

# UNLEARNING THE GIVEN

Exercises in Demodernity  
and Decoloniality  
of Ideas and Knowledge



Ana Alenso: *Reshaping Consuming*, 2016

A Performative, Discursive and Corporeal Curatorial  
Framework for *The Long Night of Ideas*

Curated by Elena Agudio and  
Bonaventure Soh Bejeng Ndikung

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

*Unlearning the Given* is an event in the context of  
the forum *Menschen bewegen* (13.–15.4.2016)  
in cooperation with Auswärtiges Amt. For further  
information visit: [www.menschenbewegen2016.de](http://www.menschenbewegen2016.de)



Auswärtiges Amt



**MENSCHEN BEWEGEN**  
LANGE NACHT DER IDEEN

# Programme

14.04.2016  
18.00–00.00

- 18.00 Introduction by the curators  
*Unlearning the Given: Exercises in Demodernity and Decoloniality of Ideas and Knowledge*
- 18.10 Elsa Westreicher  
*Unveiling SAVVY Contemporary's new visual identity*
- 18.15 Natasha Ginwala  
*Four Epigrams on Unlearning*
- 18.35 Margarita Tsomou  
*Greece between West and the Rest*
- 18.55 Mriganka Madhukailya  
(desire machine collective)  
*Notebook of Geograph(ies)*
- 19.20 Balz Isler  
Performance: *Twilight*
- 20.15 Angela Melitopoulos  
*n -1*
- 20.35 Bili Bidjocka  
Performance: *Reading Lesson*
- 20.55 Gabriel Rossell-Santillan  
Performance: *Charred Perspectives: A Shadowplay with Five Voices*
- 21.30 Ida Momennejad  
*Critical epistemic practice: delinking science from the west and ideology critique through science*
- 21.45 Marina Naprushkina  
*Neue Nachbarschaft*
- 22.05 Hiwa K  
Screening: *Few Notes from an Extellectual Break*
- 22.40 Jan Nikolai Nelles and Nora Al-Badri  
*#Nefertitihack. The Other Nefertiti*
- 23.00 Natasha A. Kelly  
*Touch the Untouchable*
- 23.20 Zorka Wollny  
*Recompositions*
- 23.40 Camalo Gaskin  
*Human Birth Beyond Human Time*

15.04.2016  
00.00–06.00

- 00.00 DJ Cambel Nomi *Afropop*
- 01.00 DJ İpek İpekçioğlu *Orient-Jam*
- 02.00 DJ Lateef Soukous-Kuduru
- 03.00 DJ Grace Kelly *Afrobrazil-Latin Beats*
- 04.00 Brothers in Love *Funk-Garage-Soul*
- 05.00 Blessed Love Sound  
*Reggae-Dancehall*

## Durational

- 18.00–00.00 Ana Alenso  
*Reshaping Consuming*
- 18.00–00.00 Marinella Senatore  
Film Screening: *Unlearning*
- 18.00–06.00 Zorka Wollny  
Listening Installation:  
*Order, Composition for Factory*
- 19.00–21.00 Lerato Shadi  
*Badimo*
- 21.00–23.00 Nathalie Mba Bikoro  
*If You Fail To Cross The Rubicon*
- 22.00–00.00 Nikhil Chopra  
*Monster: Memory Drawing*

## Concept

**ON HIS DEATHBED, COPERNICUS PUBLISHED THE BOOK THAT FOUNDED MODERN ASTRONOMY. THREE CENTURIES BEFORE, ARAB SCIENTISTS MU'AYYAD AL-DIN AL-'URDI AND NASIR AL-DIN TUSI HAD COME UP WITH THE THEOREMS CRUCIAL TO THAT DEVELOPMENT. COPERNICUS USED THEIR THEOREMS BUT DID NOT CITE THE SOURCE.**

**EUROPE LOOKED IN THE MIRROR AND SAW THE WORLD.  
BEYOND THAT LAY NOTHING.**

**THE THREE INVENTIONS THAT MADE THE RENAISSANCE POSSIBLE, THE COMPASS, GUNPOWDER, AND THE PRINTING PRESS, CAME FROM CHINA. THE BABYLONIANS SCOOPED PYTHAGORAS BY FIFTEEN HUNDRED YEARS. LONG BEFORE ANYONE ELSE, THE INDIANS KNEW THE WORLD WAS ROUND AND HAD CALCULATED ITS AGE. AND BETTER THAN ANYONE ELSE, THE MAYANS KNEW THE STARS, EYES OF THE NIGHT, AND THE MYSTERIES OF TIME.**

**SUCH DETAILS WERE NOT WORTHY OF EUROPE'S ATTENTION.<sup>1</sup>**

# Concept

## THE IDEA OF INVENTING THIS WORLD

In this anecdotal and (thought-) provoking statement, Galeano essentially points out, with a keen sense of perspective, the discrepancies between what is and what it seems, real and constructed facts, what is supposed to be taught and what is taught, as well as what should be learned and what should be unlearned. With *Euro Everything*, he seeks to address the phenomena of erasure, active and passive silencing and quenching of cultures, histories and knowledges also inherent to Modernism. These phenomena are the shadows that arise from the spotlight that is shone on and that will always accompany Modernism and its aftermaths.

It is self-evident that the dominant Western and Eurocentric educational structure intimately supports racist power structures and knowledge systems, which continue to measure the progress of other cultures in terms of their »distance« from Western modernity. It is under this ideology of progress that colonialism was immediately justified, deeming certain societies not yet ready for self-rule and consigning them to the »waiting room of history«<sup>2</sup>, and this continues to be facilitated in the labelling of parts of the world as »developing«, according to their ability to impersonate Western »progress«.

Spat out in the world, we are immediately subjected to processes of learning, and slowly – unavoidably and irrevocably – moulded by social conventions, paradigms, ideologies, schemas, and by an innumerable list of acquired preconceptions that soon enough represent the skeleton of our moral system and superego. Continuing on our path of maturation along a universal qua Western educational system that has found or forced its way into almost all four corners, and nooks and crannies of the globe, we become learned subjects inserted in a perverse role-playing game as political bodies subject to capitalist endeavours and capitalism's straightjacket.

Along the line in the quest for power and progress in the sciences and humanities, economies and military, and in an effort to colonise space and time, those references and resources of civilisations, discoveries and innovations from the non-West – that paved the way to what one now calls a Western civilisation – were sacrificed, left out, disputed or deleted, and covered by other knowledge constructs and philosophies that claimed or propagated racial, humanitarian, economic, historical superiority for some kinds of human beings and not for others. These ideologies have been the pillars on which slavery, colonialism, neoliberal economies, anti-semitism, anti-islamism, racism have been built. These need to be unlearned.

## THE IDEA OF DAS VOLK

In the wake of an increased racism in Germany, and a rise in violent attacks against foreigners, especially refugees, in Europe as a whole;

At a time when we experience the rebirth or reconceptualization of nationalistic tendencies in Hungary, Poland, Denmark, France, Italy and Germany;

In the dawn of an era in which refugee homes are burnt down (according to statistics of *Kein Mensch ist Illegal* in 2015 alone 1005 arsons on refugee homes were registered, as compared to 199 in 2014, and 69 in 2013), while citizens of a »civilized« nation stand around hindering the work of the firefighters, cheering and clapping and chanting »refugees go home«, and »Wir Sind das Volk« (we are the people)<sup>3</sup>;

What about an age of refugeeeness in which refugees, like in Clausnitz, Germany, are brought to a new asylum home in a bus and met by a group of ca 100 neo-Nazis chanting »Wir sind das Volk«. Instead of the police protecting the helpless refugees, the police pulled them out using massive force and left them there at the mercy of a bunch of neo-nazis<sup>4</sup>?

Besides and beyond unlearning the construction of race, the construction of the »other« – who according to popular discourse leaves his/her home and family, walks across the desert or swims across the Mediterranean sea, succeeds in overcoming all the violent hurdles from Greece through Hungary to Germany, just to take away the jobs, wealth and rape women in Germany, one too has to unlearn that perverse concept of a unilateral »Volk«.

Despite the historical baggage the word »Volk« brings along, especially in relation to Nazi Germany, it is time to appropriate the concept of »Volk« and give it new meaning, instead of discarding it. That is unlearning. The discourse around Hans Haacke's work *Der Bevölkerung*, which is still vivid in our memories, though it was one of the most important art pieces of the 20th century has to be reconsidered 16 years after. Haacke's position with his history and with the piece in the Reichstag is very legitimate, but with 1,1 million refugees seeking for greener and safer pastures in Germany, and with 1 of 5 Germans having a »Migrationsvordergrund«, we have to change the debate, change the narrative and change perspectives. The Volk should not and never could it afford to exclude all these people. We all know that the construct of »Das Volk« as the Nazis wanted to see it was a sheer fiction. There has never been a singular, uniform, coherent or homogenous »Deutsche Volk«. Never. This construct called Deutsch/German is made up of

# Concept

the Bavarians, Preussians, Saxons, Bohemians, Danes, etc.<sup>4</sup> and today, as well as tomorrow it will mean Syrians, Iranians, Ghanians, Nigerians, Moroccans and more, including gays and lesbians, men and women, the sane and insane. The idea of a homogenous, blond and blue-eyed Aryan German too has to be unlearned. Thus unlearning is not shying away or chickening out of reality, but pointing at, deconstructing and complexifying those myths and longings of the nation state, the supreme race and other fabulations.

## THE IDEA OF UNLEARNING

Upon an invitation by the Auswärtiges Amt to participate in the *Long Night of Ideas*, S A V V Y Contemporary is proposing the challenge of *Unlearning the Given*, and of deconstructing the ideologies and connotations eminent to the constructs that frame our societies today. The proposal is unlearning as an inherent part of learning or a process of carving out space for more ideas.

With a series of performative interventions, lectures, artistic contributions from 6pm till Midnight and 6 DJ-sets from Midnight till 6am, we aim at articulating exercises of disobedience and indiscipline as an attempt and a means of decolonising the singularity of »knowledge«, challenging not only the level of the individual but also the systemic problems, and giving space to the possibility of a plurality of epistemologies. We also aim at putting a spotlight on corpoliteracy<sup>6</sup> as a form of learning, i.e. bodily knowledge, experientiality and performativity as means of unlearning, but also acquiring, enacting and disseminating knowledge. Along the very well known and resonating words and researches of Gayatri Spivak, we will focus on the fundamental process of »Unlearning one's privileges as one's loss«. She states that our privileges, whatever they may be in terms of race, class, nationality, or gender may prevent us from gaining a certain kind of Other knowledge: not simply information that we have not yet received, but the knowledge that we are not equipped to understand by reason of our social positions. To »unlearn« one's privilege is a vital step that marks the beginning of an ethical relation to the Other. On this journey, S A V V Y Contemporary engages in what Paget Henry would call the poetic power of artistic practice to un-name and re-name, de-institute and re-institute selves, lower the volume of imposed voices and un-silence suppressed voices in an effort to resolve crisis of entrapment.<sup>7</sup>

Unlearning is not forgetting, it is not deletion, cancellation nor burning off. It is writing bolder and writing anew. It is commenting and questioning. It is giving new footnotes to old and other narratives. It is the wiping off of the dust,

clearing of the grass, and cracking off the plaster that lays above the erased. Unlearning is flipping the coin and awakening the ghosts. Unlearning is looking in the mirror and seeing the world, rather than a concept of universalism that indeed purports a hegemony of knowledge.

- 1 Galeano, Eduardo. *Euro Everything*. In *Mirrors: Stories of Almost Everyone*, 2009
- 2 Chakrabarty, Dipesh. *Provincialising Europe: Postcolonial Thought and Historical Difference*, Princeton, 2000, pp. 8–10
- 3 [www.theguardian.com/world/2016/feb/21/crowd-cheers-fire-hotel-refugee-shelter-saxony-germany](http://www.theguardian.com/world/2016/feb/21/crowd-cheers-fire-hotel-refugee-shelter-saxony-germany)
- 4 [www.theguardian.com/world/2016/feb/19/mob-chanting-bus-refugees-germany-politicians](http://www.theguardian.com/world/2016/feb/19/mob-chanting-bus-refugees-germany-politicians)
- 5 [www.zeit.de/2015/44/deutsche-abstammung-migration-geschichte-mittelalter-johannes-fried](http://www.zeit.de/2015/44/deutsche-abstammung-migration-geschichte-mittelalter-johannes-fried)
- 6 with the concept of corpoliteracy I mean to contextualise the body as a platform and medium of learning, a structure or organ that acquires, stores and disseminates knowledge. This concept would imply that the body, in sync, but also independent of the brain, has the potential of memorizing and passing on/ down acquired knowledge through performativity.
- 7 Paget, Henry. *Ramabai Espinet and Indo-Caribbean Poeticism*. In *Shifting the Geography of Knowledge*.

# Participants

Elena Agudio

Elena Agudio is a Berlin based art historian (PhD), curator and writer. She is artistic co-director of SAVVY Contemporary since 2013.

In Berlin she is also artistic director of the Berlin non profit association AoN\_Platform for Art and Neuroscience, a project in collaboration with the Medical University of Charité and The School of Mind and Brain of the Humboldt University, for which she has curated projects at the former Deutsche Guggenheim (Berlin) and the Library of the Peggy Guggenheim Collection (Venice). Among the last independent curated projects: What the Tortoise murmurs to Achilles. On Laziness, Economy of Time and Productivity, Feedback Control Mode, Giving Contours to Shadows, The Ultimate Capital is the Sun. Metabolism Metabolismus in Art, Politics, Philosophie and Science, In other Words. The black market of translations - negotiating contemporary cultures. Agudio regularly publishes on Art e Dossier and has written for various publications and magazines such as Flash Art, Doppiozero, Text Revue among others.

Ana Alenso

*Reshaping Consuming*, 2016  
performance

Ana Alenso (\*1982 in Caracas, VE) is a visual artist based in Berlin, Germany. Alenso creates installations and assemblages based on found objects, sound and video. Her current work reflect the fragility of current capitalism, with a focus on the dependence on natural resources. She holds an MFA in Art in Context at the Berlin University of Arts (2015), an MFA in Media Art & Design at the Bauhaus University Weimar (2012) and a Diplom an der Armando Reveron Arts University in Venezuela (2004). Her works have been exhibited at Kinderhood & Caracas (DE), SWAB contemporary Art Fair (ES), Neues Museum Weimar (DE) ; Nietzsche-Gedächtnishalle Weimar (DE), UB Art Gallery Center of Arts Buffalo - New York (USA), Ex Teresa Arte Actual (MEX) ; Centro Cultural Matucana100 (CH) and other diverse locations in Europe.

Bili Bidjocka

*Reading Lesson*, 2016  
Lecture performance

Bili Bidjocka, widely exhibited, making his work on the road, turning the debris of urban living and its excesses into art. He participate the Venice Biennale where he was the author of the ongoing project L'écriture infinie. His work deals with issues of nationality, indeterminacy and identity, always informed by religious practices and rites from his birthplace in Cameroon. Some objects and ideas are collected on the streets to make a tribute to the hypocritical veneer over our

indebtedness to the personal services industry, while on the other hand, investigating the underscoring insidiousness of the language of the industry. His installation pieces are meant to be metaphors for loss, absence, ravishment, and renewal. Bili Bidjocka has attended numerous collectives and he has shown in the Biennale of Johannesburg (1997), Havana (1997), Biennale Dakar (2000), Taipei (2004) and Venice Biennale (inside Check List - Luanda Pop, 2007 curated by Fernando Alvim and Simon Njami); he has exhibited his works in the New Museum of Contemporary Art of New York and in the exposition Africa Remix (Düsseldorf, London, Paris, Tokyo, Johannesburg, 2005–2007). He founded and directed the contemporary Art Center Matrix Art Project in Brussels.

Nathalie Mba Bikoro

*If You Fail To Cross The Rubicon*, 2016  
performance

Bikoro is an interdisciplinary artist whose works develop projects between communities and collecting fractured narratives for social change through identity, memory, dialogue, history and multi-linguism. Creating a diverse new series of exploratory imagery, she investigates often the creolisation of identities which comment on the fractured senses of the human condition, its constructions and interrogates counter-historical narratives of speculative futures, their landscapes and of the geopolitical imaginary. The stories ironise or break the spells of 'otherness' by reconfiguring the map of the sensible by interfering with the functionality of gestures and rhythms adapted to the natural cycle of production, reproduction and submission, through the use of photography pushing its process into printmaking and etching. Her experiences of inter and cross-continental migrations developed her sensibility to cross-interculturalism and to a plurality of language which she explores in her interest to deconstructing and re-constructing mythologies of both past and present.

Nikhil Chopra

*Monster: Memory Drawing*, 2016  
performance

Nikhil Chopra's artistic practice ranges between live art, theatre, painting, photography, sculpture and installations. His performances, in large part improvised, dwell on issues such as identity, the role of autobiography, the pose and self-portraiture, reflects on the process of transformation and the part played by the duration of performance. Taking autobiographical elements as his starting point, Chopra combines everyday life and collective history; daily acts such as eating, resting, washing and dressing, but also drawing and making clothes, acquire the value of ritual, becoming an essential part of the show. Chopra's perfor-



mances on the international art scene began in 2008 on the back of a series of performances titled *Yog Raj Chitrakar: Memory Drawing Series* that first opened at Chatterjee & Lal, Mumbai. The artist was invited to contribute to *Time Crevasse* (Yokohama Triennale, Yokohama), *Chalo India!* (Mori Art Museum, Tokyo) and *Indian Highway* (Serpentine Gallery, London). In 2009 he showed his work at the Astrup Fearnley Museum Oslo, *kunstenfestivaldesarts* Brussels, and also took part in *Making Worlds* (53rd Venice Biennale) and *Marina Abramovic Presents* (Manchester International Festival, The Whitworth Gallery, Manchester). More recently in April 2012, he has returned to India after a 1 year Fellowship in Berlin at Freie Universität's International Research Center, *Interweaving Performance Cultures* and a solo exhibition at *Galleria Continua* in San Gimignano, Italy. 2013 took him back to the Manchester International Festival for a solo project where he received critical acclaim for his performance *Coal on Cotton*. In March 2014, his performance *La Perle Noire*, he painted the walls of gb agency, his Paris gallery and has just returned from the Singapore International Festival of Art with a production entitled *Give me your blood and I will give you freedom*.

Camalo Gaskin

*Human Birth Beyond Human Time*

Camalo Gaskin is founder of *Birth to Birth Talks*, a series of symposiums to bring interdisciplinary discourse about birth to the global public. She is a birth companion, symposium curator, and writer. Camalo Gaskin uses the power of storytelling to reimagine how we birth and become mothers. She launched the Talks to open public dialogue with luminaries and global thought leaders impacting maternity care worldwide. Co-Founder of *Fearless Birth California Festival* and fund to give access to birth choices for all families. She's spoken on the Pecha Kucha stage at the Institute of Contemporary Arts, London. Her life moving between London, Japan, Berlin, and California have found their way into her style and stories she shares with her daughter Gigi and son Giacomo.

Camalo is committed to transforming the way women and their partners experience birth is changing the face of birth in Berlin and beyond.

Natasha Ginwala

*4 Epigrams on Unlearning*

Natasha Ginwala is a curator, researcher, and writer. She is curatorial advisor for *documenta 14* as well as curator of *Contour Biennale 8* (2017). Recent projects include *My East is Your West* featuring Shilpa Gupta and Rashid Rana at the 56th Venice Biennale; *Mind Moves Matter* at L' appartement 22, Rabat; *Corruption...Everybody Knows* with e-flux journal, *SUPERCOMMUNITY* issue. She was a member of the artistic team for the 8th Berlin Biennale for Contemporary Art (with Juan A. Gaitán) and curated *The Museum of Rhythm* at Taipei Biennial 2012 (with Anselm Franke). From 2013–15 she led the multi-part curatorial project *Landings* presented at the Witte de With Center for Contemporary

Art, David Roberts Art Foundation, NGBK (as part of the Tagore, Pedagogy, and Contemporary Visual Cultures Network), the Stedelijk Museum Amsterdam, and other partner organizations (with Vivian Ziherl). Ginwala has written on contemporary art and culture in journals such as *The Exhibitionist*, *e-flux journal*, *Ibraaz*, *Afterall* and has contributed to numerous publications.

Balz Isler

*Twilight*, 2016

Lecture performance

The artist Balz Isler (CH) is a thinker, musician, performer and stimulator. In his multimedia installation performances he shows, overrides and translates digital data in form of video, photography, sound, clips and text in "real-time" (Paul Virilio). From private and public archives and online portals he collects his initial material according to subjective and informal criteria. These visual and acoustic fragments are rearranged to form new relations through strategies of assembly, repetition and projection. With application of voice and its digital Replica, Balz Isler communicates personal thoughts about the "world behind the world" embedded in the images. His artistic work entangles the physical and subjective experience with the flood of digital images in abstract ideas, which implicate an endlessness of subjective perception, experience and navigation.

Hiwa K

*Few Notes From An Extellectual*

Hiwa K's works, escape normative aesthetics but give a possibility of another vibration to vernacular forms, oral histories (*Chicago boys*, 2011), modes of encounter (*Cooking with Mama*, 2006) and political situations (*This lemon tastes of apple*, 2011). The repository of his references consists of stories told by family members and friends, found situations as well as everyday forms that are the products of pragmatics and necessity. His own education leaves a strong impression within his works, which are the result of a continuous critique of the art education system and the professionalization of art practice, as well as the myth of the individual artist. Consequently, many of his works are characterized by a strong collective and participatory dimension, and have to do with the process of the teaching and learning systems and an insistence on the concept of obtaining knowledge from everyday experience rather than doctrine. Hiwa K was involved in various collective exhibitions such as *La Triennale* in Paris and the "Edgware Road Project" at the Serpentine Gallery in London. His *Chicago Boys While We Were Singing They Were Dreaming* project is continuously hosted by important international institutions, such as *Alternativa Festival* in Gdansk, the *CASCO* in Utrecht, the Serpentine Gallery in London, *New Museum/ NYC*, *MACRO/Rome*, *MuHKA* and *MUSAC* in León. , he participated in the VII edition of *Manifesta* curated by Raqs Media Collective, *New Museum* in NY and *Venice Biennale 2015*.

Natasha A. Kelly  
*Touch the Untouchable*

Natasha A. Kelly has a PhD in Communication Studies and Sociology with her research focus on race and gender. Born and bred in the United Kingdom and raised in Germany, Natasha is presently the elected representative of the European Union in the Council for Integration and Migration of the Berlin Senate (2012 – 2017). She considers herself to be an “academic activist” (two important features that can be seen individually, but never separately from each other) who is rooted in the Pan-African culture of her Jamaican heritage. As an editor, author and lecturer at diverse private and state universities in Germany and Austria she uses art and performance to materialize “untouchable” phenomena like racism and sexism. This enables her to connect theory and practice and highlight the importance and necessity of the transfer-lines between politics, academia and society. Currently, she is working on and touring with two books: Firstly, she is finalizing the publication of her doctoral thesis which deals with Black knowledge production in Germany (launch: 1. June 2016, Unrast Verlag, Münster). And secondly, she is the editor of the anthology “Sisters and Souls” which is a tribute to the late Afro-German poet, academic and activist May Ayim (available through: [www.orlanda.de](http://www.orlanda.de)).

Mriganka Madhukaillya  
*Notebook of Geograph(ies), 2016*  
*Lecture performance*

Mriganka Madhukaillya is an artist, filmmaker and professor for Film and New Media at the Indian Institute of Technology Guwahati, India. Collaborating since 2004 with Sonal Jain as Desire Machine Collective, they employ film, video, photography, space and multimedia installation in his works. Assuming their name and theoretical disposition from Anti-Oedipus: Capitalism and Schizophrenia, Desire Machine Collective seeks to disrupt the neurotic symptoms that arise from constricting capitalist structures with healthier, schizophrenic cultural flows of desire and information, and confront the many forms of fascism that lead to violence and injustice through their practice, both regionally in Guwahati and around the world. Their works have been showcased at some of the major international festivals and renowned museums. Over the years, they have created alternate spaces for art practices, Periferry being the most interesting of them. It is located on a ferry, on river Brahmaputra, docked in Guwahati. Working with redundant spaces that are dysfunctional, the project has activated a disused ferry and converted it into a space for research and aims to create a public space and public domain, physical as well as virtual for critical reflections.

Angela Melitopoulos  
*n - 1*

Angela Melitopoulos realizes experimental video-essays, installations, documentaries and sound pieces and since 1985. She studied fine Arts with Nam June Paik. Her work

focuses on mnemopolitics, time, geography and collective memory in relation to electronic/digital media and documentation. Within her research projects she worked on collaborative, geo-political exhibition projects, organized seminars. Her artworks are known as examples high lightening the relation between praxis and theory but foreground invention and new formats with multi-screen works, performance and expanded cinema related formats. Her installation ‘Assemblages’, co-realized with the philosopher Maurizio Lazzarato, initiated a series of debates around Félix Guattari’s notions of the role of animism in processes of decolonizing our subjectivity. Melitopoulos’ videos and installations were awarded and shown in many international festivals, exhibitions and museums. She is teaching as a professor in the Media School of the Royal Art Academy in Copenhagen.

Ida Momennejad  
*Critical epistemic practice: delinking science from the west and ideology critique through science*

Ida Momennejad is a Postdoctoral fellow at Princeton Neuroscience Institute, Princeton University. She received her PhD from the Berlin School of Mind and Brain in Germany, a Master's degree in History and Philosophy of Science from Utrecht University in the Netherlands, and a BSc in Software Engineering from Azzahra university in Tehran-Iran (where she is from). She uses functional brain imaging and machine learning to study how we remember future intentions (prospective memory), how remembering the past influences future decisions, how change and update past models of the world in the face of new though incomplete information. She also uses behavioral experiments and network analysis to study the formation of collective memories, i.e. mnemonic convergence in small scale networks. Ida is as committed to her entanglement with science as she is to her entanglement with philosophy and art. She has collaborated with the association of Neuroesthetics since 2009, and has published and given public talks on various projects with visual artists (Ivana Franke, Azin Feyzabadi) and choreographers (Jess Curtis, Luise Wagner) and has served as a jury member of the international TADAEX (Tehran Annual Digital Art EXhibition).

Marina Naprushkina  
*Neue Nachbarschaft*

Marina Naprushkina (born 1981) is an artist whose work in media including painting, video, and installation, concentrates on power structures in nation-states, often making use of nonfiction material such as propaganda issued by governmental institutions in Belarus. Since 2007 she runs the Office for Anti-Propaganda, which participates in and organizes political actions and also publishes newspapers. Recent exhibitions include: Moscow International Biennale for Young Art, Moscow, 2012; Dear Art, Moderna Galerija Ljubljana, Ljubljana, 2012; How Much Fascism?, BAK, basis voor actuele kunst, Utrecht, 2012; and Self # Governing, KW Institute for Contemporary Art, 7th Berlin Biennale, Berlin,



2012 and Kalmar Konstmuseum, Kalmar, 2012. Naprushkina lives and works in Berlin. The New Neighborhood group, NEUE NACHBARSCHAFT in Berlin Moabit is a big non-profit community of over 400 members, with and without a refugee background. A place where people get together, where social contacts are formed, where the lives of old and new Berliners are enriched by cultural exchange and joint activities. Every evening, more than 150 people from Afghanistan, Chechnya, Iraq, Syria, etc. come together to get to know us, to learn German, to paint with us, to dance, to eat.

#### Bonaventure Ndikung

Bonaventure Soh Bejeng Ndikung (PhD) is an independent curator and biotechnologist. He is the founding director of SAVVY Contemporary and Editor-in-Chief of its journal for critical texts. He is Curator-at-Large for Adam Szymczyk's Documenta 14. Recent curatorial projects include *If You Are So Smart, Why Ain't You Rich? On the Economy of Knowledge*, Marrakesh, 2014 (P. Doutreluingne); *Giving Contours to Shadows*, Neuer Berliner Kunstverein, Gorki Theater, Gemäldegalerie, SAVVY Contemporary as well as satellites in Dakar, Johannesburg, and Nairobi, 2014 (E. Agudio, S.J.v. Rensburg); but the sea kept turning blank pages looking for history – on the state of refugeeeness, SAVVY Contemporary, 2014; the discursive program – *Wir Sind Alle Berliner: 1884-2014*, ICI Berlin, 2015 (E. Agudio, S. Kobschall, A. Jäger, S. Njami); *Satch Hoyt: Riding Celestial Vessels*, Galerie Wedding, 2015; and *Emeka Ogbogh: No Food for Lazy Man*, Galerie Wedding, 2015; *Jan-Peter ER Sonntag: Nymphae\_M Rausch Eck*, Galerie Wedding, 2016. and *Jean Pierre Bekolo: Welcome to Applied Fiction*, SAVVY Contemporary, 2016 (Katharina Narbutovic). He is co-curator with S. Ovesen of "An Age of our Own Making" for Images Biennale 2016 in Holbæk, Roskilde, and Copenhagen.

Jan Nikolai Nelles and Nora Al-Badri  
*#Nefertitihack – The Other Nefertiti*

Jan Nikolai Nelles is a multi-disciplinary artist based in Berlin.  
His artistic practice reflects on the absurdity of the human conditions. His work interferes in social infrastructures by misbehaviour performances or challenges institutions by civil disobedience. He reclaims a critical reevaluation of actual cultural commons and heritage. He graduated from Offenbach University of Art and Design in 2011. In the past he founded an independent 'project space' in Frankfurt/Main, Germany, and co-founded a photography magazine. His works were granted by several institutions: Goethe-Institute, Institut für Auslandsbeziehungen (IfA), German Federal Foreign Office and European Cultural Foundation (ECF). Since 2009 he also collaborates with Nora Al-Badri as a collective.

Nora Al-Badri is a multi-disciplinary artist with a German-Iraqi background. Her practice incorporates interventions and different mediums such as sculpture and

installation, photography and film. Her pieces deal with issues arising through hegemonic and neocolonial power structures and representations between the so called global South and North as well as with the various faces of war. Al-Badri lives and works in Berlin. She studied political sciences at Johann Wolfgang Goethe University in Frankfurt/Main and visual communications at Offenbach University of Art and Design. Her works got granted by several institutions like Goethe-Institut, Institut für Auslandsbeziehungen (IfA), German Federal Foreign Office and European Cultural Foundation (ECF). Since 2009 she also collaborates with Jan Nikolai Nelles as a collective.

Gabriel Rossell-Santillán

*Charred Perspectives – a shadowplay in five voices*

2015 – ongoing

Performance

Gabriel Rossell Santillán lives and works in Berlin, Germany and Santa Catarina Taupurie, Mexico. Rossell Santillán studied fine art at the Universidad Nacional Autónoma de México (UNAM, Mexico city), the Universidad Complutense Madrid and graduated from the University of Art Berlin (UdK) as Master Pupil of Prof. Lothar Baumgarten in 2008. He is the recipient of the DAAD Prize (2008), the NaFOG Scholarship (2009-2010) and the Karl-Hofer Studio Scholarship (2010-2012). Solo exhibitions include *Wandernde Sichtachsen nach Usumacinta*, Parrotta Contemporary Art, Stuttgart (2015) *das Licht schien in die Dunkelheit und das Dunkelheit merkte es nicht*, Kunstverein Heidelberg (2015), *La subida al Quemado*, Expo Gate, Milan (2014), *Die Schlange küsst die Taube*, Braennen, Berlin (2013) and *Seifenblase und andere Lügenmärchen*, Parrotta Contemporary Art, Stuttgart (2011). Group exhibitions include "Booster", Museum MARTa Herford, Herford (2014); *La ruta mistica*, Museo de Arte Contemporaneo de Monterrey, MARCO, Monterrey (2013); "Berlin. Status (2)", Künstlerhaus Bethanien, Berlin (2012) and *IN ANDEREN WORTEN/ IN OTHER WORDS*, NGBK & Kunstraum Kreuzberg/Bethanien, Berlin.

Marinella Senatore

*Unlearning*, 2015

Screening

Marinella Senatore lives and works in London and Paris. The video *Unlearning* is the result of a collaboration with Living Theatre in NY last year. Among quotes from Jacques Rancière, Francisco Ferrer and others, there are some from Living Theater's rare piece *Frankenstein*, showed in Venice in 1965 which Libretto was never published in english. Marinella Senatore's practice is characterized by public participation. The idea is to foster the creative power of a crowd, initiating a dialogue between history, culture and social structures. Senatore's work is to be experienced by everyone, inviting us to create a participative work in which everybody can play a role. She works with video, installation, performance, photograph and drawing. Her work, *Rosas* (2012) an Opera for the screen, involved 20.000 citizens

in Germany, Spain and UK. In 2013 the artist founded The School of Narrative Dance, a nomadic and free of charge school, focused on storytelling, based on didactic systems fostering the emancipation of the student and activating processes of self-cultivation. In 2014 she launched at Kunst Halle Sankt Gallen Estman Radio, an ongoing free podcast radio. The artist is a frequent speaker in international conferences and has been invited as guest lecturer to Guggenheim Museum, NYC; Creative Time Summit: The Curriculum, New York; Creative Time Summit: The Curriculum, Venice; Spike Island, Bristol; ICA-Institute of Contemporary Arts, London; Visible Space Project ERG, Brussels; Academy of Fine Arts, Mechelen (B) and other institutions.

Lerato Shadi  
*Badimo*, 2016  
Performance

Lerato Shadi lives and works in Berlin. She completed a BFA in Fine Art from the University of Johannesburg. In 2009 she was included in the 'The Generational: Younger Than Jesus artists directory' published by the New Museum, New York. In 2010 she was awarded a Pro Helvetia residency in Bern. In the same year she had her solo exhibition 'Mosako Wa Seipone' at GoetheOnMain in Johannesburg. From 2010 to 2012 she was a member of the Bag Factory artist studios in Johannesburg. In 2012 her work was featured at the Dak'art Biennale in Dakar, Senegal and in the III Moscow International Biennale. She is a fellow of Sommerakademie 2013 (Zentrum Paul Klee) and completed in the same year a residency program by invitation of INIVA at Hospitalfield (supported by ROSL). In 2014 she was awarded with the mart stam studio grant. In 2016 she will present a solo exhibition at the South African National Arts Festival as part of the main program for visual arts and later in the year a solo at the Johannesburg Goethe institute GoetheOnMain. Lerato Shadi explores assumptions about the Black female body and how performance, video and installation creates a space to make the body both visible and invisible. Using time, repetitive actions as well as stillness, she questions 'How does one create oneself?'

Margarita Tsomou

Margarita Tsomou is a Greek author, dramaturg, cultural worker and curator based in Berlin. Currently she is finishing her book on "Representation of the Many", in the context of the Greek Indignados movement Syntagma Square Occupation in 2011 in Athens. She is publisher of the pop-feminist magazine Missy-Magazine and writes for German newspapers and radio (f.ex., Die Zeit, taz, WDR, SWR). Her artistic collaborations and curatorial projects were shown at theatres such as Volksbühne Berlin, Hebbel am Ufer Berlin, Kampnagel Hamburg, Onassis Cultural Center Athens, Goethe-Institut Athens etc. She focuses on queer-feminism, political implications of art as well as theory of democracy and the transformation of the Greek society during the debt crisis.

Elsa Westreicher

Elsa Westreicher (b.1989, Kinshasa D.R. Kongo) is a freelance graphic designer living and working in Berlin. She graduated from Central Saint Martins College of Art and Design in 2012 and had the chance to expand her theoretical knowledge at The New School for Social Research due to a DAAD scholarship in 2013/2014. Her work oscillates between theoretical investigations and visual formalisations: she attempts to bring content and form together while remaining aware of the communicative conventions that determine and deconstruct how 'world' is made, perceived and lived. Due to these interests she has been supporting SAVVY Contemporary in developing a new visual language since 2014.

Zorka Wollny  
*Recompositions*

Zorka Wollny is an artist and composer. She earned her PhD in fine arts at the Kraków Academy of Fine Arts and is a visiting lecturer at Szczecin Art Academy. Her works function at the boundary between the theatre and visual arts and are strictly related to the architecture. She collaborates – in a director-like mode – with musicians, actors and dancers and, every time with members of local communities too. Her works were shown at the most prestigious institutions of contemporary art in Poland, moreover, she participated in international exhibitions at Institute of Contemporary Arts (ICA) in London (2014), Akademie der Künste in Berlin (2013), at the Galerie für Zeitgenössische Kunst, Leipzig (2012), Abteiberg Museum, Muenchengladbach (2012), at Turner Contemporary, Margate (2011), Museum of Contemporary Art Belgrad (2011), Carrara International Sculpture Biennale (2010), Z33, Hasselt (2010), Sainsbury Centre for Visual Arts, Norwich (2009) and Royal College of Art in London (2009). In 2007 she represented Poland at the European artists' exhibition in Brussels. She has twice held a scholarship from the Polish Ministry of Culture. In 2009 she was nominated to the Deutsche Bank Award for the best young Polish artist, and was Artist of the Year of the Arton magazine in 2010.

## DONATIONS

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