebrated its new found “Willkommenskultur” and “Gastfreundschaft”

¹ www.theguardian.com/world/2017/dec/21/united-nations-un-vote-donald-trump-jerusalem-israel

² rabbibrant.com/2016/04/02/yes-zionism-is-settler-colonialism/

(welcoming culture and hospitality). Soon enough the summer of grace became the autumn of rage and the winter of nightmares, not only for Merkel who was attacked by the opposition and even members of her own coalition party CSU, but especially for the refugees who since then have become the scapegoats of all of Germany's problems. As the new found hospitality transformed into hostility, as the "Gastfreundschaft" transmuted into "Hassfreundschaft" (seen in the mushrooming of hate groups all around the country and the continent in protest of what they called a 'refugee-crisis'), Germany witnessed a sharp rise in arsons on asylum seekers' homes in 2015 and 2016 – and although there is a downward trend in 2017, there is still on average one attack on an asylum seekers' home every day in Germany. In the first nine months of 2017, 211 attacks on refugee shelters were registered by the Federal Criminal Police Office (BKA), and it was noted that most of these arsons and attacks were committed by right-wing radicals. It is also noteworthy that in the entire year of 2014 before the huge influx of refugees into Germany, there were "only" 199 attacks.³ It thus didn't come as a surprise that the one topic that massively set the pace of the 2017 German elections was the question of migration and refugees. This led to a circa 13% win for the AfD, and with this the entry of an extreme right wing party into the German parliament.

In May 2015, Dirk Schümer published an article in Die Welt titled "Europa ist eine Festung – und muss das auch bleiben"⁴ ('Europe is – and must remain – a fortress'). Judging from the thousands of commentaries that accompanied the article online, one is tempted to think that a culture of unhospitality already crept its way into the proverbial "Mitte der Gesellschaft" ('centre of society'). Though, not wanting to overrate Schümer's article in the face of the sheer importance of the topics at stake, it seems most important to question, query or reflect on the roots of these symptoms of hostility in hospitality that have ravaged through for example South Africa, Greece, USA or Germany in recent times. Currently in Cameroon, as the UNHCR reports, more than 40,000 Cameroonians have had to flee their country as refugees to Nigeria as a result of an unprecedented exercise of violence by the regime on its Anglo-phone citizens who have been made strangers in their own lands.⁵

But, how can we deliberate upon, speak of and re-conceptualize cultures of hospitality in such an era?

Maybe an appropriate point of departure for such an exercise would be Jacques Derrida's notion of "hostipitality"⁶ wherein he purports that there is always a kind of hostility in all hosting and hospitality.

A C T I I I

Not only in this current context is the paradigm of hospitality of importance, but as history reveals, from time immemorial, humans have moved freely or by force from A to B, and have always relied on the hospitality of the host to find a resting place. In his philosophy of hospitality, Derrida differentiates between the "law of hospitality" and "laws of hospitality:"

The law of unlimited hospitality (to give the new arrival all of one's home and oneself, to give him or her one's own, our own, without asking a name, or compensation, or the fulfilment of even the smallest condition), and on the other hand, the laws (in the plural), those rights and duties that are always conditioned and conditional, as they are defined by the Greco-Roman tradition and even the Judeo-Christian one, by all of law and all philosophy of law up to Kant and Hegel in particular, across the family, civil society, and the State.⁷

Derrida, who considers hospitality as always conditional, sees the exercise of hospitality on two practical levels of inviting and welcoming the "stranger:" at the personal level of the private home, or at the level of the nation state. But he also sees in the concept of hospitality an ambiguity that stems far back from its proto-European etymological derivation which encompasses the words "stranger," "guest" – but also "power."⁸ This power gradient inherent in the concept of hospitality is at the root of what Derrida called "an essential 'self-limitation' built right into the idea of hospitality, which preserves the distance between one's own and the stranger, between owning one's own property and inviting the other into one's home."⁹

So by welcoming someone into your home, you, the host, have the possibility of exercising power. Here, a few things could be taken into consideration: while you give your guest a "roof over his or her head," the pleasure doesn't only come from the altruistic act, but also from keeping your guest at your mercy, especially if there is an existential, economic and political dependence. Also, there is an element of power in making the guest the "other," constructing the subordinate, or through a process of identification categorizing the guest. Concepts of hospitality see-saw in balancing acts of the host renouncing, and at the same time proclaiming, his or her mastery. The concept of hospitality encompasses these schizophrenic acts of invitation or attraction to "feel at home," and at the same time of repulsion by reminding that the guest doesn't

6 Jacques Derrida and Anne Dufourmantelle, *Of Hospitality* (Stanford, Stanford University Press, 2000), 45.

7 Ibid, 77.

8 Kevin D. O'Gorman, *Modern Hospitality: Lessons from the Past*, *Journal of Hospitality and Tourism Management* 12.2 (University of Queensland. Gatton College. Centre for Hospitality and Tourism Management, Elsevier, 2005), 141–151.

9 John D. Caputo, *Deconstruction in a Nutshell: A Conversation with Jacques Derrida* (New York, Fordham University Press, 2002), 110.

3 www.welt.de/politik/deutschland/article170354347/Noch-immer-gibt-es-fast-taeglich-einen-Anschlag-auf-Asylheime.html

4 www.welt.de/debatte/kommentare/article141026268/Europa-ist-eine-Festung-und-muss-das-auch-bleiben.html

5 www.unhcr.org/news/briefing/2017/10/59f83dfe4/thousands-cameroonians-seek-refuge-nigeria.html

share property and is expected to leave. Therefore, the guest is always a guest and always in a state of limbo, except in those cases, like colonialism, where the guest comes with the power of suppression, denigration, disappropriation, dispossession and dehumanization. Otherwise, the guest is always in a state of coming and never arriving. Looking at Derrida's points from the perspective of the nation state, for example in Germany, the Netherlands or Belgium with the concepts of the "Gastarbeiter" (migrant guest workers), or in the Nordic countries "invandringsarbetarskraft" (workforce-immigration), which imported workers from Turkey, Italy, Spain and all over the Southern Hemisphere from the 1950s to 70s, this would mean that these so called "guests," who were and are still expected to leave, will forever be in a state of limbo. The scenario becomes even more complex when one thinks of other constellations, as in the case of refugees who come into a country as mostly unwanted "guests" – especially because their coming is not tied to any particular economic gain on the side of the host, or contexts of colonial dependencies. Here again the power gradient expresses itself in multifold dimensions, e.g. the colonizer as a "guest" using force to stay in the colony, the ex-colonizer using force to evict the ex-colonized from the territory of the metropolis etcetera.

The relationship between the host and the guest is conditional, and it is a thin line between being a guest or a parasite, as both exist sometimes simultaneously, side-by-side, parallel, one-after-the-other. Despite this, Derrida puts into question the limitations of national hospitality toward legal and illegal immigrants.

A C T I V

At the crux, the questions range from the micro level of what it means for S A V V Y Contemporary to be guests within a historical and social context like Wedding, to what exactly it means when circa 13% of people of voting age vote for AfD? How can the concept of hospitality be understood in our contemporary? What are the conditions that make conditional hospitality still count as hospitality? Are there possibilities of creating moments of unconditionality before they get suffocated by conditional hospitality? How does the violence of the nation state exercise hostility on its weakest citizens?

According to popular lore some regions around the world, be it Minnesota, Pakhtunistan (the Land of hospitality), African countries or the Orient are said to be most hospitable, hence such expressions like "Minnesota nice" or "Southern hospitality". Coming to think of it, hospitality holds a very important place in many cultures and their myths. In Greek mythology Zeus was the god of hospitality and one of the ways of worshipping Zeus was to be hospitable to strangers, so every passerby is said to have been invited into the family house, the stranger's feet were washed, food and

wine were offered and the stranger was made comfortable even before asking the stranger's name. From a biblical point of view, there are numerous counts of hospitality. An early one is in Genesis 19 (The Destruction of Sodom and Gomorrah), where Abraham's nephew Lot not only pleadingly beckons two angels into his house, baked unleavened bread and made them a feast, also protects them from rape by a wild mob and instead offers his two daughters to the mob in the name of hospitality:

Behold now, I have two daughters which have not known man; let me, I pray you, bring them out unto you, and do ye to them as is good in your eyes: only unto these men do nothing; for therefore came they under the shadow of my roof.¹⁰

This later saved Lot from the subsequent destruction of Sodom and Gomorrah.

If one were to take a yawning leap into modern European philosophy, even Immanuel Kant formulated outstanding legal thoughts on the subjects of 'hostility' and 'hospitality' in his treatise on international law "Perpetual Peace" of 1795:

[...] hospitality means the right of a stranger not to be treated as an enemy when he arrives on someone else's territory. One can indeed be turned away, if this can be done without causing his death, but he must not be treated with hostility, so long as he behaves in a peaceable manner in the place he happens to be in. [...] He may only claim a *right of resort*, for all men entitled to present themselves in the society of others by virtue of their right to communal possession of the earth's surface. Since the earth is a globe, they cannot disperse over and infinite, but must necessarily tolerate one another's company. And no-one originally has any greater right than anyone else to occupy any particular portion of the earth.¹¹

In this indeed astonishing position, Kant makes clear that universal hospitality is a right to humanity, and less a matter of philanthropy than of law. Despite his stressing on the temporality of the resort, the sojourn of the guest, Kant makes a cosmopolitan point against hostility and micro-space nation state mentality, and endorses a global thinking of the earth as a common space. At any rate, we are all just passers-by on this earth and thus every human existence is but temporal.

In *The law of world citizenship is to be united to conditions of universal hospitality*, Kant tries to distinguish between peacefully setting foot into a territory and asking to be accepted into that society from being

¹⁰ Genesis 19:8, Holy Bible (King James Version)

¹¹ Immanuel Kant, *Perpetual Peace: A Philosophical Sketch* (Original 1795), in Kant: *Political Writings* ed. Hans Reiss (Cambridge: Cambridge University Press, 2015), 105.

accepted into the society. Though it is not very clear as to what line he chooses there, he makes the point that hospitality means the right of a visiting foreigner not to be treated as an enemy. Kant goes as far as naming hospitality as a precondition for “perpetual peace” between nations and mankind. The ultimate point Kant tries to make in his reflections on notions of hostility and hospitality, using the spatial metaphor, is that “human beings enjoy a universal right to hospitality because they share a space, the ‘surface of the earth.’”¹²

Most right-wing organizations refer to their European cultural values – known to be remnants of Greek culture, and many of such organizations see their Judeo-Christian culture, tradition and religion at stake. What about the values of unconditional hospitality that the aforementioned models so aptly embody? What about the concepts of hospitality propagated by Immanuel Kant and others in the wake of nation state building and foundation making of modern European philosophy?

A C T V

In the diverse and heterogeneous cosmos of African philosophies, it is recurrent that hospitality is perceived as “an unconditional readiness to share,”¹³ that is giving without the pressures of expectations, or to put it in Julius Gathogo’s elegant words, “this sharing has to be social and religious in scope. In view of this, it can be simply seen as the willingness to give, to help, to assist, to love and to carry one another’s burden without necessarily putting profit or rewards as the driving force.”¹⁴ As African philosophers like G.I. Olikenyi¹⁵ and others have pointed out, the concept of hospitality stands as a backbone in many African cultures and is considered to be one of the few characteristics in African societies that have survived the 600 years of slavery, imperialism, colonialism, despotism and all sorts of technology. The complexity of hospitality in many African cultures is the marriage of African philosophies, African religions and the adopted religions of the colonizers, who, despite cruel acts in reality, preached peaceful words of God, of which hospitality was on the top of the list. And indeed hospitality could be considered a vital element in the conceptions of personhood and communality - that state of interdependence in relations, socio-political structures, consciousness and philosophies or worldviews - in many African societies, as expressed for example in Akan and Igbo philosophies. These virtues of hospitality are not only revered for strengthening the bonds between human beings in their societies, but also between the people and their collective and personal

traditional gods. It is in this line that in his aforementioned paper, Julius Gathogo expatiates on one of today’s most popular and even exploited concepts or philosophies of hospitality, which are

Unhu among the Shona of Zimbabwe; *Ubuntu* among the Nguni speakers of Southern Africa; *Utu* among the Swahili speakers of East Africa; and *Umundu* among the Kikuyu of Kenya, among others. Basically, it is both a philosophical and a religious concept that defines the individual in terms of his or her relationships with others. In the African context, it suggests that the person one is to become, by behaving with humanity, is an ancestor worthy of respect or veneration. In other words, those who uphold the principle of Ubuntu throughout their earthly lives will be rewarded or promoted in death by becoming ancestors.¹⁶

This by no way should imply any idealization of African societies, as the levels of hostility experienced by some of the most vulnerable Intra-African refugees is well known and documented – as earlier mentioned with the ongoing struggles in Cameroon.

A C T V I W H O S E L A N D H A V E I L I T O N N O W ? C O N T E M P L A T I O N S O N T H E N O T I O N S O F H O S T I P A L I T Y

This project, though departing from the national, which is Germany, though taking Derrida as a point of commencement, though citing Germany as a context of reference, is neither limited in geography, history, philosophy nor culture to these physical and conceptual locations, but it rather seeks to address concepts of hospitality in a global context. The project will situate itself within a number of “contemplation spaces” – exhibitions, performances, lectures etc. By inviting curators, artists and other thinkers to deliberate on concepts of hospitality and the triggers of hostility in hospitality – historically and in the contemporary – the project intends to create a space of exchange, mutual respect and learning. The aim hereby is not to scientifically look for answers but create spaces for reflection and pose questions that might instigate more thought processes.

T E X T Bonaventure Soh Bejeng Ndikung

12 Panu Minkkinen, *Hostility and Hospitality, in No Foundation – An Interdisciplinary Journal of Law and Justice*, No. 4 (Helsinki: University of Helsinki, Finland, 2007), 54.

13 A. Echema, *Corporate Personality in Igbo Society and the Sacrament of Reconciliation* (Frankfurt am Main: Peter Lang, 1995), 35.

14 Gathogo, Julius, *African Philosophy as Expressed in the Concepts of Hospitality and Ubuntu*, in: *Journal of Theology for Southern Africa* 130 (2008), 39.

15 G. I. Olikenyi, *African Hospitality: A Model for the Communication of the Gospel in the African Cultural Context* (Nettetal: Steyler Verlag, 2001), 102.

16 Gathogo, 12.

WORKS

01 U N T I T L E D Horsehair and wood
150×440 cm 2017 A B B A S A K H A V A N

With its dimensions adjusted so that once set into motion its sweep allows for no escape, Akhavan's mundane floor broom is made into a surreal object that references two bodies: that of a 'host' and that of a 'guest' whose expulsion is imminent. This echoes the transformation of a space from hospitable to hostile as the result of prejudicial policies and biases. The ambiguity of the broom allows it to be read as a sign of hospitality but also as a representation of hostility towards racialized, indigenous and marginalized classes. This office broom evokes the spaces where cultural xenophobia and political populism are manifested through official bureaucratic procedures. This type of broom also alludes to the precarious labour that is often all that is available to new arrivals in a country, regardless of their previous education and experience. Akhavan features the broom of janitorial workers who service corporate offices and public institutions, often invisibly and outside of office hours, with limited options for social and economic integration or mobility in their new country.

A B B A S A K H A V A N practice ranges from site-specific ephemeral installations to drawing, video, sculpture and performance. The direction of his research has been deeply influenced by the specificity of the sites where he works: the architectures that house them, the economies that surround them, and the people that frequent them. The domestic sphere, as a forked space between hospitality and hostility, has been an ongoing area of research in his practice. More recent works have shifted focus, wandering onto spaces and species just outside the home – the garden, the backyard, and other domesticated landscapes. Akhavan is the recipient of Kunstpreis Berlin (2012), the Abraaj Group Art Prize (2014), the Sobey Art Award (2015), and the Fellbach Triennial Award (2016).

02a سَمْع/مَعْنَى S A M ' A A / M A A ' S Double-sided patchwork curtains, about 280×250 cm each 2014
02b O . L E A V E S W H I L E T H E S .
W A S C O M I N G Live intervention on the opening day 2018 M O U N I R A A L S O L H

Sama'a/Maa's is a series of double-sided patchwork curtains conceived by Mounira Al Solh employing drapes frequently used in Beirut to shade houses from sunlight and to hide private spaces from indiscreet eyes of neighbours and unannounced onlookers. Each of the two curtains installed in the gallery space is embroidered with three-lettered Arabic root words, one with the pair *Malik/Lakam* (which translates King/to own) and the other one with *Raghab/Ghabar* (Desire/to vanish,

or Dust). In Arabic, three-letter word roots ascribe a base meaning that can be patterned and elaborated to create a wide variety of related words. In his chapter *The Imaginary of Letters*, Lebanese sociologist and linguist Ahmad Beydoun compares the meaning and origin of certain letters, as well as the selection of these letters and how their pronunciation generates alternative meanings. By reflecting on the malleability of root words and the nuances of different letters, Al Solh opens up the potential multiplicity of meaning at the heart of every word. The two installed drapes function as a gate and threshold to the exhibition space conjuring the two different hermeneutic paths engendered by the concept of hospitality: the grace of any gesture of welcoming and generosity, and a certain hostility towards the guest-foreigner.

The day of the opening the artist performs with her brother, as she describes: "This is a performative gesture whereby we cut onions for a few hours and let their skins fall on the floor. The cutting act carries two opposite ideas in it: its direct physical impact- such as tears in the eyes, the strong smells, reminding us of tear bombs thrown against demonstrators, chemical weapons and gas used against people and civilians until today, and mostly used for "ethnic cleansing". The other idea is about welcoming via food and hospitality, since onions may be one of the earliest cultivated crops in the world, onions also prevented thirst and could be dried and preserved for later consumption since 5000 years and more, and onions are the basis for many dishes globally speaking."

M O U N I R A A L S O L H is a multidisciplinary artist based in Lebanon and the Netherlands. She works with video and video installations, painting and drawing, embroidery, and performative gestures. Blending socially engaged art with politics and a sense of escapism, Al Solh sees irony and self-reflectivity as central to her practice. She has had solo exhibitions at Art Institute of Chicago (2018), ALT, Istanbul (2016), KW Institute for Contemporary Art, Berlin (2014), Sfeir-Semler Gallery, Beirut (2014), among others. Al Solh has participated in numerous group exhibitions including dOCUMENTA 14, Athens & Kassel (2017), 56th Venice Biennial, Italy (2015), New Museum, New York (2014), and Homeworks, Beirut (2013).

03 B I L L B O A R D S Postcards and billboards intervention in public space 2012 M E R I C A L G Ü N
Billboards are a series of works that present a selection of the inquiries found in visa application forms. The displacement of these questions, such as "Are you and your partner living in a genuine and stable partnership?" or "If you reside in a country other than your

country of origin, have you permission to return to that country?” underlines the invasiveness of the queries and, in turn, questions the questions themselves. Conceived in 2012 as a disruptive artistic intervention in public space in Sweden, *Billboards* comments on the rise of the extreme-right in Europe and the heated debate on immigration. Printed in black, sans-serif font against plain white backgrounds, the visual neutrality of the billboards sharpens the contrast between their presentation and the intrusiveness of the questions.

MERIC ALGÜN examines issues of identity, borders, bureaucracy, language and translation through appropriated and “ready-made” texts, collections and archives. In previous projects, Algün has taken as her object of inquiry never-borrowed library books; the Bible as vertical lines of text; the commonalities between the Swedish and Turkish languages; and the bureaucratic language of visa application forms. Recent exhibitions include *The Artist* at Moderna Museet Malmö (2016), *A Work of Fiction (Revisited)* at Kunstverein Freiburg, *Remember Lidice* at Edition Block, Berlin and *Where do we migrate to* at Värmlands Museum, Karlstad (all 2015).

04a “1911 ANTI CREEK - NEGRO PETITION” FROM IMMIGRATION OF NEGROES FROM THE UNITED STATES TO WESTERN CANADA 1910 – 1911 Inkjet print on archival paper 21,59 × 27,94 cm

Bowen mines her familial history and archival materials in order to expose forgotten social and political histories in the United States and Canada. *Anti-Creek Negro Petition 1911* evokes the rampant institutionalized discrimination embedded in Canada’s founding narratives. In the early twentieth century, Minister of the Interior Clifford Sifton encouraged settlement in western Canada by offering potential immigrants free land. When Oklahoma acceded into the union and subsequently passed segregation laws, many of the state’s African-American farmers moved north to escape escalating racial violence. Bowen presents a facsimile of the 233-page petition that was circulated and signed by white Canadians to protest this influx of African-American farmers. Each page is framed and displayed in a grid to reveal the bureaucratic guise through which anti-black racism and settler colonialism shaped early 20th century Canada.

DEANNA BOWEN lives and works in Toronto and is an interdisciplinary artist and educator. A descendant of the Alabama and Kentucky-born Black Prairie pioneers of Amber Valley and Campsie, Alberta, Bowen has been drawing on her family history as the central pivot of her work since the early 1990s. Her broader practice examines history, historical writing and the ways in which artistic and technological advancements impact individual and collective authorship. She was awarded a 2016 Guggenheim Fellowship in the Film-Video category for the production of *An Exoduster’s Archive*. This “expanded road movie” explores

Bowen’s maternal great-great-grandparents’ migration from the Southern US to Canada in 1908. Her work has been exhibited internationally in film festivals and museums, including the Institute of Contemporary Art at the University of Pennsylvania, Images Festival, Flux Projects, Kassel Documentary Film and Video Festival, Nasher Museum of Art at Duke University, and the Canadian Museum of Immigration, Halifax.

05a LIBRARY OF SPIRITS III – DEUTSCHLAND 68/100ml glass bottles, shelves, text In collaboration with Kerstin Renerig and 13th Fellbach Small Sculpture Triennial
05b I HAVE A SPLITTING HEAD - A CHE FROM WHICH THE FUTURE IS MADE Single channel HD video 00:04:58
2018 BANU CENNETOĞLU

Library of Spirits is a site-specific, long-term project that explores the widespread culture of home-distilling alcohol production. Each bottle contains a different alcoholic drink, labelled with the name of the person who made it, place and date of production and collection as well as the “Contact Spirit” which links collectors and sources. The work was first presented in Bucharest (*The Library of Spirits Part I*) and a second iteration, *The Library of Spirits Part II* was presented at the 10th Gwangju Biennale in 2014.

In Germany, there are tens of thousands of licensed small and medium-sized agricultural distilleries only permitted to produce small quantities due to the German Spirits Monopoly Act, which aids them with production-related subsidies. These small producers often possess distilling rights that are more than three hundred years old and have been handed down from generation to generation. The German specific spirits monopoly regulations expired at the end of 2017, which bears grave consequences for small-batch distillers. In 2016, the 13th Fellbach Small Sculpture Triennale commissioned a new iteration of the work. *The Library of Spirits Part III*, presented on the occasion of the show at SAVVY Contemporary comprises 68 “roughly non-commercial” spirits collected by Cennetoğlu and her collaborators from different regions across Germany from March 29 through April 6, 2016. Alongside the installation is “I have a splitting headache from which the future is made” (2018) is a video/slide compilation of the “mother” bottles, the original bottles containing the spirits. * This library is not for consumption.

BANU CENNETOĞLU was born in Ankara, Turkey and currently lives and works in Istanbul. Her work often takes up the aesthetics of the archive to reference public memory and contemporary culture. Recent exhibitions include Hammer Museum, Los Angeles, USA (2018); documenta 14, Athens, Greece and Kassel, Germany (2017); Fondazione Nicola Trussardi, Milan, Italy (2017); 10th Gwangju Biennale, South Korea (2014); Manifesta 8, Murcia, Spain (2010); 53rd Venice Biennale, Italy (2009); 3rd Berlin Biennale, Germany (2008); 1st Athens Biennale, Greece (2007); and 10th Istanbul Biennial, Istanbul (2007). In 2006 she

initiated BAS, a project space in Istanbul focusing on the collection and production of artists' books and printed matter. In 2016 she was a guest at the DAAD Artists-in-Berlin Program.

06 POSTCARDS FROM EUROPE

Installation of archive plates from the publication *Postcards from Europe 03/13* mounted on Lorenzo Sandoval's *I Ching* architecture 2006 – ongoing
EVA LEITOLF

In Postcards from Europe, Eva Leitolf examines how European societies relate to the European Union's external borders and the associated internal conflicts. Designed as a long-term, open-ended search for photographic evidence, the archive focuses not on the suffering of undocumented migrants, which has already been widely documented, but on the structures and procedures with which European states respond to, process and administer migration, and on the measures instituted to control the Union's external borders. Combining documentary and conceptual strategies, the artist explores the tension between what can be seen and what is left to the imagination, testing the possibilities and limits of visual representation. Since 2006, the project has taken Eva Leitolf to Spain and the Spanish exclaves of Melilla and Ceuta in Morocco, to the Hungarian border with Ukraine, to the Channel ports of Calais and Dover, to Italy and to Greece. The project is ongoing. The photographs are mounted on Lorenzo Sandoval's *I Ching* architecture.

EVA LEITOLF currently works and lives between Halle (Saale) and Chiemgau, Germany. Critical examination of image production and contextualisation is a central thread running through all of her work, which explores contested societal phenomena such as colonialism, racism and migration. She combines photography with textual elements and adopts a conceptual approach to visualise conflicts, evaluate the absent, and capture traces of xenophobia and racism. At the same time Leitolf questions the boundaries between the foreign and the familiar. Her works have been shown at international institutions including the Pinakothek der Moderne in Munich; Hamburger Kunsthalle; Kunstverein Frankfurt; Rijksmuseum, Amsterdam; and the National Gallery of Kosovo in Pristina. Publications include *Postcards from Europe 03/13* (2013), *Deutsche Bilder – eine Spurensuche* (2008), and *Rostock Ritz* (2004). She is Professor of Photography at the University of Arts and Design Burg Giebichenstein in Halle (Saale).

07 DEMYTHOLOGIZE THAT HISTORY AND PUT IT TO REST

Colonial Neighbours in conversation with Marcio Carvalho: Fragments No°3, Part 2 Installation and videos from performances with Ali Al-Fatlawi and Wathiq Al-Ameri, and Raphael Christian Etongo 2018 MARCIO CARVALHO

Fragments is a series of interventions in and out of SAVVY Contemporary's long-term archive project on German colonial history: Colonial Neighbours. Artists,

researchers and activists are invited to critically engage with colonial histories and legacies. Invited participants are asked to use the material in the Colonial Neighbours archive as a point of departure in creating a response which critically contributes to the context.

Demythologize That History and Put it to Rest aims to challenge the idea of remembrance formed by statues, monuments, street names and other Eurocentric colonial memorials and sites of remembrance in Lisbon and Berlin's public spaces. Here, statues of, for example Bismarck, as well as monuments and memorials play a similar role in the promotion of German and Portuguese colonial achievements. Lacking a present contextualization, the objects continue to overshadow the perspective and histories of African communities and their epistemological systems, and thereby commemorate a romanticized Eurocentric history at the expense of addressing the oppression of Black Africans.

The project is involved in creating and presenting artistic interventions in Lisbon and Berlin's public spaces. The aim is to demythologize the narratives around these monuments and their influence on the various aspects of public remembering and forgetting, and to counter the ways they have been shaping our present thinking, experience and imagination.

The 2nd part of *Demythologize that History and Put it to Rest* brings to SAVVY Contemporary and Colonial Neighbors archive a reflection about the project's past events and performances, in dialogue with notions of "Guesthostility" – when colonizing powers (guests) use ethnography and history (hostility) to claim a deep, fundamental understanding of colonized populations and to insert themselves into the history of their colonies. The aim is to demythologize the narratives around the Otto Von Bismarck statue and its influence on the various aspects of public remembering and forgetting, and to counter the ways they have been shaping our present thinking, experience and imagination.

MARCIO CARVALHO b. 1981 in Lagos currently lives and works between Berlin and Lisbon. Carvalho's artistic practice is primarily focused on collective technologies and practices of remembering and how they influence individual and group memory of past events. He is interested on the different modes of public commemorations, specially mnemonic signs and systems, that we engage with on a daily basis, to embody, represent and reenact specific narratives of the past. A special focus is granted to mnemonic signs and systems – monuments, statues, books, films, photographs, photo-albums, exhibits and other symbolic structures - that commemorate the influences of history on the formation of autobiographical and collective memory. He has presented his art work extensively in four different continents notably at Ravy Biennial (Cameroon), Thessaloniki Biennial (Thessaloniki), Berlin Biennial (Berlin), Curitiba Biennial (Curitiba), Gemäldegalerie (Berlin), Galeria Vermelho (São Paulo), Live Biennial (Vancouver), Tanz in August (Berlin), Steirischer Herbst Festival (Graz), Aboa Vetus & Ars Nova Museum

(Turku), 7a11d Festival (Toronto), Project Arts Centre of Contemporary Art (Dublin), Maxim Gorki Theater (Berlin).

08 3 K P R O J E C T Video installation
sound, b/n photographic prints, skateboard and
skateboard accessories 00:07:27 2013
S T E E V E B A U R A S

“The 3K project builds on reality and because of its extremely full-on discourse, it deliberately jams into it. The aim here is to initiate a reflection on racism within communities. It also shares that recurrent aim of giving the project, and therefore the discourse it propagates, an anchor – not only formally but also economically and socially. Yes, 3K stands for Ku Klux Klan, but the work is not just about the KKK. It intends to focus on the hypnotic nature of those extreme ideologies that fluctuate between eras but remain perpetually significant. In the 3K video, which oscillates between a short scene from Samuel Fuller’s 1963 film *Shock Corridor* and images of urban skateboarders (filmed in Dakar and Havana), the skaters resemble a hunting ground of a discourse in which the skateboards are the vectors and the local population are the targets. In its globality, the project is an extension of the artists photography, a proposed image, submitted to critique, giving rise to exchange.” Despite the fictional nature of Steve Bauras’ video, the work could be easily related to recent events which, for instance in Italy, have seen the election of Toni Iwobi, the first ever black Italian senator, as part of the secessionist and anti-immigration party Lega Nord.

S T E E V E B A U R A S lives and works in Paris. His work evolved in places dedicated to experimental music (or noise), which he has documented for several years. He mainly works with photography as a medium but has also produced videos and short clips such as *Wall of Death* and *Tears of Rainbow* based on his photographic work. He has traveled from Krakow to Dakar and from Chile to Montreal and exhibited internationally including the 12th Havana Biennale, 3rd Casablanca Biennale and the 10th Bamako Biennale.

09 F O R M A L I N V E S T I G A T I O N # 2 –
B E I T H A N I N A , E A S T J E R U S A L E M
From a series of 4 sculptural installations, acrylic glass,
drywall, large format print 2018 N E D A S A E E D I

The series *Formal Investigation* investigates construction sites that have been places of violence in their past history, imagining what might come out of their ruins. The first piece of the series, *Berlin-Jerusalem Strasse (#1)*, inquired into the constant state of work in progress of Jerusalem Strasse, along the same area of the former Berlin wall. East *Jerusalem-Beit Hanina(#2)*, shown at S A V V Y Contemporary, stands as a symbol of a continuing violence, extending its local and historical urgency from Germany WWII to today’s Israeli and Palestinian conflict. It evokes the violence of land dispossession, the grief of transforming the host into a ghost. Neda Saeedi’s research extends to include places such as *Doha (#3)* and *Abu Dhabi (#4)*, where violence and abuse against the immigrant labour

force and the land are routinely perpetuated performed during the building process.

N E D A S A E E D I b. 1987 in Tehran, Iran is currently based in Berlin where she studied fine art at the University of the Arts Berlin (UdK Berlin) with Hito Steyerl. Her work revolves around the body, architecture, urbanism, and historical narratives. She has exhibited at Bundeskunsthalle, Bonn; Ludlow 38, New York; and Kühlhaus, Berlin, amongst others.

10 Y E S T E R D A Y , I N T H E Y E A R S
1 8 8 6 A N D 2 0 1 7 Two-channel HD video
sound, color 00:09:48 looped 2017
S T E P H A N I E C O M I L A N G

Yesterday, In The Years 1886 and 2017 is a two-channel video projection installation. Each protagonist, José Rizal and Lourdes Lareza Müller, occupies a channel projected adjacent to one another, inhabiting the same space while remaining distinct. Rizal (1861–1896) was a Filipino nationalist, considered a national hero for his advocacy and thinking that led to the Philippine revolution against Spanish rule. He completed his book, *Noli Me Tángere (Touch Me Not)* in 1887 while living in Berlin, a book that many have credited for its proposition of nationalism and resistance to Spanish colonial rule through its formulation of the idea of an “imagined community” in the Philippines. Lourdes Lareza Müller migrated to Germany in 1968, she worked as an archivist at Berlin’s Staatsbibliothek for twenty-eight years. Müller is an active community leader in Berlin’s Filipino community and she has played a significant role helping generations of immigrants arriving in the city.

The thread that ties these two figures together is their chosen life in Berlin, away from the Philippines. The disembodied feminine narrator is unidentified but speaks from a distant future. Positioned as a third protagonist and distinctly non-human, she speaks of a connectedness through adaptation, bodies as archives, and entangled narratives of possible futurities. The role of the disembodied narrator casts a wider net of questions around mobility, rearrangement of geographic concepts of centre/periphery, and the disruption of historical linearity and continuity.

S T E P H A N I E C O M I L A N G is an artist living and working between Toronto and Berlin. She received her BFA from the Ontario College of Art & Design. Her documentary-based art practice develops narratives that look at how our understandings of mobility, capital and labour on a global scale are shaped through various cultural and social factors as is the case with her recent film *Lumapit Sa Akin, Paraiso* (2016), a science fiction documentary about Filipina migrant workers in Hong Kong. Comilang’s work has been shown at Asia Art Archive in America, New York; S.A.L.T.S., Basel; UCLA, Los Angeles; Images Festival, Toronto; Architecture Film Festival, Stockholm International Film Festival, Rotterdam Kunstverein Hildesheim Contact Festival Toronto and Art Athina in Athens, amongst others.

11 CHITEMA NE CHIRUNGU

Mixed media installation, sound 2018

TINOFIREYI ZHOU

Based on the artist's ongoing research into his Lemba (Black Jewish) heritage, *Chitema ne Chirungu* comprises a series of family photographs, excerpts from academic research and a collection of soundscapes built around the legend of Ngoma Lungundu (*The Drum that Thunders*) – a “magic” drum carried by the Lemba people that could be the Arc of the Covenant described in the Book of Exodus. According to Lemba tradition, Ngoma Lungundu fulfilled multiple roles, often used chiefly as weapon against enemies, this wooden relic is also said to have been a “container” of sacred (ritual) objects for themselves and their neighbours. It provided healing or (conversely) conjured feelings of absolute fear; rendering enemies utterly powerless, unable to move when it was “played.” The title *Chitema ne Chirungu* can be interpreted variously: from Shona it translates roughly “blackness and whiteness” (of skin). It also references two aspects of Lemba history: Early research depicts them as healers with a “reputation as men of magic and medicine” (as academic Tudor Parfitt notes), an aspect of themselves that may have been (mis)interpreted as “Chitema”/ the dark arts. Also, the Lemba were historically referred to as “white” people (“Varungu”). The title also suggests “blackness and its relationship to/with whiteness.” With this in mind, the artist interrogates “Lembanness,” the “gray area” of Jewish identity and the “christianized colonies,” producing and manipulating these separate moments to interrupt and intervene into each other.

TINOFIREYI ZHOU aka Aero5ol

is a Zimbabwean artist who uses spoken and written word, street art and sound-based interventions to interrogate the world. He explores political themes with an interest in the personal. With roots in (Zimbabwean) Hip Hop, Aero5ol approaches expression from a multidisciplinary perspective. Along with performances throughout much of Southern Africa the artist has co-curated the country's first graffiti inspired exhibition in 2013 (*AFROPOLICITY*). In 2015 Aero5ol created a vinyl archive and DJing project with journalist/writer Percy Zvomuya. He continues work on a long term research-based project around his family, who are Lemba- a nation of Black Jewish descent found in Southern Africa – exploring and building an archive of histories relating to their 2500 year journey.

12a BRING BREATH TO THE

DEATH OF ROCKS Video installation

Super 16mm transferred to HD, stereo 00:34:00 2018

LOUIS HENDERSON

“I feel this force that draws me towards the invisible doorway, and it is like a fire burning in my stiffened limbs. So I must walk through the fields of snow [...] there, to where my resting place is already prepared.”

— Édouard Glissant, *Monsieur Toussaint*, 1961

Wandering from a study of the handwritten memoirs of Toussaint Louverture in the French National Archives to

the prison cell in the Jura Mountains in which they were written, *Bring breath to the death of rocks* proposes an archaeology of the colonial history of France buried within its landscapes and institutions. Many millions of years ago the Jura was a tropical ocean; as it metamorphosed into the mountain range it is today, it left behind large sedimented layers of time, creating the strata that fold along the horizon line. If stratigraphy is the writing of strata, here we have a reading of this strata in which the fossilised history of Louverture can be brought to life through a geologic haunting. The film dramatizes the escape of Louverture's ghost from his castle prison (through the body of a young Haitian researcher) into a form of marronage and errantry within the fields of snow and a dark baroque-like cave. Through historical detournement the past is revisited in order to imagine an alternative future, and in doing so the film offers what Glissant described in the introduction to his play *Monsieur Toussaint* as “a prophetic vision of the past.” We hear an echo, a spiral retelling.

[Director/Editor: Louis Henderson. Producer: Olivier Marboeuf. Associate Producer: Cédric Walter. Assistant Producer: Jeremy Rossi. Director of Photography: Diana Vidrascu. Sound Recordist: André Fevre. Sound Mix: Jules Wysocki. Text: Various letters by Toussaint Louverture 1792 - 1803: *Monsieur Toussaint* by Édouard Glissant (1961); *Notebook of a Return to the Native Land* by Aimé Césaire (1939); *Two Orphic poems*; Music: *Leo from Infinity* by John Coltrane and Alice Coltrane (1972); *L'Orfeo, Acte III, scène 5: Possente Spirto*, Claudio Monteverdi (1607) performed by *Concerto Italiano & Rinaldo Alessandrini* (2007). Filmed on location in the Archives Nationales de France and the Chateau de Joux, February 2018. Special thanks to: Laurène Mansuy (Chateau de Joux) and Anne Rousseau (Archives Nationales).]

12b THESE LOWEST DEPTHS ,

THESE DEEPS Video installation

Super 16mm transferred to HD, CGI stereo 00:15:00

2018 LOUIS HENDERSON

“I will cross the seas in the other direction.

I, the navigator of death and hope.”

— Édouard Glissant, *Monsieur Toussaint*, 1961

Using field recordings from the Jura and Haiti and processed archival sounds, a sonic landscape is woven together with a video projection that imagines the journey made by the ghost of Louverture from the waterfalls of the Jura, through the rivers of France eventually into the Atlantic Ocean and across-away towards the Caribbean Sea. Understood as a space in between two worlds the film transitions from the material supports of rock and celluloid film to a digital liquid environment. This movement also implies a transformation between different states of being for the ghost. The sea is understood as the medium for the transmission and transformation of history, language and culture and as the dividing line between the world of the dead and the world of the living.

[Editor: Louis Henderson. Sound: João Polido Gomes. 3D Animation: Phil Cuxac]

LOUIS HENDERSON is a filmmaker looking for new ways of working with people to question our current global condition of racist capitalism and ever-present histories of the European colonial project. Henderson develops moments of co-learning through workshops and artistic collaborations that culminate in expanded forms of cinema. Most recently he co-founded a collective from Haiti, France and the UK called *The Living and the Dead Ensemble*. Focusing on theatre, cinema, poetry, song, slam and rap, they first performed a Haitian Kreyol version of Édouard Glissant's *Monsieur Toussaint* in Port-au-Prince in 2017. Henderson has shown his work at Rotterdam International Film Festival; Doc Lisboa, CPH:DOX; New York Film Festival; Centre Pompidou and Tate Britain.

13a WELCOME, GOODBYE Site specific installation 2018

13b OBOKHIAN Site specific installation 2018
VICTOR EHIKHAMENOR

Welcome, Goodbye is a site specific installation conceived by Ehikhamenor for *whose land have I lit on? Contemplations on the notion of hospitality*. It consists, as the artist writes, of "a bed – laid and inviting at eye level – but stuffed with pins, set in a white room whose walls are decked with passport sized drawings representing unidentified immigrants and their various fates. This installation poses a question, challenging the many immigration debacles faced by Africans from troubled and war-torn countries who travel through the waters of the Mediterranean and through the deathly deserts of the Sahara to seek refuge in Europe. Often times, these "émigrés" are offered hospitality, which the bed represents, but also at the same time are negated a human being status by reprehensible immigration policies of their host countries. As soon as some immigrants are rescued or arrested on the borders, the din of hospitality wears off and the immigrant totters between the reality of existing as a guest and an unwelcome pest. Previous fears resurface on the part of the host: Has the foreigner come to take away our jobs? Would his presence pose any terror to us? And the existence of the outsider in this strange land is made dire, such that, even though he was once welcomed, his host is eager to say goodbye."

For *whose land I have lit on now?* Ehikhamenor has conceived an installation for the bar area of SAVVY Contemporary, a spatial intervention relating to the architecture of the place, to the concave and convex forms of its structure, a secret alphabet of signs and an iconography suggesting hermetic cogitations for moments of conviviality. A score for practices of hospitality. *Obokhian* in Esan language, the artist's language, means welcome. As he writes: "A bar is a place of refuge like an oasis, for drinks and banter. Many times laughter, other times a small fight here and there. This can be a shrine for those immigrants who survived and made it through all debacles."

VICTOR EHIKHAMENOR is an artist whose practice encompasses painting, drawing, photography, sculpture, and installation. He is from

Edo State, the historic seat of the Benin Empire in Nigeria, and draws inspiration from the dual aesthetic and spiritual traditions which infused his upbringing, using imagery and symbolism from both traditional religion and Catholicism. Ehikhamenor produces abstract, symbolic and politically motivated works and is an award-winning writer. A 2016 Rockefeller Foundation Bellagio Fellow and 2018 Civitella Ranieri Fellow, his work has also been included in multiple group exhibitions and biennales, including the 5th Mediations Biennale in Poznan, Poland (2016); 12th Dak'art Biennale in Dakar, Senegal (2016); 56th Venice Biennale as part of the German Pavilion (2015), and the 57th Venice Biennale as part of the Nigerian Pavilion (2017).

14 IHR SEID ZU SCHWER,
ICH KANN EUCH NICHT TRAGEN
Installation 2017 ANTJE ENGELMANN

In her installation *Ihr seid zu schwer, ich kann Euch nicht tragen*, Engelmann engages with the immaterial and material heritage of her family. The installation consists of photographs and wood panels approximated to the size of a body interlaced with a personal narration of the artist. In the search for finding traces, Engelmann actively includes her family's history and heritage in the attempt to answer the question of how and whether traumas of flight and displacement (that haven't been dealt with), as well as guilt and suppression, are passed on over four generations in the form of disease patterns and bodily symptoms? One photograph shows the gallstones of her great-grandmother in the hands of her grandmother. The "story-telling stick," as Engelmann calls it, is held by the hands of the mother marked with lines of pain. It is a keepsake that her grandmother found in Austria at the age of 12 during her flight to Germany after passing through a "Schlupfstein." The lines of pain found in Engelmann work refers to the chronic medical condition Fibromyalgia her mother has been suffering for decades. In 85/90 percent of the cases of this therapy-resistant disease are suffered by women. Contemporary medical research observes this condition in relation to inherited traumata or experiences of violences in early childhood. Engelmann sees this disease as representative for the centuries-old suppression of women. For emblematic resolution of this pain she herself seeks a "Schlupfstein." "Schlupfsteine" (hatch rocks) are rocks or cliffs that are attributed a healing effect and power. They can be found above all in the vicinity of the Alps, and their use is connected with the ritual of a laborious and even painful passage reminiscent of a process of renaissance. The popular belief is that back pains and all sorts of ailments would disappear once and for all when squeezing through the opening.

ANTJE ENGELMANN lives and works in Berlin. Her films address family roots and histories, shifting between straight documentation and pre-arranged scenes. She composes personal stories, which

are then edited. She has had solo exhibitions at Galerie Wedding, Berlin; Kunstverein Heidelberg and Berlinische Galerie. Her works have also been exhibited at Kunsthalle Düsseldorf; ZKM Museum für Neue Kunst, Karlsruhe and NGBK, Berlin amongst others.

15 LIFE OF IMITATION 3 channel HD video installation, color, sound 00:12:53 2009/2018 MING WONG

Life of Imitation is inspired by a scene from the classic Hollywood melodrama by Douglas Sirk, *Imitation of Life* (1959) where a black mother meets her mixed-race daughter who has been running away from her true “identity.” This three channel version, produced for this exhibition, features three male actors from the three main ethnic groups in Singapore (Chinese, Malay and Indian) taking turns to play the black mother and her “white” daughter. Wong reworks Sirk’s pivotal scene in which the character Sarah Jane, who has abandoned her mixed-race background to pass as white, is visited for the last time by her black mother. In the tearful reunion/farewell, Sarah Jane at first is rejecting her mother and then holding her tight and weeping as her feelings take over. Ming replaces Sarah Jane and her mother with Chinese, Malay and Indian male actors from Singapore (representing the dominant racial groups in the country). The scene takes place in a hotel room, in the town where Sarah Jane is working as a chorus girl, under the assumed name of “Linda.” Despite her protestations to the contrary, she can’t pretend to her mother that she is the white woman she has been passing herself off to be. Facing a mirror, she proclaims her whiteness, but she can’t quite look at herself. In Ming’s version, none of the men are white either (nor black for that matter) and furthermore, are in drag: “passing” as women, imitating a gender not prescribed as their own. Yet, as Judith Butler has argued, we can think of drag not as an imperfect copy, but rather a performance that ‘implies that all gendering is a kind of impersonation and approximation. If this is true, it seems, there is no original or primary gender that drag imitates, but gender is a kind of imitation for which there is no original’.

MING WONG lives and works in Berlin and Singapore. Wong’s videos and installations explore the intersections of language, identity and performance. In his signature methodology, he casts himself as every character in a story – playing male and female roles as well as characters of different ages and races – and mimics various behaviours, right down to learning different languages. Though untrained as an actor, he has embarked on an artistic practice that is at once highly influenced by cinema and is in constant dialogue with measures of performativity, gender, and difference. He has exhibited, performed and screened worked internationally including at Frieze Film, London; MedienKunstVerein, Dortmund; Sydney Biennale; Martin-Gropius Bau, Berlin and Liverpool Biennale.

16 TAHLTAN TERRITORY Melton, mother of pearl and plastic buttons 2015 PETER MORIN

Peter Morin often wears a Tahltan button blanket as a part of his performance practice. In Tahltan First Nation tradition, button blankets are often affixed across the shoulders while singing and dancing at potlatch ceremonies to communicate family and clan histories, duties, rights and privileges. However, Morin emphasizes that these blankets are also witnesses who have their own lives. This button blanket awaits Morin, who will wear it as part of his collaborative performance with Aaron Wilson entitled, *Affect(ing) music: To build a ghost house on your territory*. Both Morin and Wilson will mark the encounter of histories, territories and beings around the grounds of the former crematorium with the resonance of a Tahltan hand drum, evoking the land along North America’s Northwest Coast, and the trombone, a European brass instrument, that was said to be “The Voice of God.” Following the performance during June’s Invocations, some documentation of the event will be installed in this space.

PETER MORIN is a Tahltan Nation artist, curator, and writer. In his artistic practice and curatorial work, Morin’s practice-based research investigates the impact zones that occur when indigenous cultural-based practices and western settler colonialism collide. This work is shaped by Tahltan Nation epistemological production and often takes on the form of performance interventions. In addition to his object making and performance-based practice, Morin has curated exhibitions at the Museum of Anthropology, Western Front, Bill Reid Gallery, and Burnaby Art Gallery. In 2014, Peter was long-listed for the Sobey Art Prize. Morin is an Assistant Professor at the Visual and Aboriginal Arts Department at Brandon University.

17 AUSTRIAN LANDSCAPES Mixed media installation 2018 DORIS MANINGER

Austrian Landscapes is a reflection on the artist’s country of origin, Austria: a country that became a nation only one hundred years ago, having previously been the private property of the longest and most powerful dynasty of European rulers, the Habsburgs. The piece is composed of a brown knitted, worn out, moth-eaten jacket full of holes from the 1930s, which Doris Maninger has mended in different colours over a long period of time. A bust. A dress without a body and without a head but with a structure capable of sustaining itself, which still contains the signs of past grandeur and care that generations of “guests,” halfway between subjects and citizens, have dedicated to its construction. The colours chosen are the brown of the earth and the green of the forests (which were also the colours of the first Nazi uniforms), the red of peasant clothes (and of blood), the white of innocence (and of the self-proclaimed superior); all that evokes, with its load of ambiguity, the “Heimat.” This great word of German romanticism can express a sentiment of poignant love for one’s own land but also the selfish

closure of that same land towards every supposed “invasion”; To support the “bust;” is a dark table of an austerity only slightly softened by three legs with a lion’s paw. A rug made of socks of various origins, repeatedly mended with infinite care, acts as a reminder of dark moments but also of conservation and ethics of care and re-use. A porcelain woman sits on it as a unit of measurement of “everything” that Doris tried to express. A feminine look at the world, capable of going beyond apparent differences and not projecting one’s own desires and fears onto others, that might help to indicate new paths of thought and action.

DORIS MANINGER studied painting at the Akademie der Bildenden Künste in Vienna and restoration in Rome, where she specialized in gilding and fresco. She has been living and working in Italy since 1982. In her work she uses a range of media connected by an urge to “make” and give form, driven by a process of elaboration and transformation. In 1998 she founded the Alchimia jewellery school with Lucia Massei in Florence. She has exhibited, lectured, given workshops and curated internationally in places such as Hong Kong, Tel Aviv, Bangkok and Cairo, amongst others, as well as in private and public institutions across Europe and the United States.

18 BLACK MEN IN DRESS

Photographic series, hand printed silver gelatin on ilford paper 2011 SABELO MLANGENI

Black Men in Dress comprises a series of portraits photographed at the Johannesburg and Soweto Pride, a yearly event organized by the Lesbian, Gay, Bisexual, Transgender and Intersex (LGBTI) community. These portraits remind Mlangeni of his childhood where, as he describes: “most communities had what we call ‘uSis’bhuti’. This is a term used to describe a boy who behaves like a girl. It was very common. Why then do we hate these boys when they have grown up to be men who dress as women? Why do we turn and call them names, pretending that we’ve never seen anything like it? These are some of the issues I try to bring to the foreground in the series. We tend to act like LGBTI people don’t exist, but they’re everywhere around us. The same goes for cross dressing; we see it, but don’t know how to react to it. That’s very interesting to me, because my work engages the viewer and confronts them with a part of Africa that’s usually underlit.”

As in Mlangeni’s series *Country Girls*, a dramatic sense of fashion, a performative and playful manner is explored by gay men to engage with their sense of belonging and identity. The work embodies a phenomenon of post-apartheid South Africa, engendering a deeply present rationale of identity and biopolitics, and representing a bricolages of the local and the global. In the context of *whose land have i lit on now?* Mlangeni’s photographs are addressing the concept of hospitality from the perspective of the politics of the body.

SABELO MLANGENI is a photographer whose work emerges from his engagement with the communities he documents. In 2001 Mlangeni

moved to Johannesburg where he joined the Market Photo Workshop. He won the Tollman Award for the Visual Arts in 2009 and has had solo shows at Aula der Akademie der Bildenden Künste, Vienna (2014); Goethe-Institut, Johannesburg (2013) and Iceberg Projects, Chicago (2012). Notable group exhibitions include *Public Intimacy: Art and Social Life in South Africa* at the Yerba Buena Center for the Arts, San Francisco (2014); *The Unexpected Guest*, Liverpool Biennale (2012); 9th Rencontres de Bamako African Photography Biennial in Mali (2011); and Lagos Photo Festival, Nigeria (2011).

19 PROTECT THE EUROPEAN

UNION Billboards intervention in public space and posters installation at Silent Green Kulturquartier printed on SK-Vinyl 2018

WOLFGANG TILLMANS

In the weeks before the United Kingdom European Union membership referendum, known as the Brexit referendum, Wolfgang Tillmans conceived a billboard campaign with pro-EU posters: 25 overtly political works arguing why Britain should stay in Europe and urging young voters in particular, to make sure they were registered to vote in the referendum before 7 June, 2016. The campaign was not commissioned by any institution or a private body, but voluntarily arising from the artist’s need to act on his own initiative as a citizen concerned with the consequences of the possible nationalist anti-European choice - that in fact has happened. Meanwhile on his website, where the posters are still available for download and sharing, the artist wrote: “we have reached a critical moment that could prove to be a turning point for Europe as we know and enjoy it – one that might result in a cascade of problematic consequences and political fall-out”. In the form of a billboard intervention in public space, the posters which have been conceived by Tillmans to be adaptable and have been translated to all 23 EU languages, are shown in the context of *whose land have I lit on now?* in collaboration with the German company Stroer. A series of posters are also installed in the garden area of SAVVY Contemporary. For the SAVVY iteration, the original tagline “Register by 7th June” or “Vote Remain on 23rd” has been removed.

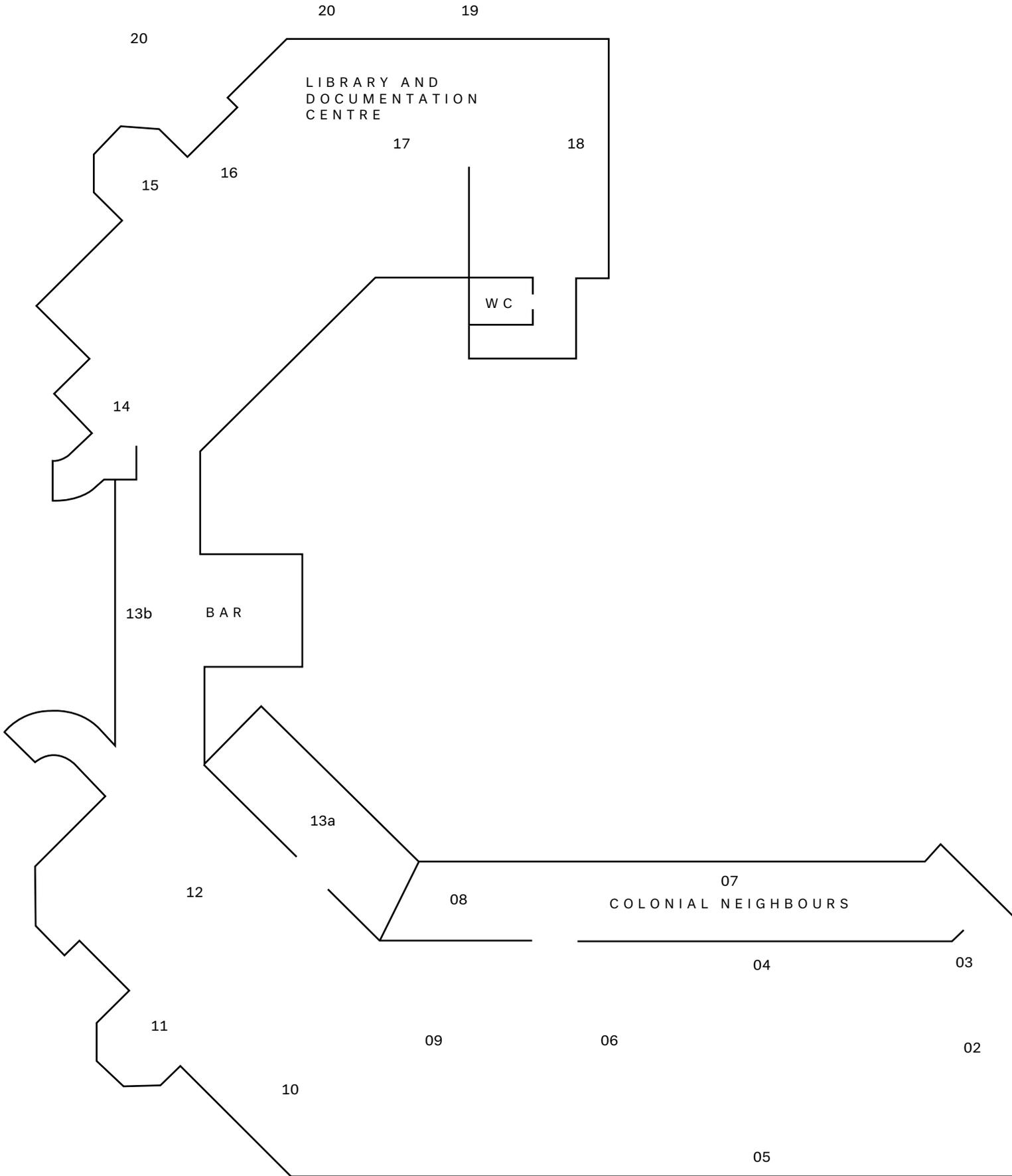
WOLFGANG TILLMANS b. 1968 in Remscheid, Germany currently lives and works in Berlin and London. In 2000, Tillmans was the first photographer and non-British artist to receive the British Turner Prize. Since the early 1990s, Tillmans’ work has been the subject of solo exhibitions at international institutions and festivals including Kunsthalle Zurich, Berlin Biennale, Manifest 10 and Moderna Museet, Stockholm, Tate Modern, London and Kunstverein Hamburg. In 2018, Tillmans has had solo exhibitions at Musée d’Art Contemporain et de Multimédias in Kinshasa, the Circle Art Gallery and GoDown Arts Centre Nairobi, Kenya. Tillmans has operated the non-profit exhibition space Between Bridges since 2006. First located in London until 2011, it reopened in Berlin in 2014.

20 B A R I G A N I G H T S Billboards intervention
in public space and photography installation at Silent
Green Kulturquartier printed on alu dibond 2018
E M E K A O K E R E K E

Bariga Nights is a photographic project set in a specific neighbourhood in Lagos. Bariga, geographically speaking, is almost at the centre of Lagos and close to popular areas like Yaba, Surulere and Maryland. However, it has a staunch reputation of home to some of the most disenfranchised of the estimated twenty-one million inhabitants of Lagos city. Emeka Okereke explains: “Bariga Nights series came in December of 2017, when during the festive period, the electricity problem (Nigeria’s most daunting problem) struck Lagos. For many days, there was no electricity. But this time, the situation was aggravated by lack of petroleum fuel as well. The problem became twofold: the people did not have electricity, neither could they purchase petroleum fuel to power their generators. It was chaos in the middle of festivities. Yet, I watched as the people of Bariga absorbed this yet-another obstacle to their lives. I was inspired by the resilience and insistence on having a joyful festive period given the situation. It was at this point that I resorted to going out at night to observe in detail how people get by in ‘darkness.’ This series is about those ‘instances of uncountable, unaccountable miracles’ that exist within every fragment of diffracted light source. It is like extracting a strand of light-dark moments from uncountable others. Strands which give a glimpse of how lives are lived in diffracted, unaccountable realities. How the eye gets accustomed to darkness such that it becomes possible to see in the dark. This too happened to me in the course of photographing. What I saw or did not see, through the lens of my camera, changed with time. I was implicated in this revelatory process of ‘un-seeing.’”

E M E K A O K E R E K E is a Nigerian visual artist and writer who lives and works between Lagos and Berlin. He is the founder and artistic director of Invisible Borders: The Trans-African Project, an artist-led initiative that addresses gaps and misconceptions posed by frontiers dividing the 54 countries of the African continent. Okereke's work oscillates between diverse media including photography, video, poetry and performative interventions with the exploration of borders and transnational artistic interventions as overarching themes. A past member of the Nigerian photography collective Depth of Field he has exhibited in biennales and art festivals - notably Lagos, Bamako, London, New York, Washington, and Barcelona. In 2015 his work was exhibited at the 56th Venice Biennale, in the context of the installation *A Trans-African Worldspace*.

FLOOR PLAN



01 UNTITLED Horsehair and wood
150×440 cm 2017 ABBAS AKHAVAN

02a *سمع/معين* SAM'AA / MAA'S Double-sided
patchwork curtains, about 280×250 cm each 2014

02b O. LEAVES WHILE THE S.
WAS COMING Live intervention on the opening
day 2018 MOUNIRA AL SOLH

03 BILLBOARDS Postcards and billboards
intervention in public space 2012 MERIC ALGÜN

04a "1911 ANTI CREEK-NEGRO
PETITION" FROM IMMIGRATION
OF NEGROES FROM THE UNITED
STATES TO WESTERN CANADA
1910 - 1911 Inkjet print on archival paper
21,59×27,94 cm

05a LIBRARY OF SPIRITS III -
DEUTSCHLAND 68/100ml glass bottles,
shelves, text In collaboration with Kerstin Renerig and
13th Fellbach Small Sculpture Triennial

05b I HAVE A SPLITTING HEAD-
ACHE FROM WHICH THE FUTURE
IS MADE Single channel HD video 00:04:58
2018 BANU CENNETOĞLU

06 POSTCARDS FROM EUROPE
Installation of archive plates from the publication
Postcards from Europe 03/13 mounted on Lorenzo
Sandoval's *Ching* architecture 2006-ongoing
EVA LEITOLF

07 DEMYTHOLOGIZE THAT
HISTORY AND PUT IT TO REST
Colonial Neighbours in conversation with Marcio
Carvalho: Fragments No°3, Part 2 Installation and
videos from performances with Ali Al-Fatlawi and
Wathiq Al-Ameri, and Raphael Christian
Etongo 2018 MARCIO CARVALHO

08 3 K PROJECT Video installation
sound, b/n photographic prints, skateboard and
skateboard accessories 00:07:27 2013
STEEVE BAURAS

09 FORMAL INVESTIGATION # 2 -
BEIT HANINA, EAST JERUSALEM
From a series of 4 sculptural installations, acrylic glass,
drywall, large format print 2018 NEDA SAEEDI

10 YESTERDAY, IN THE YEARS
1886 AND 2017 Two-channel HD video
sound, color 00:09:48 looped 2017
STEPHANIE COMILANG

11 CHITEMA NE CHIRUNGU
Mixed media installation, sound 2018
TINOFIREYI ZHOU

12a BRING BREATH TO THE
DEATH OF ROCKS Video installation
Super 16mm transferred to HD, stereo 00:34:00 2018

12b THESE LOWEST DEPTHS,
THESE DEEPS Video installation
Super 16mm transferred to HD, CGI stereo 00:15:00
2018 LOUIS HENDERSON

13a WELCOME, GOODBYE Site specific
installation 2018

13b OBOKHIAN Site specific installation 2018
VICTOR EHIKHAMENOR

14 IHR SEID ZU SCHWER,
ICH KANN EUCH NICHT TRAGEN
Installation 2017 ANTJE ENGELMANN

15 LIFE OF IMITATION 3 channel HD
video installation, color, sound 00:12:53 2009/2018
MING WONG

16 TAHLTAN TERRITORY Melton, mother
of pearl and plastic buttons 2015 PETER MORIN

17 AUSTRIAN LANDSCAPES
Mixed media installation 2018
DORIS MANINGER

18 BLACK MEN IN DRESS
Photographic series, hand printed silver gelatin on ilford
paper 2011 SABELO MLANGENI

19 PROTECT THE EUROPEAN
UNION Billboards intervention in
public space and posters installation at Silent Green
Kulturquartier printed on SK-Vinyl 2018
WOLFGANG TILLMANS

20 BARIGA NIGHTS Billboards intervention
in public space and photography installation at Silent
Green Kulturquartier printed on alu dibond 2018
EMEKA OKEREKE

EXIT
PLANTAGENSTRASSE

01

M O R E I N F O R M A T I O N

savvy-contemporary.com
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S A V V Y Contemporary – The laboratory of form-ideas is an art space, discursive platform, place for good talks, foods and drinks – a space for conviviality. S A V V Y Contemporary situates itself at the threshold of notions of the West and non-West, to understand and deconstruct them. S A V V Y Contemporary has realized a kaleidoscope of art exhibitions, performances, film screenings, lectures, concerts, readings, talks, dances. S A V V Y Contemporary has established a participatory archive on German colonial history, a performance arts documentation centre, a library, a residency program, as well as educational projects with schools. The art space engages in its neighborhood's history and socio-political realities which are entangled with the reflections and discourses of the project.

S A V V Y Contemporary is Elena Agudio Antonia Alampi Jasmina Al-Qaisi Lynhan Balatbat-Helbock Bona Bell Marleen Boschen Federica Buetti Pia Chakraverti-Wuerthwein Binta Diaw Olani Ewunnet Raisa Galofre Anna Jäger Cornelia Knoll Saskia Köbschall Kelly Krugman Nathalie Mba Bikoro António Mendes Kamila Metwaly Gwen Mitchell Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Beya Othmani Elena Quintarelli Marleen Schröder Jörg-Peter Schulze Lema Sikod Lili Somogyi Jorinde Spletstößer Marlon Van Rooyen Laura Voigt Elsa Westreicher Johanna Wild

D E S I G N Elsa Westreicher
F O N T S Grow (through a generous partnership with DINAMO Foundry, abcdinamo.com) Neutral (carvalho-bernaeu.com)
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