

**S P I N N I N G
T R I A N G L E S :
I G N I T I O N O F
A S C H O O L
O F D E S I G N**

DESSAU 04.01.-22.01.2019
BERLIN 24.01.-27.01.2019
KINSHASA 06.04.-14.04.2019
BERLIN 22.07.-18.08.2019
HONG KONG 08.10.-16.10.2019

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FUNDING This project is funded by the Bauhaus heute Fund of the German Federal Cultural Foundation

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WITH Sinzo Aanza Akinbode Akinbiyi Maria Isabel Alves Aouefa Amoussouvi Arjun Appadurai
Mouctar Bah Clara Lobregat Balaguer Jose Bamenikio Banka (Jonathan Bongi, Jean Kemba, Elie Mbansing,
Malaya Rita, Jean-Jacques Tankwey) Marc Berger (Schwarzdruck) Bildhauerwerkstatt im Kulturwerk des
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Colette Poupie Onoya Eliana Otta Sugata Ray Tabita Rézairé Lorenzo Sandoval Eda Sarman
Jean-Paul Sebhayyi Uwase Teren Sevea Andreas Siagian Simon Soon Juan Sossa Tau Tavengwa Ema Tavola
Katerina Teaiwa Nada Tshibwabwa Ola Uduku VorOrt Haus Dessau (Alexander Lech, Katja Petry)
We Make It (Franziska Brandt and Moritz Grünke) Dana Whabira

C O N C E P T

If the readability of a legacy were given, natural, transparent, univocal, if it did not call for and at the same time defy interpretation, we would never have anything to inherit from it. We would be affected by it as by a cause – natural or genetic. One always inherits from a secret – which says ‘read me, will you ever be able to do so?’

Jacques Derrida, *Spectres of Marx*, 1994¹

The now is a convulsion. A panicked, hyper-mediatised, hyper-shared, hyper-obscuring, hyper-real, hyper-public frenzy that grabs institutions and individuals alike. A collectivity that sees a wave of man-made problems overtake us from behind; a past over-rolling us, turning seemingly stable structures (seemingly stable at least for 1% of the world) upside down and inside out. The side effects, blind consequences of all too many masterplans and “progress”-promising initiatives and exploitations come rushing towards us, while we are all, individually and collectively, struggling to find a future, any kind of future, and a future for “all of us.”

It is in this “now” that voices talk from the past. Prophetically, with clairvoyance, spanning across centuries:

His [the Angel of History’s] face is turned towards the past. Where we see the appearance of a chain of events, he sees one single catastrophe, which unceasingly piles rubble on top of rubble and hurls it before his feet. [...] The storm drives him irresistibly into the future, to which his back is turned, while the rubble-heap before him grows sky-high. That which we call progress, is this storm.

Walter Benjamin, *On the Concept of History*, 1940²

This much cited quote by Walter Benjamin is an epiphany, a concentration of meaning-combinations from all sorts of ages and all sorts of geographies. In just a few words, he was able to describe with such intensity, accuracy and foresight, what “western” modernity does, relies on, believes in and on which myths it is built. This epiphany has many sources, but had a culmination point from which it stemmed.

It takes reference to an angel, to be more precise, to a drawing of an angel: *Angelus Novus* by Paul Klee. Conceived in 1920, it had been in Walter Benjamin’s hands for two decades and had been carefully watched. It took twenty years until the creation of a Bauhaus master, the above mentioned Paul Klee, started to “talk.”

And it is in this “now” that actions act from the past. Into the future, with possibilities, spanning across centuries:

Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith.

Walter Gropius, *Program of the Staatliche Bauhaus in Weimar*, 1919³

Those are the words of another Walter, Walter Gropius, in the founding document, also called “Manifesto,” of a school of design that would become the epitome of lived, created, loved and hated, welcomed and imposed Modernism: the Bauhaus. The typically modern “pioneering spirit,” fed on a utopian “belief” in a future of “unity,” stands in stark contrast with the dystopic vision of Walter Benjamin, where “unity” seems to be built only on one common denominator: an inescapable, linear pull and an exponentially growing “sky-high rubble-heap.”

Despite the contrast, one cannot overlook the deep connection. In fact, both utterances are affiliated. Both are children of their time, yet also father and son, mother and daughter. As mutually dependent constructs, they characterize imminent and conflictual energies that make up “Modernity” – a modernity that found its aesthetic expression in what is now known as “Modernism,” and carries these impulses in its form-taking.

We, as grand-children, no matter which part of the world we are from, were most likely born into a “Bauhaus-world.” We are its “heirs,” whether we want it or not. We can therefore neither neglect the positive achievements that the outpourings of this school

¹ Derrida, J. 2006 (1st pub. 1994), *Spectres of Marx*. Routledge. London
² Benjamin, W. 1940, *Über den Begriff der Geschichte*, *Gesammelte Schriften*, I:2. Suhrkamp Verlag, Frankfurt am Main, 1974. Translation: Dennis Redmond, 04.08.2001. www.arts.yorku.ca/soci/barent/wp-content/uploads/2008/10/benjaminconcept_of_history1.pdf

³ Gropius, W. 1919, *Program of the Staatliche Bauhaus in Weimar*. In: Wingler, H. M. 1980 (1st pub. 1978) *The Bauhaus: Weimar, Dessau, Berlin, Chicago*. MIT Press, Cambridge (Massachusetts)

created, nor deny its complicity with the destructive forces of Modernity and Modernism.⁴

But it is in this split, between these two poles, between a founding moment and a “catastrophe,” that our questioning needs to start, where we need to sharpen our ears. As “heirs,” 100 years after the founding moment, we need to listen to resonances. They are high-pitched, and low-leveled, with a nauseating base, omnipresent and unbelievably loud. Because “Bauhaus” seems to carry so many voices and pasts,⁵ seems to be everywhere and in everything, that its echoes are far from building a harmonious and clear-cut composition, which could allow for easy listening. Our “now” is pregnant with its past and populated with its many-headed and many-handed children. For better or worse. One cannot be quite sure. But it is undeniable that the Bauhaus was successful, in the sense that it fitted the “storm” “which we call progress” (Benjamin, see above.)

If we try to listen in more carefully to the founding moment, we can recognise that Walter Gropius was hitting the nerve of his time. Not only by using the kind of hyperbolic language en vogue at the beginning of the twentieth century, but also by daring a bold move that met an urgent social, political and economic need. He responded to the weighing questions that industrialization and post-war disorientation pressed on the public with the vision of an army of new practitioners that could provide solutions to rapidly changing daily lives, as well as economic challenges and solidifying modern conditions. At the core of this manifesto, and in the way the school unfolded its practice, one finds a common question: In these new conditions, how do we want to live, individually and collectively? And inevitably from there: what are the masterplans that we can propose for “a society,” as “we” envision it?

If we were to take up this founding moment and its central question, what consequences would this have in the “now,” i.e. the “now” of its heirs? How does a space like S A V V Y Contemporary–The Laboratory of Form-Ideas, with its eight years of questioning the

existing power structures and the structural racism inherent to our societies and educational systems, respond to the central question of “what kind of future, and what kind of future for ‘us,’ i.e. ‘all of us’”? How would it further its experience as a “performative” space to act against it? If we would postulate a School of Design, 100 years after the Bauhaus, from which place and through which gesture?

The answer is: From the “sky-high rubble-heap” of history. Through the gesture of spinning the triangle, flipping the hourglass; i.e. setting a seemingly stable, hierarchised form into motion, speeding it up, changing its outline, dizzying its content, challenging its conception of present, past and future.

Because we know, as others have also stated,⁶ that the starting point needs to be made beyond established structures, from scratch, with an agenda that dares to think “progress” and “future” beyond their “western” conceptions. Meaning: by leaping forwards-backwards and throwing that “sky-high rubble-heap” in front of us. Because this rubble-heap is physically real. It has not disappeared to some distant past, forever behind that “Angel of History.” It has just been consciously kept at a distance, somewhere else, somewhere “other.” It is just not located in the metropolitan centres of the geopolitical West, not where the so called “creative industries” are located, where the apparent “idea hubs” and “future labs” find their settings. The rubble-heap has been outsourced, left to be dealt with by “others”, who, in fact, are “us,” i.e. “all of us.”

Recognizing this has consequences. Let us make another Walter speak, Walter D. Mignolo:

The overarching, and necessary, concept of Coloniality/Modernity implies the need, indeed, the strong need, for building macronarratives from the perspective of coloniality. [...] Macronarratives from the perspective of coloniality are not the counterpart of world or universal history, but a radical departure from such global projects. They are neither (or at least not only) revisionist narratives nor narratives that intend to tell a different truth but, rather, narratives geared toward the search for a different logic. [...] [In order to] change the terms of the conversation as well as its content (persuaded by Trouillot’s insistence on the issue) to displace the “abstract universalism” of modern epistemology and world history, while leaning toward an alternative to totality conceived as a network of local histories and multiple local hegemonies. Without such macronarratives told

4 One may look into Junichiro Tanizaki’s essay *In Praise of Shadows*, to get an insight to the consequences in the case of Japan: “it is on occasions like this that I always think how different everything would be if we in the Orient had developed our own science. Suppose for instance that we had developed our own physics and chemistry: would not the techniques and industries based on them have taken different form, would not our myriads of everyday gadgets, our medicines, the products of our industrial art—would they not have suited our national temper better than they do? [...] If my complaints are taken for what they are, however, there can be no harm in considering how unlucky we have been, what losses we have suffered, in comparison with the Westerner. [...] We would have gone ahead very slowly, and yet it is not impossible that we would one day have discovered our own substitute for the trolley, the radio, the airplane of today.” Tanizaki, J. 1977, *In Praise of Shadows*, Leete’s Island Books, Maine. pp.7

5 cf. Bauhaus-Archiv Berlin (ed.) 2010, *bauhaus global*, Neue Bauhausbücher Band 3, Gebr. Mann Verlag, Berlin. cf. Also Bittner, R., Rhombert, K. (eds.) 2013, *Das Bauhaus in Kalkutta. Eine Begegnung kosmopolitischer Avantgarden*, Hatje Cantz Verlag, Ostfildern. cf. Also Marion von Osten 2013, *The ‘Arab village’ of Stuttgart*: “It must therefore be emphasised [...] that not only Asian influences, such as Japanese light-weight design or Muche and Itten’s interest in the Mazdanian doctrine (a Western understanding of an Eastern health movement), but also the craftsmanship and architecture of Africa had a great effect on the artistic identity of modernism. The African Chair or other objects from the Weimar phase of the Bauhaus use a distinctive design vocabulary that openly articulates that it has learned from the craftsmanship traditions of the south, and intends to continue doing so. This translation of transformation of ‘pre-modern’ vernacular design traditions into modernism itself is a somewhat neglected field of study, which will reveal many new insights in the years to come. [...] In the context of the current debate on transcultural modernity it is therefore clear that modernism does indeed have its sources, that is, it is not the invention of European artists who merely interpreted non-European art in order to challenge the canon of Western arts, as many of the theories of Primitivism have maintained. Rather the appropriation of processes of modernism first became possible in the specific context of European colonialism, which presented the infrastructure and cultural framework in which these appropriation processes became possible” pp.65

6 cf. Pedro J. S. Vieira de Oliveira and Kodwo Eshun “For Eshun, Western-centric theories can only offer a means to talk about themselves and hence to speculate on their projections of what the future could, should, or would be – a ‘research and development department within a futures industry that dreams of the prediction and control of tomorrow’” (Pedro J. S. Vieira de Oliveira, *Design at the Earview: Decolonizing Speculative Design Through Sonic Fiction*, in: *Design Issues* Vol 32 N°2, MIT Press Journals, MIT Press, Cambridge (Massachusetts). Quote by Kodwo Eshun, *Further Considerations of Afro-futurism*, CR: The New Centennial Review 3, N°2, 2003: 291)

from the historical experiences of multiple local histories (the histories of modernity/coloniality), it would be impossible to break the dead end against which modern epistemology [...] [has] framed hegemonic forms of knowledge.” [...] “Thus, the geopolitic of knowledge becomes a powerful concept [...] to legitimize border epistemologies emerging from the wounds of colonial histories, memories, and experiences.⁷

If we are to follow his argument, “macronarratives from the perspective of coloniality,” or “border-thinking,” would allow to “break the dead end” of “hegemonic forms of knowledge.” If we think this further, and think it in the realm of design, we come close to the postulate that a call for audible “border-thinking,” needs to be accompanied by a call for “border-making” to enter the stage. On its own terms.

S A V V Y Contemporary is well aware of the neo-colonial bias of the structures we live in. It has spent many years analyzing this condition and acting against it. Modernity is per se colonial (“Modernity, let me repeat, carries on its shoulders the heavy weight and responsibility of coloniality”⁸) and Modernism is therefore deeply entangled with it. The interplay between colonialism and education has been analyzed by a few, in some cases also in regards to aesthetic education⁹ as well as the connection between design and colonialism, most prominently in the field of architecture.¹⁰ The fact that “The colonies were there to be mined for their raw materials, both literally and aesthetically,”¹¹ has not reached the consciousness of the wider public in the geopolitical West yet and is still said to be “a somewhat neglected field of study,”¹² but has at least peripherally entered discussions within Design circles, and is certainly an unquestioned and lived truth in the Global South and its diasporas.

Yet, design education, discourse and practice is still largely dominated by western design principles and philosophies. Too often even the hybridity at the very core of modern design is neglected in design studies and design histories, despite efforts being made.¹³ “Border voices” are often ignored all together, and rarely enter the stage on their own terms.

But it is exactly those “border voices” that one needs to listen to with all urgency. Because indeed the “sky-high rubble-heap” has been dumped on these door-steps,

if not in these living rooms. Has been experienced on bodies, and transported into histories and stories, into philosophies and practices of everyday life.

The conclusion seems inevitable. If S A V V Y Contemporary repeats the founding moment of 1919, a school needs to be created, one that transfers border epistemologies into making.

We propose a new design school to enter the life-world, a new prototype, that can spark a new kind of knowledge transfer, capable of generating new principles, and therefore new forms of making, everyday life, and co-living.

For this to happen, we spin triangles, and flip the hourglass, we reverse geographies and turn import-export relations upside down. So the first question is: Where should such a school find its spark?

Where else than in a country where the “sky-high rubble-heap” of history has amassed millions of death of which six Millions are counted in recent Modernity alone, meaning the last twenty years (1996–2016)? We are not talking about the victims to colonialism and the transatlantic slave trade, the holocaust, or other tragedies in former decades, but about the present, knowing full well that these numbers are euphemisms, and have indeed increased in the last two years. We are talking about the Democratic Republic of the Congo, where the mining of minerals to feed our electronic apparatuses goes hand in hand with the slaughtering of an entire region of this earth, “now.”

The location we want to propose is Kinshasa, the capital of this vast country.

Here, actors of the extremely lively and thriving art and design scene will dedicate themselves to the founding of a school. A school that challenges common formats and pedagogies. From scratch, on their own terms, corresponding to their philosophies, ideas, histories and needs.

The first spinning, reversing movement takes place in Dessau, where the famous world heritage site of the Bauhaus is situated. A movable, miniature version of the iconic workshop wing appears in the city in January 2019 to spark off questions and mirrorings, as irritations and bridges. This cloned smaller brother, sister, son or daughter of the imposing father/mother-figure is in fact a “Bauhaus-Wohnmaschine” (Bauhaus living machine) – a 12 square meter home, that also includes an exhibition space. The glass facade, constructed by students of FH Hildesheim, becomes a membrane that questions the private as well as the public, the visible as well as the invisible, property laws, biases and its own history. During one month in Dessau, the “Wohnmaschine” shape-shifts, emancipates itself, re-associates itself, responds to the actors and finds new places

7 Mignolo, W. D. 2012, *Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking* (1st pub. 2000), Princeton University Press, Princeton. pp. 22

8 See 7, p. 43

9 cf. Spivak, G. C. 2013, *An Aesthetic Education in the Era of Globalization*, Harvard University Press, Cambridge. Also cf. Mudimbe, V.Y. 1994, *The Idea of Africa*, Indiana University Press, Bloomington and Indianapolis: “For the artist trained in colonial-era workshops and art schools, the curriculum there has been prescribed powerful reflexes and responses. Even in the most conservative [in the sense of conservatively “preserving” the “African spirit” of the artists] institutions, education meant a conversion, or at least an opening, to another cultural tradition. For all these artists, the organic reality of a modernity was embodied by the discourses, values, aesthetics, and exchange economy of colonialism.” p. 161

10 cf. conferences like *The Colonial Modern*, Haus der Kulturen der Welt, 23.10.–25.10.2008

11 Fiss, K. 2009, *Design in a Global Context: Envisioning Postcolonial and Transnational Possibilities*, Design Issues Vol. 25, MIT Press Journals, MIT Press, Cambridge (Massachusetts)

12 See 5, Marion von Osten

13 cf. a.o. Adamson, G., Riollo, G., Teasley S. (eds.) 2011, *Global Design History*, Routledge, London

for temporary settlement. The rummaging underbelly of this “living machine,” resonates all the way to Kinshasa, where the school finds its spark.

Here, an exchange platform for knowledge transfer between several actors from the “Global South” is initiated. During a series of workshops and a four day symposium, participants debate status quos, question solutions, talk about successes, failures, ideas, possibilities and impossibilities, while moving between presentations, walks, discussions, music and performances. Several workshops initiate further dialogues, where social and political climates, conditions of “now,” the creation for the everyday, as well as existing educational formats, are not only thought about but also acted upon through practice. In discussion rounds, a viable concept for a school of design is debated and questioned. This speculative frame creates a space in which some assumptions are clear: Such a school would not be temporal, but would last and be lived. It would be created for the context in which it emerges (Kinshasa) but would consider its furthering in other geographies, leading to the third spinning.

In this third reversal, the “school” that might as well be called an “un-school,” activates itself in Berlin at S A V V Y Contemporary–The Laboratory of Form-Ideas. From 22.07. until 18.08.2019, we make space for a “school” of design, moving along the entanglements between modernity and coloniality, questioning their repercussions for “world-making,” its obvious and less obvious masterplans. By exploring methods and practices alongside these discussions, forty participants as well as five invited guests from Kinshasa give form to this “school” progressively. Together, forms of co-living and co-creating are negotiated, and thus new conceptions of global reality proposed.

The infrastructure of studios and workshops in Berlin-Wedding and around S A V V Y Contemporary serve as a cooperative base for the participants. Every week, public lectures, or in its widest sense “contributions” are held by thinkers, practicing artists and designers like Arjun Appadurai, Olani Ewunnet, Henri Kalama, Kristina Leko, Dominique Malaquais, Lorenzo Sandoval, and many others. The “school’s” participants open and activate Van Bo Le-Mentzel’s Wohnmaschine as a space and platform for public engagement.

At the end of this long process of collective reflecting and making, the “school” finally opens its doors to the public – allowing the public to engage with the works and works-in-progress.

In order to further these questions and engage in the fourth reversing movement, a symposium and workshop structure takes place at Para Site in Hong Kong, furthering the discussions emerging in this longterm process, shifting perspectives for design practices and discourses within another, specific context.

We want the existence of this school to have far-reaching consequences: for a new kind of thinking and making, for triggering debates within design circles and beyond, for having an impact on the way design schools are run and thought about today. If one dreams far and wide, these may not be their only iteration, but just the first ones, pilote editions.

We hope to add not only our critical voice to this jubilee, to ravel not only in discussions about the Bauhaus’ relationship to coloniality, but to go beyond that. To perform an act in the “now,” conscious of this “now” and its inbred pasts, with a possibility to create from it, to propose solutions, another imaginary:

The world needs an epistemological change that will rearrange desires. Global contemporaneity requires it. (p. 2), [We need poets] capable of organizing other people’s habits (p. 6) If, however, this is only a “rearrangement of desire” of the substitution of one habit for another through pedagogical sleight-of-hand, there will be no ability to recover that discovery for a continuity of epistemological effort. We must learn to do violence to the epistemo-epistemological difference and remember that this is what education “is,” and thus keep up the work of displacing belief onto the terrain of the imagination, attempt to access the epistemic (p. 10)

Gayatri Chakravorty Spivak, *An Aesthetic Education in the Era of Globalization*, 2013¹⁴

T E X T Elsa Westreicher, 2018 (last update: 2020)

¹⁴ Spivak, G. C. 2013, *An Aesthetic Education in the Era of Globalization*, Harvard University Press, Cambridge

PROGRAMME

DESSAU

DESSAU 04.01.–22.01.2019

WITH Mouctar Bah Decolonising Design
(Luiza Prado, Pedro Oliveira)

Lamin Fofana Saskia Köbschall kReActivUM
(Katja Petry, Gabriele Schönherr) Alexander Lech
Van Bo Le-Mentzel Lambert Mousseka

Henrike Naumann Ahmet Ögüt

COOPERATORS

Hochschule Anhalt, Fachbereich Architektur und Design
VorOrt Haus Dessau DOM publishers

WOHNMASCHINE Installation by Van Bo
Le-Mentzel *B-AU 7105 / O Jalloh* dedicated to Oury
Jalloh 04.01.2019–22.01.2019 The “Wohnmaschine”
is a new tiny house created by Van Bo Le-Mentzel in the
framework of the *Spinning Triangles* project. It is a
miniature clone of the famous workshop wing of the
Dessau Bauhaus building that hides a fully functioning,
fifteen square meter apartment with an elaborate
interior design and exhibition possibilities behind its
iconic facade. A home that will shape-shift throughout
the process and accommodate several actors, while
it tours and obliges its users to playfully and actively
engage with its possibilities and impossibilities.

S A V V Y Contemporary will inhabit this space for two
weeks while in Dessau and open up its living room for
the public and students of Dessau in order to create an
“academy of the fireside”. “Wohnmaschine” is funded by
HGH Hildesheim (facade) and the IKEA foundation.

Design: Van Bo Le-Mentzel (inspired by Walter Gropius).
Construction: Noam Goldstein, Raphael Behr, Patrick Figgle.

V A N B O L E - M E N T Z E L *1977, Nongkhai,
Thailand is an architect, author (*Der Kleine Professor*,
2016) and film maker based in Berlin. He is the founder
of several initiatives dealing with the relation between
design and social participation. Known projects are his
Hartz IV furniture (2010), One Sqm House (2013), Karma
Chakhs (2013), Tinyhouse University (2015) and the
Co-Being House. His furniture and Tiny Houses were
internationally exhibited and are part of museum
collections (Vitra Design Museum, among others). His
proposal of a modular built “100€ apartment” attracted
wide attention in the real estate sector. In 2016 his first
cinema movie *3 min of Fame, Love and Peace* about an
interreligious project was released. Le-Mentzel received
a number of awards for his initiatives, the ZEIT WISSEN
Price “Mut zur Nachhaltigkeit” and Bayreuther Vorbild-
preis. His current project is the “Wohnmaschine”. He is

engaging in urban development debates with the vision
of a “Circular City,” in which social neighbourhoods,
parks and industry are set in a circular system.

R E A D I N G R O O M Selected books and objects
from the S A V V Y.doc, Colonial Neighbours Archive
and beyond 04.01.2019–22.01.2019 As an integral
part of the “academy of the fireside” that S A V V Y
Contemporary will actualize in the “Wohnmaschine” in
Dessau, we will provide books and objects that contex-
tualize the project *Spinning Triangles* as well as our
activities in Dessau and open up new questions and
connections for the public, which is very welcome to
browse and read during the opening times.

P R O T E S T A C A D E M Y Workshop with
Mouctar Bah and Alexander Lech 06.01.2019
12:00–18:00 German/English/French translation
possible For the commemoration of the 14th anniver-
sary of the murder of Oury Jalloh on 7 January 2019,
a preparation workshop will be held in the “Wohn-
maschine” at VorOrt-Haus. In this workshop, participants
engage intensively with the background of the Oury
Jalloh case and work collectively on content and design
of protest banners. The aim of the workshop is to
support the commemoration protest with precise state-
ments and impactful designs.

M O U C T A R B A H is an activist and founder of
the Initiative in Gedenken an Oury Jalloh e.V. (Initiative
in Memory of Oury Jalloh). Since the murder of Oury
Jalloh on 7 January 2005 in a police cell in Dessau,
Mouctar Bah, a friend of Oury Jalloh, has not given up
the struggle for truth. Burnt in his cell, Oury Jalloh was
cruelly murdered, but the German justice system still
denies obvious facts and has officially closed the case
in 2018. Despite strong repressions against activists
working for the initiative, they still try to reopen the case
through legal actions and continue to organise demon-
strations and investigations.

A L E X A N D E R L E C H is a communication/
Integration designer in Dessau. With a qualification in
car varnishing, he founded “BÜROHALLO” – an office
collective for communication design at the VorOrt-Haus
in Dessau, after he studied in China and the US. The
focus of the design office is mainly communication
design in the sociocultural field, as well as in activating
urban processes. Born in Bernburg, Lech is a foundation
member of VorOrt e.V. and a lecturer at the TU Braun-
schweig, Hochschule Anhalt and organizer of typo-
graphy and furniture workshops, preferably outdoors.

TRIANGULAR STORIES :

KINSHASA – PORT-AU-PRINCE – BERLIN Talk with Henrike Naumann 09.01.2019 18:30–19:30 German/English The artist takes us on a journey from Eastern German furniture stores to an experimental rave museum in Haiti and the aesthetics of power in Kinshasa.

HENRIKE NAUMANN *1984, Zwickau, GDR growing up in Eastern Germany, Henrike Naumann experienced extreme-right ideology as a predominant youth culture in the 1990's. Her work reflects on the history of the right-wing terrorism in Germany as well as on today's broad acceptance of racist ideas. She is interested in the mechanisms of radicalization and how they are linked to personal experience and youth culture. She likes to explore the friction of contrary political opinion through the ambivalence of personal aesthetic taste. In her immersive installations she combines video and sound with scenographic spaces. In recent years, she widened her focus to the global connectivity of youth cultures and the reversion of cultural othering. Recent exhibitions include *Eurotique* at Riga Biennial of Contemporary Art (LV), 2000 at Busan Biennale (KR), *Because I live here* at MMK Frankfurt and *DDR Noir* at Galerie im Turm Berlin.

146 YEARS OF THE SILENT UNIVERSITY Talk with Ahmet Öğüt 11.01.2019 18:30–19:30 English Talking through 146 years of The Silent University – from a society that encourages studies at home to a radical education platform as participatory action outside of the restrictions of migration laws, language limitations and other bureaucratic obstacles.

AHMET ÖĞÜT *1981, Diyarbakır, Turkey is a sociocultural initiator, artist and lecturer who lives and works in Berlin and Amsterdam. He is the initiator of The Silent University, which is an autonomous knowledge exchange platform by refugees and asylum seekers. Working across a variety of media, Öğüt's institutional solo exhibitions include *Bakunin's Barricade*, Kunstverein Dresden, DE (2018), *Hotel Résistance*, KOW, Berlin (2017), *No Protest Lost*, Kunsthal Charlottenborg, Copenhagen (2017), among others. Öğüt was awarded the Visible Award for the Silent University (2013); the De Volkskrant Beeldende Kunst Prijs 2011, Netherlands; and the Kunstpreis Europas Zukunft, Museum of Contemporary Art, Germany (2010). He co-represented Turkey at the 53rd Venice Biennale (2009).

CHILDREN'S BOOK HACK Workshop with SAVVY Contemporary 12.01.2019 15:00–16:30 German/English/French translation possible This workshop is an adaptation of the Crowdbook workshop that Van Bo Le-Mentzel developed as a format to experiment with participatory innovation processes: parents, educators and everyone else who is interested will learn how to hack a children's book in order to change, replace and reshape problematic

content, including obvious and not-so-obvious racisms and binaries. We will print and bind the hacked books, so that each participant can take them home. We will read excerpts to children the next day (13.01.2019, 13:00–16:00). We propose a children's workshop parallelly.

BUILDING A PLACE TOGETHER

Workshop with kReAtivUM 12.01.2019 15:00–16:30 German/English/French translation possible This workshop runs parallelly to the Children's book Hack workshop: The kids create a cosy space for the reading session on the following day. They will build a house with sticks, fabrics, wood, cork and plaster bandages and experience the meaning of building a communal space. KREATIVUM the word kReAtivUM consists of RAUM (space) and kreativ (creative), a space located in the VorOrt-Haus where Gabriele Schönherr (ecopedagogue, landscape ecologist and early age educator) and Katja Petry (ergotherapist and design student) offer various workshops for kids and adults.

YOU HAVE CONFUSED THE TRUE

AND THE REAL Listening Session with Lamin Fofana 12.01.2019 18:30–19:30 "The West is an insane asylum, a conscious and premeditated receptacle of black magic." – Fred Moten. Meditations on black life in contemporary Europe/Reflections on the rampant violent brutal un/reality of white supremacy/ How exhausting, tiresome, laborious is it to maintain this fantasy? The economy of looking and being looked at, spectacle and spectatorship, enjoyment and being enjoyed/How debilitating is the level of scrutiny and violence?

LAMIN FOFANA is an electronic producer and artist based in Berlin. His instrumental electronic music contrasts the reality of our world with what's beyond and explores questions of movement, migration, alienation, and belonging. He is from Sierra Leone, lived in Guinea, United States, and is currently based in Berlin.

SPATIAL MEDITATION ON ONE

SQUARE METER Workshop followed by breathing and basic yoga session with Lynhan Balatbat-Helbock 19.01.2019 15:00–17:00 German/English Yoga and its ties to the Bauhaus movement will be some of the core contents of a brief introduction before we try some basic exercises ourselves. How are individuals and their doings at the Bauhaus connected to practices of meditation and in what way are they linked to the different societal masterplans in different epochs? What is our current perception of practices like yoga and body cults? Through our own bodily experience we will try to open the space to actively feel ourselves and deconstruct the perception of those connections.

LYNHAN BALATBAT-HELBOCK is a Berlin based curator and researcher at SAVVY Contemporary. She is part of the participatory archive project Colonial Neighbours, dedicated to discussing silenced histories and to the decanonization of the Western gaze through objects and the stories behind

them. She received her MA in Postcolonial Cultures and Global Policy at Goldsmiths University of London. In 2017 she assisted the management for the *documenta14* radio program – *Every Time a Ear di Soun*, S A V V Y Funk. She also supported the artist Bouchra Khalili with several projects and exhibitions and most recently designed the production of Agnieszka Polska's commission for the Hamburger Bahnhof in Berlin (Preis der Nationalgalerie, September 2018 – March 2019). Lynhan is also a practicing yoga teacher and received her teaching certification through Spirit Yoga Berlin (Patricia Thielemann). She has participated in numerous workshops with Matthew Cohen, Lin Min, Max Strom and Krishnataki (Sunshine House Greece). In her own practice and teaching she seeks a more grounding momentum, the healing power of touch and creating the space to balance our hectic daily hustle.

L I C H T , L U F T U N D S O N N E !
L I F E R E F O R M , N U D I S M A N D
G E R M A N - C O L O N I A L E N T A N G L E -
M E N T S Talk with Saskia Köbschall 19.01.2019
18:30–19:30 English/Discussion also possible in
German Taking the author's personal affiliation with
the German nudist movement as a starting point,
this paper calls for more thorough examinations of the
interrelation between the colonial encounter, its philo-
sophy of racial hierarchies and the life-reform move-
ment, which so profoundly reshaped (German) ideas of
community formation based on bodily ideals and
human-nature relations. It argues that despite the
evident overlap of timing, protagonists and ideas, as
well as its noted influence on National Socialism, the
coloniality of the life-reform movement remains an
academic blind spot. If we take its colonial heritage
seriously, what are the political and ethical conse-
quences for our engagement with its legacy in our
present: be it in nudist practices, art education theories,
the Bauhaus or vegetarian diets?

S A S K I A K Ö B S C H A L L is a Berlin-born
curator, scholar and editor with a focus on de-colonial
narratives. She completed her graduate studies as a
Fulbright scholar at the New School for Social Research
anthropology department in New York City, where she
also taught at the Parsons School of Design. From 2011
to 2017 she was the manager and a curatorial team
member of S A V V Y Contemporary. She is the co-
editor of the forthcoming art education hi/stories issue
of the eJournal – Art Education Research (ZHdK) and a
recipient of the Recherchestipendium Bildende Kunst
des Berliner Senats 2018.

U N P A C K I N G G R A P H I C N O V E L S
Workshop with Lambert Mousseka and students of
Hochschule Anhalt recommended for 13–16 year olds
20.01.2019 14:00–16:00 German/English, French
and Lingala translation possible During this workshop
we will take up one of the sessions held with students
earlier this week: we will talk about and unpack the
comic *Tintin in the Congo*, deconstruct it and build our

own narratives. For more details, see the description of
the workshop for students *Comic Counterlegacies*.
L A M B E R T M O U S S E K A studied marketing
and puppeteering in Kinshasa, before he moved on
to the arts. He completed his studies at the Akademie
der Bildenden Künste Stuttgart in 2008. He is working
as a puppeteer and stage director, for the Ruhr Triennale
for instance. Among others, he has exhibited in
D.R. Congo, many other African countries, France,
Pakistan, Germany, etc., and has been engaged in several
initiatives and artist residencies. In Kinshasa, he
co-founded Espace Masolo, a space where intergenera-
tional knowledge transfer is happening in multiple
disciplines.

F O R S T U D E N T S

I M P O S S I B L E M E T H O D S Workshop for
students by Decolonising Design (Pedro Oliveira,
Luiza Prado) 11.01., 14.01., 15.01.2019 English
The act of designing produces other designs into
the world, and does so by intervening in an entangle-
ment of processes, performances, interactions,
narratives, and relations that are all context-dependent
and socio-culturally informed. In other words, we
understand the act of designing as one of producing
material discourse; notwithstanding, we argue that
the discourses produced by designed things cannot be
anything but provisional and performative. In *Impos-
sible Methods*, participants start out from a designed
artifact they are asked to bring to the session –
responding to a set of keywords or a statement given
by us beforehand – and slowly unpack the networks that
inform the existence of that object in the world, as
well as its implications in-use. This unpacking can take
the form of narrative, performance, mapping, or
anything available and/or desired; what matters is not
the hows, but the whats and the whys.

D E C O L O N I S I N G D E S I G N was founded
in 2016 by eight design researchers, artists, and acti-
vists stemming from or with ties to the Global South,
as a response to Euro- and Anglocentric socio-technical
politics and pedagogies of design as both a field
of research and praxis. As a research group and online
platform, our aim is to invite a “thinking otherwise”
about design's complicity with structural inequalities
and marginalities, in a world much shaped by Western,
Euro- and Anglocentric systems and institutions
(academia being one of them). In that sense, our group
does not aim to offer an “alternative perspective” on
design, but rather to question the very foundations upon
which the discipline was established.

P E D R O O L I V E I R A is a sound artist and
researcher. His work inquires the colonial politics
of sonic violence, and in particular the articulations
of police violence and the policing of bodies
through sound and listening practices. His current
artistic research intervenes on accent recognition
technologies within the migration and border

industry in Germany and the EU, and was the recipient of a Research Grant by the Berliner Senat in 2018. He is a founding member of Decolonising Design. L U I Z A P R A D O is an artist and researcher whose work engages with material and visual culture through the lenses of decolonial and queer theories. She is particularly interested in technologies and practices of birth control and their entanglements with colonial hierarchies of gender, race, ethnicity, class, and nationality; her current artistic research project, titled *A Topography of Excesses*, examines the transmission of indigenous and folk knowledges about herbal birth control in Brazil as a decolonizing practice of radical care. She is a founding member of Decolonising Design.

COMIC COUNTERLEGACY:
GRAPHIC NOVELS, COLONIALISM,
REPRESENTATION, AND

MODERNITY Workshop for students
by Lambert Mousseka 15.01.–18.01., 21.01.2019
10:00–16:00 German/English, French and Lingala
translation possible Colonialism is mainly defined as the sum of those principles that governed past power relationships between Europe and the colonised world. But we need to face the reality, today, that colonisation is still active in our present on many levels and is thus part of everyday “normalities:” it is present in what we read, what we eat, what we drink, how we move. In this workshop, we will actively concentrate on the decolonization of thought-actions and the formtaking it can produce. But such is not possible without talking about racism and other humiliations that are activated in the way we encounter each other, in gestures, language or in the way we conceive our environments and co-living in a space such as Germany. We will talk about these subtle, and not so subtle realities among each other and observe them in the city of Dessau, always in dialogue with the biases of modernism and modernity. To approach this complex subject, we will engage with a practice that is itself manifold: the comic. Comics are testimonies of biases, but also wishes of the societies that produce them. In the context of the D. R. Congo, where the comic scene has been vibrant for many decades, with a specific and multifaceted history, this complexity is literally drawn into the practice and connected to the colonial power, Belgium, who produced a few highly problematic representations, one of the most famous being *Tintin in the Congo*. We will start by deconstructing this specific comic, and move on to build our own narrative and characters, gliding along topics such as representation, heritage and legacy. Each student group will leave a message, a character or a dialogue, for the next one to develop further, until we will exhibit the result on the facade of the “Wohnmaschine” and propose a “Comic Counter-legacy” to the public of Dessau, before it moves on to the opening festival of 100 years of bauhaus in Berlin (Akademie der Künste).

L A M B E R T M O U S S E K A studied marketing and puppeteering in Kinshasa, before he moved on to the arts. He completed his studies at the Akademie der Bildenden Künste Stuttgart in 2008. He is working as a puppeteer and stage director, for the Ruhr Triennale for instance. Among others, he has exhibited in the D. R. Congo, many other African countries, France, Pakistan, Germany, etc., and has been engaged in several initiatives and artist residencies. In Kinshasa, he co-founded Espace Masolo, a space where intergenerational knowledge transfer is happening in multiple disciplines.

K I N S H A S A

K I N S H A S A 06.04.–14.04.2019

W I T H Sinzo Aanza Banka (Jonathan Bongji, Jean Kamba, Elie Mbansing, Malaya Rita, Jean-Jacques Tankwey) Cosmin Costinas Cheick Diallo Eddy Ekete Iviart Izamba Henri Kalama Koyo Kouoh Van Bo Le-Mentzel Lisanga Bankoko (Lema Diandandila, Mavita Kilola, Mbo Mbula, Lutadila Lukombo) Saki Mafundikwa Malaysia Design Archive Lambert Mousseka Orakle Ngoy Cedrick Nzolo Colette Poupie Onoya Eliana Otta Tabita Rézaire Simon Soon Tau Tavengwa Ema Tavola Nada Tshibwabwa Ola Uduku Jean Paul Sebuyayi Uwase Dana Whabira

C O O P E R A T O R S

Académie des Beaux-Arts de Kinshasa
Banka (Research Group on Design) KinArt Studio
Ndaku Ya La Vie Est Belle Timbela Batimbela Yo

I N T R O D U C T I O N O F T H E P R O G R A M M E

How in a world where all too many modernist master-plans have failed, do we conceive our everyday environments in order to make any kind of collective future possible at all? And through which philosophies?

Design has power. It creates our environments, our interactions, our being in the world. We form and we are formed by the externalizations of life philosophies that transpire in our spaces, objects and communicative codes. If we listen to their presences closely, we can deduce historical, political, economic, social and other forces from the materials in use, as well as their formal and aesthetic aspects. We can indeed hear the noise of the relationships of necessities, wishes, possibilities and impossibilities that define how these forms are conceived and realized. As we live in a world of constant negotiation of these relationships, we can decide to reproduce or subvert them.

Part of the process in Kinshasa is the initiation of a design research group, which is now called “Banka” – “Ba” expressing the plural in Lingala and “nka” meaning “alert/wise”, appearing for instance in everyday phrases like “Kinshasa mboka banka” (“Kinshasa, land of the alerted”). They proclaim that we need an “‘archaeology of language,’ that could bring about what is needed for the development of a decolonized vision in cultural and artistic practices on this continent and elsewhere. It is time, especially for us Africans, to take up the task to question everything around us. What does it mean to strive towards ‘Modernity,’ in a context where coloniza-

tion is rooted? A review of this word and concept is mandatory.” (From the Banka concept paper).

When we ask the question of a common future on this planet, we start from a deep concern, born from the observation that the project of “modernity” and its vision for a uniform progress, twisted by the forced hyper-productivity of our century, is a largely destructive and unequal project. Today, “modernity” is a multi-faceted and pluriform building. But whether it is the African, Asian, Antarctic, Australian, European, North or South American continent, it always carries the charge of the imbedded violence of colonial thought and practice, in its continued perpetuation. Starting from here, how can we activate a common life defying and resisting the dogmas of this “modernity” and the canon of progress that mainly profits the overdeveloped world, even by hybridizing material and immaterial cultures? How to question, rethink and literally “re-form-ulate” this modernity to spin the power relations and propose other daily realities?

It is here, from these reflections, that we want to propose a turning around, that we want to take up the gesture of the funding of a school of design as a departure, a beginning – an “ebandeli.” By which we want to ask a) what is and can be a school and b) what is and can be design and c) what is and can be the combination of both?

Is it possible to found such a school, or “unschool,” that could propose a way to share knowledges in thinking and making, to redo the power relations of contemporary modernity, by reconceptualizing our everyday? What would be its philosophy, how could it sustain itself in the long run? What form would it take?

In order to circle around these questions, a conference is held 6–9 April in Kinshasa where several perspectives, questions and potential answers encounter each other and will be debated along four central topics:

1. “Beginning in the middle of things” – a beginning with three perspectives on our contemporary condition, as well as performative discourses and a festive get-together at the artists’ residency *Ndaku* in Matonge. (6 April, Académie des Beaux-Arts and Ndaku, 15:00–03:00)
2. “Habits, Desires and Necessities” – a multi-faceted day that guides us to the profound relationships at work within objects and the histories that they communicate. (7 April, Académie des Beaux-Arts, 15:00–20:00)

3. “Educative polyphony and spaces for knowledges” – a day where multiple views and experiences in the domain of education confront each other to exchange perspectives, questions, experiences and visions. (8 April, KinArt Studio, 15:00–20:00)
4. “Mingling bodies, spatial clashes” – a day where the contributors bring us to the world of spatial conceptions – architectural ideas, their influences on our everyday life and the bodies that inhabit them, as well as urban provocations. (9 April, KinArt Studio, 15:00–20:00)

The workshops take up these thematic axes:

1. “Segregated cities, networked cities. Five things to unlearn from modernist architecture.” – on the way modernist architects and urbanists conceived city spaces and houses according to categorizations and segregations. This workshop proposes designs for “inbetween”-spaces with Van Bo Le-Mentzel at Académie des Beaux-Arts, 26–29 April.
2. “*Hechizos* and humble offerings from the Grand Marché” – where the circulation and use of objects are questioned, reinvented and enchanted in order to reflect and change attitudes and situations that the participants wish to transform around them, with Eliana Otta and Nada Tshibwabwa at Timbela Batimbela Yo, Grand Marché.
3. “Design for Impact” – on the spaces of knowledge exchanges, starting from architectural practices and design strategies with Jean Paul Sebhayyi Uwase, Jonathan Bongyi and Jean Kamba in Bon-Marché.
4. “Spirits and Matter-Bodies” – on contemporary materiality, its spirits and its relation to the human body, resulting in an engagement with ways of clothing and scenography, instigated by Lambert Mousseka, in partnership with Elie Mbansing at Espace Masolo in Ndjili.
5. “The Street as Laboratory of the Possible” – on daily activities of human life (like sleeping, sitting, eating) and the objects that sustain these activities with Cheick Diallo and Jean Jacques Tankwey at Ndaku in Matonge.

From this process will emerge a concept for a school of design, developed by the participants of the workshops and the research group Banka. This school may well become an unschool, its form and format still needs to emerge – and this is also the moment where its potential reality is thoroughly questioned: What are the possibilities of its long term and real existence, the eventual cooperation with existing entities, a form and structure that is viable? What is its form of activation, where lies its performative force? The symposium and workshops will thus be followed by a series of discussions among those interested to further these possibilities and impossibilities.

PROGRAMME

SEGREGATED CITIES, NETWORKED CITIES. FIVE THINGS TO UNLEARN FROM MODERNIST ARCHITECTURE VanBo Le-Mentzel
27.03.–29.03.2019 10:00–17:00

Modernist architects have conceived several ideas about how to organize spaces for people in the cities: Whether they were residential urban concepts or buildings designated for work. Modern architectural thinking and practice developed strategies of social and racial segregation since the beginning of industrialisation and throughout colonialism. Those decisions can be felt until today and the strategies behind them need to be unlearned. The Life-at-Home Report 2019 shows that more than 30% of people on this planet don't feel “at home” at home anymore. But what does this mean? What is the concept of “at mine”, “at ours”, “at home”? What are the places of transition between these places? Should they be taken more into consideration by architects and designers when such a high number doesn't actually feel good at home? What is the Kinshasa-experience concerning this?

VAN BO LE-MENTZEL *1977, Nongkhai, Thailand is an architect, author (*Der Kleine Professor*, 2016) and filmmaker based in Berlin. He is the founder of several initiatives dealing with the relation between design and social participation. Known projects are his Hartz IV furniture (2010), One Sqm House (2013), Karma Chakhs (2013), Tinyhouse University (2015) and the Co-Being House. His furniture and Tiny Houses were internationally exhibited and are part of museum collections (Vitra Design Museum, among others). His proposal of a modular built “100€ apartment” attracted wide attention in the real estate sector. In 2016 his first cinema movie *3 min of Fame, Love and Peace* about an interreligious project with Jews and Muslims was released. Le-Mentzel received a number of awards for his initiatives, the ZEIT WISSEN Price “Mut zur Nachhaltigkeit” and Bayreuther Vorbildpreis. His current project is the “Wohnmaschine”. He is engaging in urban development debates with the vision of a “Circular City”, in which social neighbourhoods, parks and industry are set in a circular system.

BEGINNING IN THE MIDDLE OF THINGS 06.04.2019 Académie des Beaux-Arts de Kinshasa and Nadku Ya La Vie Est Belle

KINSHASA: FREEING “DESIGN” FROM ITS WESTERN SHACKLES Saki Mafundikwa 06.04.2019 15:30–16:15

The creation of an “unschool” of design that ignites from the idea of a Bauhaus from its own time and space, as the result of its Kinshasa birthplace and origins, opens up the discussion around what design is, or should be, and emphasises the need to re-think this concept on the African continent. Afrika

cannot continue to be dictated to in terms of design. Afrika has always had “Design” but the West has always imposed what the meaning of that concept is. The time is now ripe for the decolonization of that very term. This is timely, as we witness minorities and the other in the West clamoring for the decolonization of the canon, especially on college campuses in the US, Canada, Australia and Europe. The marginalized hordes are restless and are fighting for inclusion, there has to be a shift in pedagogical approaches since the status quo is tired and just not working. As Afrikan Art influenced European artists leading to the advent of Modernism, so did Asian Art and other “non-Western” artforms – the call for the decolonization of Design is equally as wide. Students from non-Western societies are “forced” into the Western straitjacket of what “Design” is... I only emphasize the Afrikan perspective because I am Afrikan. Through still and video, I will show that Afrika has always had aesthetics. In fact, the aesthetic sense of Afrikans has always been heightened – after all, humanity itself originated on the continent – its children coined the very term.

S A K I M A F U N D I K W A *1955, Harare, Zimbabwe is the founder and director of the Zimbabwe Institute of Vigital Arts (ZIVA) a design and new media training college in Harare. He has an MFA in Graphic Design from Yale University. He returned home in 1998 to found ZIVA after working in New York City as a graphic designer, art director and design educator. His book, *Afrikan Alphabets: the Story of Writing in Afrika* was published in 2004. Besides being of historical importance, it is also the first book on Afrikan typography. It is currently out of print. His award-winning first film, *Shungu: The Resilience of a People* had its world premiere at 2009's International Documentary Film Festival Amsterdam (IDFA). Active on the international lecture circuit, he was a speaker at TED2013 in Long Beach, California. He has also run workshops for design students in Europe, the US, Central America and Afrika. He has been published widely on design and cultural issues and is currently working on a revised edition of *African Alphabets* which he hopes will be published early 2020. Saki took a two-year sabbatical, teaching design at Cornish College of the Arts in Seattle, giving lectures and running workshops at colleges around the US and Canada. He has recently returned to his home base in Harare to help ZIVA navigate the difficult economic landscape back home in Zimbabwe. He has recently keynoted the first ever Pan African Design Institute conference in Ghana.

O N H E C H I Z O S A N D H U M B L E
O F F E R I N G S (R E E N C H A N T I N G
O B J E C T S F O R D I S E N C H A N -
T I N G W O R L D S Eliana Otta
06.04.2019 16:30 – 17:05

A trajectory through her relation with objects: as the former owner of a young fashion designers shop in Lima, an artist progressively dematerializing her

practice, and as someone very influenced by traditional ways of relating with objects and materiality in Peru and Latin America. An approach to the notion of the *hechizo* object, which in Spanish means literally spell and used in the Peruvian slang for “something transformed” (hecho = made): an object adapted from existing things found at hand. How can this daily habit, which emerges out of necessity, be understood as valuable knowledge, capable to connect a possible intersection between handicrafts, design and (renewed) spiritualities?

E L I A N A O T T A *1981, Lima, Peru is an artist with a Master in Cultural Studies. She has participated in several collective projects, as the curatorial team of the Lugar de la Memoria in Peru and the artist-run space Bisagra (www.bisagra.org). She has taught at the Pontificia Universidad Católica del Perú, Corriente Alterna and Escuela Nacional de Bellas Artes. She opened the first young fashion designers shop in Lima, Pulga, and is an eternal amateur dj (aka dj flaquita). She is currently taking part in the PhD in Practice Program at the Academy of Fine Arts, Vienna.

L I F E A T T H E C O U N T E R : A B R I E F
L O O K U P O N T H E P O W E R O F
T H E I M A G E A N D T H E C O N S T R U C -
T I O N O F I M A G E S O F P O W E R
I N K I N S H A S A Sinzo Aanza 06.04.2019
17:20 – 17:55

It has often been said of Papa Wemba's song *Kaokokokorobo*, that it is representative of the spirit of Kinshasa, of the bastard situation that apparently presupposes being a Kinois. That is to say: being delivered to him*herself, with his*her imagination as the only salvation. But what this song illustrates above all, is an illusion of “pouvoir-faire” (being-able-to-do/power-making), “pouvoir-faire-faire” (being-able-to-get-done/power-making-in-order-to-make) and of “pouvoir-faire-êre” (being-able-to-do-in-order-to-be/power-making-to-be) that mirrors the creation of this city through the posture of the white frame; of colonial administration and businesses and later on through the staff of the Party-State. This all presents itself as the negation of the “pouvoir-êre” (being-able-to-be) of colonized subjects as well as those subjects forced into the project of the political party.

This intervention returns to the different ways which the Kinois revisit and reinvent in order to take back the images of “pouvoir-faire” (being-able-to-do) that were constructed by colonial and mobutist propaganda.

S I N Z O A A N Z A *1990, Goma, D.R. Congo lives and works in Kinshasa, D.R. Congo Artist, playwright and author, he has published several texts and short stories in different magazines like Gierik & NVT (Belgium) or The Chimurenga Chronic (South Africa) before publishing his first novel *Généalogie d'une banalité* (Genealogy of a Banality) in 2015. In 2017, Sinzo Aanza started the installation *Projet d'attentat contre l'image?* (Project of an Attack Against the Image?)

during a residency at WIELS, Contemporary Art Centre (Brussels). This installation, a physical narrative interrogating the construction of identities in Congo through influential objects of representation, is then exhibited at the Lyon Biennial. He also publishes theatre pieces, of which some are staged in Kinshasa. Among them *Histoire générale des murs* (General History of Walls) and *Le jour du massacre* (Day of the Massacre). Through these channels, he tries to make texts accessible and illustrates his relationship to spaces in which he places his creations, half-way between literature, installation and performance.

O P E N I N G P A R T Y Ndaku Ya La Vie est Belle in co-operation with Timbela Ba Timbela Yo Open stage, music and performances 06.04.2019 21:00
N D A K U Y A L A V I E E S T B E L L E is a space born from the desire to create a safe environment for the artists of Kinshasa. Ndaku ya La Vie Est Belle is a multidisciplinary and multi-generational place that carries out its projects with reputed artists from Kinshasa as well as professionals from development, cultural and artistic sectors. Through a rich and creative programme, as well as a space for art residencies, the artists and other actors wish to offer Kinshasa a platform where their work can be shown and valorized on a local and national scale, without forgetting the heritage on which their practices are built. Ndaku is located in the heart of Matonge, a neighborhood that is emblematic for Kinshasa and the Congo at large. Not only have many musicians, bands and orchestras emerged here, but it was also in these streets that Kasavubu held his speech of January 4, 1959, that pushed the country's independence. It is also in Matonge that one finds the *Stade du 20 Mai* (Stadium of the 20 May), built by Tata Raphael, and its multi-layered historical importance. The house itself, in which the endeavours of the collective unfolds, plays its own role, as it was the backdrop for the film *La Vie est Belle* (Life is Beautiful) with Papa Wemba. Added to this, some neighbours should be mentioned: the sculptor Freddy Tsimba, the actor Riva De Polo, and the writer Vincent Lombumbe. Continuously under construction and in conversation with the histories surrounding the house, Ndaku ya La Vie Est Belle carries many potentials and gives space for practices to unfold and be present in Kinshasa.

T I M B E L A B A T I M B E L A Y O is a collective of artists, musicians and performers, located on Zando, the Grand-Marché in Kinshasa. It was created as a structure for homeless youngsters, called "shegues." Today it has also become a communications, marketing and advisory agency, that also created its own music label. Names like Bebson de la rue, Esto Njonjo, Kin Bawuta, Nada Tshibwabwa, and Black & Faya are part of this set. The Timbela Ba Timbela Yo has also started a school of agronomy with the objective to engage the merchants of the Main Market and counteract the pollution in and by the city, and to find ecological solutions.

H A B I T S , D E S I R E S A N D N E C E S S I T I E S 07.04.2019 Académie des Beaux-Arts de Kinshasa

B O D Y T R I G G E R S : M E L A N E S I A N M A R K S , D I S R U P T I N G E M B O D I E D C O L O N I A L I S M Ema Tavola 07.04.2019 15:15 – 15:50

Ema Tavola proposes a discussion about the practice of tattooing Fijian female bodies as part of the wider Melanesian Marks revival movement. In Fiji, female tattoo practice was abolished as part of the process of British colonisation and the adoption of Christianity. It was deemed so heathen that the practice has been almost entirely erased from cultural memory. As colonised people, our body-politics are inextricably connected to the marking of the skin and the practice of Melanesian women tattooing other Melanesian women has become a form of active bodily reclamation and embodied decolonisation. Ema Tavola will deliver an illustrated lecture about this topic, with a special focus on the Papua New Guinean tattoo practitioner, Julia Mage'au Gray, who is central to the Melanesian Marks movement. Her practice links the tattoo process to movement, dance and cultural memory; she is actively marking women across the Pacific, linking the Melanesian revival practice to similar trajectories in indigenous female tattooing around the world. This is also a personal narrative, as Tavola has been tattooing her body, with the help of her friend Julia, for the past six years and last year completed her Fijian markings, covering the loins, back, chest and face.

E M A T A V O L A *1982, Suva, Fiji is an independent artist-curator who lives and works between South Auckland, Aotearoa New Zealand and Suva, Fiji. Her work focuses on Pacific social histories, tattoo/mark making, and opportunities for contemporary art to engage grassroots Pacific audiences, shift representational politics and archive the Pacific diaspora experience. Tavola works in galleries and museums throughout New Zealand and increasingly outside of the Pacific region; she is committed to curating as a mechanism for social inclusion, centralising Pacific ways of seeing, and exhibition making as a mode of decolonisation.

T E C H N O L O G I E S O F R E S I S T A N C E Cosmin Costinas 07.04.2019 16:05 – 16:40
C O S M I N C O S T I N A S *1982, Satu Mare, Romania is the Executive Director and main Curator of Para Site, Hong Kong since 2011. He was Guest Curator at the Dakar Biennale (2018), Curator at Dhaka Art Summit (2018), Co-curator of the 10th Shanghai Biennale (2014), Curator of BAK, Utrecht (2008-2011), Co-curator of the 1st Ural Industrial Biennial, Ekaterinburg (2010), and Editor of documenta 12 Magazines, Kassel (2005-2007). At Para Site, Costinas oversaw the institution's major expansion and relocation to a new home in 2015, and curated or co-curated exhibitions including: *An Opera for Animals* (2019); *A beast, a god, and a line* (toured at Dhaka Art Summit '18, TS1/The

Secretariat, Yangon, and Museum of Modern Art in Warsaw, 2018); *Soil and Stones, Souls and Songs* (toured at MCAD, Manila and Jim Thompson Art Center, Bangkok, 2016–2017); *Afterwork* (toured at ILHAM, Kuala Lumpur, 2016–2017); and *A Journal of the Plague Year* (toured at The Cube, Taipei, Arko Art Center, Seoul, and Kadist Art Foundation and The Lab, San Francisco, 2013–2015) in recent years, a.o. He co-authored the novel *Philip* (2007) and has edited and contributed his writing to numerous books, magazines, and exhibition catalogs and has taught and lectured at different universities and institutions around the world.

THE STREET AS LABORATORY
OF THE POSSIBLE Cheick Diallo
07.04.2019 17:00 – 17:35

When we think about design, we must also think about the daily activities shared and repeated in human life – like sleeping, sitting, eating, etc. From this starting point, one can wonder about the relationship between bodies, activities and objects, formed to support, guide and perhaps even contradict our daily lives. What stories, told and untold, are hidden in these objects? What – and who – are the products? Why are they represented this way? What ecosystem of production, as well as use, recycling and repair surrounds them? Would it be possible to rethink and redo them?

CHEICK DIALLLO *1960, Mali is one of those who bet on Mali. After an international career which calls for respect and admiration, he returned home in 2014, to put his art and talent at the service of his compatriots. Born in the 1960s, he went to France to study architecture in the 1990s and graduated from the École Nationale Supérieure de Création Industrielle (ENSCI), one of the most prestigious design schools in France. Although far from his native Mali, Cheick Diallo has always worked for his country by training artisans and collaborating with them for the realization of many of his works. As a true champion of craftsmanship, he makes magic by designing everyday objects through a contemporary and resolutely innovative vision. His involvement in promoting design “Made in Africa” materialized through the establishment of the Association of African Designers (ADA), of which he is president since 2004. His works can be found in permanent collections of major museums in France, England, Switzerland, Belgium and the United States.

LUBRICATE COIL ENGINE –
DECOLONIAL SUPPLICATION
Collective healing offering 60–90 min Tabita Rézairé
07.04.2019 17:50 – 19:30 French

Lubricate Coil Engine is a supplication to restore our ability to connect. While eternity is on repeat, we scroll into the void to escape our existential conditions. How do we connect? Water, the womb, dream plants and sound are retrieved as connective interfaces against manufactured amnesia.

TABITA RÉZAIRE *1989, Paris, France
The cross-dimensional practice of screens and collec-

tive offerings by Tabita Rézairé envisions network sciences – organic, electronic and spiritual – as healing technologies to serve the shift towards heart consciousness against the matrix of coloniality. Tabita is based in Cayenne, French Guyana.

EDUCATIVE POLYPHONY
AND SPACES FOR KNOWLEDGES
08.04.2019 KinArt Studio, UTEX Africa

HECHIZOS AND HUMBLE
OFFERINGS FROM THE GRAND
MARCHÉ Eliana Otta and Nada Tshibwabwa
08.04.–09.04.2019 Workshop with children

This workshop takes up the topic that Eliana Otta explored in her talk *On Hechizos and humble offerings (reenchanting objects for disenchanting worlds)*, held two days prior within the *Spinning Triangles* programme. Working together with artist Nada Tshibwabwa, the two practitioners will work with children and teenagers, living on and with the Grand Marché in Kinshasa. Discussing the objects that surround them, the participants will rethink and reinvent them, give them second lives and powers, inventing protective spells, and making masks.

ELIANA OTTA see 06.04.2019
NADA TSHIBWABWA *1990 is an artist and musician, living and working in Kinshasa. A large part of his practice involves working with found materials from the streets of Kinshasa. In long and continuous walks, he gathers objects to make masks, robots, or costumes for performances. His work implicitly demonstrates and transfers the violence inherent in contemporary power relations, entangled with his own biography. After having to leave Lubumbashi at a young age, he found a new home with the Timbela Batimbela Yo collective in Kinshasa, that amplified his voice in the urban music scene. Although the circumstances of his life did not give him the possibility to have a formal art education, his practice gained attention from Kinshasa’s art scene. After working with the performance festival KINACT, he was offered a two year residency at the Ndaku Ya La Vie Est Belle (2018, 2019). His work was recently exhibited at the GRASSI Museum in Leipzig (*Megalopolis: Voices from Kinshasa*, 2019).

REAL CREATIVE COLLABORATION
IN THE KINSHASA “UN-SCHOOL”
Ola Uduku 08.04.2019 15:15 – 15:50

This contribution will examine the interaction between the digital and the real. The thesis being explored is whether the reality of face to face instruction and collaboration in art and design practice can be replaced by the digital “ethnosphere” which the majority of the world now inhabits. For Kinshasa, and much of the emerging world this fluid transition between the real and digital is not the default position as is the case in the West. The real is important as there is more than the physical communication that takes place in a real

encounter. The lecture explores how these encounters are imbued with more meaning than the ubiquitous streaming events which Western learners take for granted. It goes on to question whether, or how, we can attempt to capture this spirit of the real in 21st century design alliances and encounters. It concludes by hypothesising on what the real vs the simulacrum would mean in our understanding of indigenous ethnic art practice in fluid, rapidly changing, globally focused design spectrum. What therefore can really be “hot” and what can not?

O L A U D U K U *1963 took up a Chair in Architecture at the Manchester School of Architecture in September 2017. Prior to this she was Reader in Architecture, and Dean International for Africa, at Edinburgh University. Her research specialisms are in modern architecture in West Africa, the history of educational architecture in Africa, and the contemporary issues related to social infrastructure provision for minority communities in cities in the “West” and “South.” She is currently investigating “Architecture and Aid.”

E D U C A T I V E P O L Y P H O N Y A N D S P A C E S F O R K N O W L E D G E S

Eddy Ekete, Henri Kalama, Orakle Ngoy, Cedrick Nzolo
08.04.2019 17:05–17:40 Round Table
Moderation by Jean Kamba and Nioni Masela

This round table discussion responds to the theme set for this third day of the conference *Educative polyphony and spaces for knowledges*, to discuss different forms and formats of education in its narrow and in its large sense. We will discuss visions for institutionalized as well as informal learning structures in Kinshasa, with four actors, presenting a variety of perspectives.

E D D Y E K E T E *1978, Kinshasa, D. R. Congo works primarily as a performance artist and painter. He graduated from the Académie des Beaux-Arts de Kinshasa and the École Supérieure des Arts Décoratifs in Strasbourg. He is a founding member of the EzaPossibles Collective (Kinshasa, since 2003), the artists’ collective La Semencerie (Strasbourg, since 2009) and the Kinact – Rencontres Internationales des Performeurs (Kinshasa, since 2015). In his performances he confronts and reflects the urban environment. In 2018 he co-founded the space Ndaku Ya La Vie est Belle in Matonge – an art residency, home, space for creative production and exchange.

H E N R I K A L A M A *1973, Lubumbashi, D. R. Congo is a Congolese professional artist of the new generation working on abstract oil paintings; He is currently the General Director of the Kinshasa Academy of Fine Arts, the largest university-level Academy of Arts in Central Africa. Kalama studied at the Academy of Fine Arts in Kinshasa from 1996 to 1999, where he later taught at the painting department. In 2001, he completed his degree in China with a scholarship of the Chinese Academy of Art. As an artist he participated in several exhibitions in Brussels, Germany, Poland, Austria and China.

O R A K L E N G O Y *1981, Kinshasa, D. R. Congo In “Kin la belle” (Kinshasa the beautiful), between the ghetto and the city, roams an urban rapper, an African woman, an image of today’s Congo. In her blood flows two people, the Luba, where women live violence in silence, and the Bashi, where women suffer the war. In her blood runs a need for peace, and a cry for all women against hate, sexism, inequality and violence. Her art is rap, a hardcore call to the Kinois to respect the “Mamans” (mothers), Congolese and all women. Her music is like her image, a mixture of cheerfulness, ghetto and kinois realities, mixing Congolese musical styles, folk and artistic performance. She is a member of several kinois rap groups, like Rage Famillia, Bastards of Kinshasa. In 2015 she created Afrikadiva, a collective of women artists, who work towards more visibility for female talent in the D. R. Congo. She gives workshops, is a producer and manages the project Yambi City, a platform for exchange, collaboration and artistic production. Since 2018, she is vice-president of the Arterial Network Committee in Kinshasa. She is the hip-hop voice of feminism in D. R. Congo. In her muyenga style, which is her musical identity, she uses miming and gestures of her tribe. She is Orakle, rapper, songwriter and performer.

C E D R I C K N Z O L O N G A M O B U lives and works in Kinshasa. He teaches textile and fashion design at the Institut Supérieur des Arts et Métiers (Higher Institute of Arts and Crafts) in Kinshasa. He graduated from the Haute École des Arts du Rhin in France and the Académie des Beaux-Arts de Kinshasa (Academy of Fine Arts Kinshasa). His transversal and multidisciplinary practice embraces varied fields, ranging from graphic to fashion and interior design, as well as design research and event coordination. Recently he led the fanzine project *Interchange, Tillmans et Moi* (Interchange, Tillmans and me) on occasion of the Wolfgang Tillman’s exhibition in Kinshasa (January 2018, Goethe-Institut). From 2017, he has been involved in setting up the project *Kinshasa Collection*; a web series chronicling Kinshasa as the future fashion capital (produced by Dorothee Wenner), inaugurated through a fashion show presenting the work of Congolese stylists at the HKW House of World Cultures in Berlin (August 2017). In 2019 this project was also presented in Cologne and Leipzig under the name of *KIZOBAZOBABA*. Cedrick Nzolo was also assistant director and scenographer of Kinshasa’s first Biennial of Contemporary Art *Yango*, which he co-founded with photographer Kiripi Katembo in 2014. Collaborations make up a central part of his practice; Whether with architects for spatial conceptions, stylists for print collections or others. As a researcher, he recently published his thoughts on design and its relationship to education in the magazine *ARTL@S BULLETIN*, volume 7, on the occasion of the project *South Dialogue*, a symposium around education in the Global South. In collaboration with Dominique Malaquais he also published his perspective and a photographic series about the kinois creativity to resolve lighting issues (*Transition*, Issue 3, Harvard University).

RAW ACADEMIE: A MATTER
OF NECESSITY Koyo Kouoh 08.04.2019
17:10 – 17:40

Art training in Africa has been part and parcel of a carefully elaborated system of skill transmissions and constructions of visual power ever since we began to produce objects, forms, aesthetics and imaginaries. The absence of art schools in the Western academic tradition until some one hundred years ago does not mean that there were no concepts of aesthetics and knowledge production and transmission, it only means that these things have very different cosmologies and creative epistemologies. The vast majority of today's artistic training fails to take such truths into account, not least on the African continent itself. What's more, in an era of rampant privatisation of the higher education sector across the globe and general economic stagnation, students of the arts and humanities are left to the mercy of the financial market and its culturally homogenizing forces.

RAW ACADEMIE established in 2016 in Dakar, Senegal, is an experimental residential programme for the research and study of artistic and curatorial practice and thought, an attempt to usher in a new relationship to artistic pedagogy that steps away from dominant formats and breaks with the past. This seminar aims to explore alternative methods of artistic education and calls for a critical reflection on students' own relationship to the "Academy" and its research methods.

KOYO KOUH *1967, Cameroon is the Founding Artistic Director of RAW Material Company. For Carnegie International, 57th edition, 2018, Kouoh participated with *Dig Where You Stand*, an exhibition within the exhibition based on the Carnegie Museum of Art's collection. With Rasha Salti, she recently co-curated *Saving Bruce Lee: African and Arab Cinema in the Era of Soviet Cultural Diplomacy* at Haus der Kulturen der Welt in Berlin. Previously, she was the curator of *1:54 FORUM*, the educational programme at the Contemporary African Art Fair in London and New York, and served in the curatorial teams for documenta 12 (2007) and documenta 13 (2012). Kouoh was the curator of *Still (the) Barbarians*, 37th EVA International, Ireland's Biennial in Limerick (2016); and has curated numerous exhibitions internationally as well as published widely including *Word!Word?Word! Issa Samb and the undecipherable form*, RAW Material Company/OCA/Sternberg Press (2013), the first monograph dedicated to the work of seminal Senegalese artist Issa Samb; *Condition Report on Building Art Institutions in Africa*, a collection of essays resulting from the eponymous symposium held in Dakar in January 2012; and *Chronicle of a Revolt: Photographs of a Season of Protest*, RAW Material Company and Haus der Kulturen der Welt (2012) Besides a sustained theoretical, exhibition, and residency program at RAW Material Company, she maintains a critical curatorial and advisory activity and regularly takes part in juries and selection committees internationally. In March of 2019, Koyo Kouoh was

appointed Executive Director And Chief Curator of Zeitz Museum of Contemporary Art Africa (Zeitz Mocaa), in Cape Town South Africa. She lives and works in Dakar, Cape Town and Basel and is consciously addicted to shoes, textiles and food.

KINSHASA MBOKA BANKA —
KINSHASA, LAND OF THE ALERTED
Banka (Research Group on Design Kinshasa with Jonathan Bongji, Jean Kamba, Rita Mayala, Elie Mbansing, Jean-Jacques Tankwey)
08.04.2019 18:15–19:35

Through a collective presentation, the Banka research group will present their collective vision, talk about their perspective on design and share their research with the audience.

BANKA Concepts and many practices inherited from colonization continue, unconsciously, to constitute a burden at the feet of many. Therefore, there is a need for an "archaeology of language," that could bring about what is needed for the development of a decolonized vision in cultural and artistic practices on this continent and elsewhere.

It is time, especially for us Africans, to take up the task to question everything around us. What does it mean to strive towards "Modernity," in a context where colonization is rooted? A review of this word and concept is mandatory.

To ignore the need of our day to requestion the past in order to look towards the future is like walking head down; fulfilling the oppressors' wishes. It would be like listening to the internalised voice of those who have filled our paths with obstacles.

Banka is a concept, as well as a group of researchers and art practitioners, mainly from Kinshasa, but which does not exclude other citizens of the world. Its name comes from a common expression in Kinshasa: "Kinshasa mboka banka;" literally translated: "Kinshasa the land of the wise" but also "Kinshasa the land of the alerted."

"Ba" expresses the plural, and "nka" means "alert/wise". Hence Banka turns out to be the group of the alerted. Alert in the sense that we aim to communicate to the members of our community, what wealth we carry and make proposals for where to go from there.

Currently, this group consists of a poet and art critic (Jean Kamba), a cultural operator and artist designer (Jean-Jacques Tankwey), a visual artist (Elie Mbansing), a fashion designer (Rita Malaya) and an architect (Jonathan Bongji).

JONATHAN BONGI *1992, Kinshasa, D.R. Congo is an architect and junior associate at Line Studio (Tunis). He graduated in 2014, educated at Institut Supérieure d'Architecture et Urbanisme (I.S.A.U.) and Université Panafricaine du Congo (U.Pa.C.). He became part of MASS Design Group during the realisation of the Ilima Primary School project in the province of Équateur, D.R. Congo. Since then he develops an understanding of architecture that envisions a better use of local materials for construction. This allowed him

to take part in a few projects having the same approach. His passion for discovering new construction techniques has led him to several regions on the African continent, currently in the north. He is currently writing on Tunisian construction methods. Jonathan Bongi is also part of the Banka research group on design that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

J E A N K A M B A lives and works in Kinshasa. He graduated in Information and Communication Sciences at Université Pédagogique Nationale de Kinshasa (UPN), at the faculty of Lettres et Sciences humaines in 2012. Writer, poet, journalist, art critic and assistant researcher at Académie des Beaux-Arts de Kinshasa, he also organises exhibitions. He is member of the Kinshasa-Africa cluster of *Another road map school*, and consultant of the artist collectif Solidarité des Artistes pour le Développement Intégral (SADI), A.S.B.L, and of Centre d'art Waza. Jean Kamba is also part of the Banka research group on design that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

R I T A M A Y A L A is a young Congolese stylist who lives and works in Kinshasa. She is passionate about fashion and art (music, embroidery...). After her baccalaureate, she took up studies in fashion for 5 years at the Institut Supérieur des Arts et Metiers (ISAM) in Kinshasa, and obtained her title of fashion designer in 2016. She now runs her own fashion house MOSALA, specialized in knitwear and knitted embroidery. Her vision is to launch a line of ready-to-wear embroidered knitwear. Rita Mayala is part of the Banka research group on design that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

E L I E M B A N S I N G *1992, Bandundu, D.R. Congo began his studies at the Academy of Fine Arts of Kinshasa in 2010–2011. He enrolled in fine and graphic art, after a brief transition to mechanical studies. Since 2012, in Kinshasa, he has created and chaired Tosala Cinema, a collective bringing together young multidisciplinary artists to promote entrepreneurship in the socio-cultural field. He develops working methods based on the dialogue between the tools he uses and his practice, in order to adapt to the specificity of each artistic project. His work immortalizes moments and shows life in Kinshasa through documentary and experimental films, with a straightforward eye on the way modernity's power relations play out in the Kinois' every day life. Elie Mbansing is part of the research group on design Banka that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

J E A N - J A C Q U E S T A N K W E Y M U L U T aka Tankila is an artist-designer and manager living and working in Kinshasa. His interest lies in the creation of objects, that might transcend generations, almost to the point of becoming timeless. His inspirations come from different cultures, as well as from the fine arts. In his work, he tries out combinations between art and design as well as new technologies. Through his passion for research and creativity, he focuses his approach: he reflects on what the world will be in the

future, without omitting environmental issues and questions of tangible and intangible heritage. Tankila works mainly with metal that he associates with other materials such as glass. From time to time, he diverts everyday objects to give them a second life. In 2014, he participated in the workshop *From the Universal to the Particular*, by Belgian designer Xavier Lust and made his first sofa named *C-vi* in 2016. In 2017, his project *Canapé connecté kk2050* was selected and presented at the exhibition *Kinshasa 2050* at the French Institute of Kinshasa. Jean-Jacques Tankwey is part of the research group on design Banka that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

“A CULTURAL REVOLUTION” THROUGH LA SAPE, AND ANCESTRAL WORKS

Lisanga Bankoko (Vuvu Babingi, Lema Diandandila, Mavita Kilola, Lutadila Lukombo, Mbo Mbula, Muamba Mulamba, Nzundu Mulamba) 08.04.2019
19:35 – 20:30

L I S A N G A B A N K O K O is a cultural association in Kinshasa, founded by Koko Lema Diandandila. This association works with the objective to promote Congolese culture in particular and through this, African culture at large. Their material of choice is the “Mayaka” pearl, that allows them to stay in direct communication with the ancestors. They share their knowledges and how they produce garments, jewellery and many more things in their space in Kinshasa, but have also done so in international workshops.

MINGLING BODIES,
SPATIAL CLASHES
09.04.2019 KinArt Studio, UTEX Africa

RECONFIGURATIONS:
RUMINATIONS ON HEALING,
MEMORY AND SPACE

Dana Whabira 09.04.2019 15:15 – 15:50

This presentation delves into research on Whabira's family house in Harare, a round concrete construction that was built in the late 1940s to early 1950s by a Swiss man inspired by Le Corbusier, as a starting point to think through the notion of home as an architecture of memory and reconstruction as a process of healing. Expanding into the cities of Bulawayo and Harare, to ruminate on questions: How architectural restoration is indicative of the appropriation and redefinition of modernism in post-independent Zimbabwe? How people continually reconfigure memory, history and space in order to transfigure personal, cultural and constructed landscapes (our inner and outer worlds)? How collaborative projects, collective practice and communal repair in and around Njelele Art Station entwine principles of mutuality and reciprocity to give shape to critical understandings of how we can live together? Finally, the presentation will think about how artistic and everyday life practices are woven into the urban fabric, as a form of suture, interlacing new meaning and reconstructing the urban imaginary.

DANA WHABIRA *1976, London is a Zimbabwean artist, architect and cultural facilitator, who lives and works in Harare. An architect by training, she studied art and design at Central Saint Martin's College in London (2011). Whabira has exhibited widely, she represented Zimbabwe at the 57th Venice Biennale (2017) and participated at the Dak'art Biennale (2018), in addition to taking up art residencies and giving talks locally and internationally. In 2013, Whabira founded Njelele Art Station, an urban laboratory that focuses on contemporary, experimental and public art practice. Njelele is a meeting place for critical dialogue where ideas are birthed and resonate out into the city through projects that provoke discussion and engage with the general public.

ODD HOUSES: ESTHER YUEN
AND JULIUS POSENER IN
KUALA LUMPUR Simon Soon 09.04.2019
16:05 – 16:40

In 1956, two unconnected lives arrived in Kuala Lumpur, the capital city of a nation that was about to achieve independence from colonial rule in the following year: Esther Yuen and Julius Posener. Their arrival was buoyed by the promise of political independence in the practice of architecture. Comparing these two lives offers us an opportunity to tell a different history of post-war modern architecture.

SIMON SOON *1983, Kuala Lumpur, Malaysia is a Senior Lecturer in Art History at the Cultural Centre,

University of Malaya. His broader areas of interest include comparative modernities in art, urban histories, and art historiography. He has written on various topics related to 20th-century art across Asia and occasionally curates exhibitions. He is the Penang Field Director of Site and Space in Southeast Asia, a research project funded by the Getty Foundation Connecting Art Histories initiative. He is also an editorial member of *South-east of Now: Directions in Contemporary and Modern Art in Asia* and team member of the Malaysia Design Archive.

S P A M Orakle Ngoy 09.04.2019 18:10–18:40

Orakle will propose a performance between political discourse and slam, between advocacy and poetry – an opportunity to pose questions around walls or rather on both sides of them. These walls, which she compares to words, become evils which limit us and sometimes censor us. Among other things, she talks about Kinshasa's high walls that protect places of power and divide the city in multiple parcels, into visible dimensions of separations but also into invisible ones. Thus, making spaces without fences impossible for some: "Sharing pain but not hatred".

O R A K L E N G O Y see 08.04.2019 *Educative polyphony and spaces for knowledges*

MINGLING BODIES – SPATIAL
CLASHES Jose Bamenikio, Iviart Izamba,
Grace Mujinga, Colette Poupie Onoya

08.04.2019 17:05 – 17:40 Round table Moderation
by Jean Jacques Tankwey and Elsa Westreicher

This round table responds to the topic undertaken for this fourth day of the symposium entitled *Mingling Bodies – Spatial Clashes*. We will speak about Kinshasa as a space, with its architectural and urbanistic aspects, as well as its inhabitants, confronted and in creative negotiation with its reality.

J O S E B A M E N I K I O is a congolese architect, urban planner and landscape designer. He is Head of the Urban Planning Department at the Institut Supérieur d'Architecture et d'Urbanisme (Higher Institute of Architecture and Urban Planning) in Kinshasa as well as General Academic Secretary at the Université Panafricaine du Congo (Pan-African University of Congo). He also teaches at the Académie des Beaux-Arts Kinshasa and lectures at the University of Douala (Nkong-samba Institute, Architecture Department). He realized several architectural and urban projects throughout the Democratic Republic of Congo and is author of several scientific publications on architecture, urbanism and urban landscapes. He is national coordinator of the NGO *Ma Ville Mon Paradis* (My City My Paradise).

I V I A R T I Z A M B A works as a designer and educator in Kinshasa. His practice navigates the disciplinary border between art and contemporary design. He seeks not only to uncover the seemingly consistent nature of the objects we know, but also to demonstrate that discarded, scattered objects can be used to build, sculpt and shape new objects. Objects whose parts

we may recognize and thus have the power to wake our curiosity once they are hijacked (“détourné”). Their diversion can reanimate them through newly aligned form, function and material beauty. When the philosophical as much as the material essence (or particularity, or form) reside in the union of heterogenous elements that were picked up and diverted from their former essence, (in the sense of their first functional meaning) to produce another object, something common emerges in what was not supposed to be unified. A particular form of pleasure and surprise can be felt at the encounter of an object one thinks to know, only to discover that it is made of elements of diverse essences. With this artistic sensibility, Iviart Izamba paved his professional path: as a designer and conceiver of products and spaces, this approach has become a way for him to respond to the emergencies and major challenges in African societies today, one of them being a social economy.

G R A C E M U J I N G A holds a degree in architecture from the Institut Supérieur d'Architecture et Urbanisme (Higher Institute of Architecture and Urban Planning). Architecture is her passion since childhood. Despite the reluctance, skepticism and multiple discouragements of those around her, she stood firm and proved that she was able to surpass these judgements and become a professional architect. By partnering up with other architects, she carries out joint building projects. Her interests lie particularly in finding solutions for facade treatments in the climatic contexts of the D. R. Congo and investigating the use of local building materials and their application in contemporary architecture. As an architect, connaisseur of urban laws, and ardent observer of architecture and of its development in Africa, particularly in the D. R. Congo, Grace Mujinga follows a path to find possibilities of building outside the established canon.

C O L E T T E P O U P I E O N O Y A completed her studies in Interior Architecture at the Académie des Beaux-Arts de Kinshasa (Academy of Fine Arts Kinshasa), where she now teaches in the same department. She believes that teaching is a way of transmitting and sharing knowledges and experiences that she gains through her own practice as a designer. By combining design with contemporary art, she dedicated herself to several projects, for instance an exchange residency between artists from Nantes and Kinshasa (2002); she was secretary to the collective *Jeunes créations Kinois* at the Institut Français de Kinshasa (2004) and participated in the exhibition *Ça et là, d'ici et d'ailleurs* (Here and There, From Here and Elsewhere, 2005-2009). As an independant designer, she has realized several projects for private clients, as well as public street furniture, and more recently, the design of the Art Gallery ENDEV (2018). Poupie Onoya believes that design is an integral part of our daily lives, and a way for everyone to offer their particular vision and creativity. Everything around us is design: buildings, furniture, products, cars, textiles and the environment itself.

**A F R I C A N C E N T R E F O R C I T I E S ,
“ W H A T D E S I G N C A N D O F O R
T H E C I T Y ” : S O M E P R O V O C A T I O N S**
Tau Tavenwga 09.04.2019 19:55 – 20:30

If design is to be an effective tool for addressing some of the biggest challenges facing the world today, as its practitioners and boosters, we have to answer a few difficult questions. These include an honest reflection on who the profession is at the service of and what its true role should be – it cannot be defined just by the production of desirable “things” and fulfillment of desires. These are questions that have come up constantly in my work, trying to understand and contribute towards a different mindset on how we think about the future of cities specifically across the continent of Africa and the global South in general. The ongoing urban transition across Asia and Africa presents an opportunity to ask these and other questions and to rethink the margins we draw and how we define “design” as a practice.

T A U T A V E N W G A *1976, Zimbabwe is founder and editor of *Cityscapes Magazine*, a bi-annual hybrid publication dedicated to presenting a trans-disciplinary global-south perspective on urbanism, urbanisation and the future of cities. Working as an editor, designer and curator, he is long-time part of the African Centre for Cities (ACC) at the University of Cape Town where he holds the position of Curator-at-Large. Tau has a background in architectural (museum) and information design and his work sits at the intersection of academia, curatorial and design practice. He is a 2018 Harvard Graduate School of Design Loeb Fellow 2018 and was content curator of the recent 2018 Urban Age Conference at LSE Cities where he remains an Associate. Among others, he was co-curator of the Rotterdam International Biennale 2016 and has contributed to a wide range of exhibitions and books in various capacities. As Research Fellow at Max Planck Institute, he is currently working on an exhibition, book and film project exploring various facets of life and responses to local challenges in 12 cities across the African continent. This collaborative Max Planck Institute/Datarama and Cityscapes/ACC project will launch in late 2021.

P E R F O R M A N C E , E S P A C E M A S O L O
Espace Masolo 09.04.2019 20:45 – 21:30

E S P A C E M A S O L O The Centre de Ressources de Solidarité Artistique et Artisanale, called Espace Masolo, was created in 2003 by three Congolese artists: the puppeteer Malvine Velo, the narrator Hubert Mahela and the comedian Lambert Mousseka. Their idea was to bring together artistic creation and an engagement based on solidarity. Since then, Espace Masolo takes care of former street children, or children who were forced to leave their home, as they were accused to practice witchcraft.

Espace Masolo proposes new perspectives to the children by organising multiple activities, mainly in the artistic field, providing a spring board for an independent life.

WORKSHOP 1
DESIGN FOR IMPACT

Jean Paul Sebuyayi Uwase, Jean Kamba and Jonathan Bonggi 10.04.2019, 15:00 – 19:00
11.04.–14.04.2019, 10:00 – 19:00 Salle Terminus
4404 Avenue du Partie, Bon Marché, Burumbi, Kinshasa Reference: Saint Eloi > Lycée Sainte Therese

In this workshop we combine some of the essential questions of the *Spinning Triangles* project with possible processes that were developed through and in the discipline of design.

Our questions will turn around the conception of spaces of learning in the large sense – where and how is knowledge shared in Kinshasa, what are the spatial elements that guide this sharing, whether material or immaterial?

As a work method, we will put a process to the test, that was developed from the practice of design and which has known some success in the last years: “Design Thinking.” Design thinking is a process through which organizations, of all disciplines, can develop creative, innovative solutions through an interdisciplinary and collaborative approach to problem solving. Central to this approach is gaining a grounded understanding of the problem at hand through the perspective of the user or affected group. This differs from the typical approach of designing a solution from the outside, often imposing pre-conceived solutions. This workshop will explore different design tools that can be used to rethink the traditional design methodology. How do we understand the context of the problem that the design is seeking to solve? How do we make sure that we are designing an impactful project? These are some of the questions that will guide our discussion during the workshop.

Can “Design Thinking” bring us closer to practicable ideas of how to give form to the potential school or un-school of design, capable of proposing “re-form-ulations” of our now? Maybe this school even undertakes a rethinking of “Design Thinking”?

J E A N P A U L S E B U H A Y I U W A S E
*1989, Bwishyura-Karongi, Rwanda is design director at MASS Design Group, an architecture studio in Kigali that he joined in 2011 as an intern and then in 2013 as Associate. Having been educated in the first class of architects in Rwanda where the numbers are still quite small, he believes that everyone deserves to experience beautiful design. Thus, his first duty is to best serve the community. Jean Paul holds an award for the best performing student in Architecture at the former Kigali Institute of Science and Technology (KIST), now College of Science and Technology. His current projects include Malawi Maternity Waiting Village and the One Acre Fund Headquarters in Kenya.

J O N A T H A N B O N G I *1992, Kinshasa, D.R. Congo is an architect and junior associate at Line Studio (Tunis). He graduated in 2014, educated at Institut Supérieure d'Architecture et Urbanisme (I.S.A.U.) and Université Panafricaine du Congo (U.Pa.C.). He

became part of MASS Design Group during the realisation of the Ilima Primary School project in the province of Équateur, D.R. Congo. Since then he develops an understanding of architecture that envisions a better use of local materials for construction. This allowed him to take part in a few projects having the same approach. His passion for discovering new construction techniques has led him to several regions on the African continent, currently in the north. He is currently writing on Tunisian construction methods. Jonathan Bonggi is also part of the Banka research group on design that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

J E A N K A M B A lives and works in Kinshasa. He graduated in Information and Communication Sciences at Université Pédagogique Nationale de Kinshasa (UPN), at the faculty of Lettres et Sciences humaines in 2012. Writer, poet, journalist, art critic and assistant researcher at Académie des Beaux-Arts de Kinshasa, he also organises exhibitions. He is member of the Kinshasa-Africa cluster of *Another road map school*, and consultant of the artist collectif Solidarité des Artistes pour le Développement Intégral (SADI), and of Centre d'art Waza. Jean Kamba is also part of the Banka research group on design that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

WORKSHOP 2
THE STREET AS LABORATORY
OF THE POSSIBLE Cheick Diallo and Jean-Jacques Tankwey 10.04.2019, 15:00 – 19:00
and 11.04.–14.04.2019, 10:00 – 19:00 Ndaku Ya La Vie est Belle Matonge, Commune Kalamu, Kinshasa
Reference: Victoire

Starting from daily activities, shared and repeated in human life – like sleeping, sitting, eating – this workshop will ask questions about the relationship between bodies, their activities and the objects, that support, guide and perhaps contradict the life of the kinois. After choosing one of these activities, we begin in depth observations of this activity and the social role it plays in the city of Kinshasa. What told and untold stories are hidden in these objects? Who produces them and why? Why are they formed like this? Which ecosystem of production but also of use, recycling and repair surrounds them? Is there a way to rethink and redo them?

C H E I C K D I A L L O *1960, Mali is one of those who bet on Mali. After an international career which calls for respect and admiration, he returned home in 2014, to put his art and talent at the service of his compatriots. Born in the 1960s, he went to France to study architecture in the 1990s and graduated from the École Nationale Supérieure de Création Industrielle (ENSCI), one of the most prestigious design schools in France. Although far from his native Mali, Cheick Diallo has always worked for his country by training artisans and collaborating with them for the realization of many of his works. As a true champion of craftsmanship, he makes magic by designing everyday objects through

a contemporary and resolutely innovative vision. His involvement in promoting design “Made in Africa” materialized through the establishment of the Association of African Designers (ADA), of which he is president since 2004. His works can be found in permanent collections of major museums in France, England, Switzerland, Belgium and the United States.

J E A N - J A C Q U E S T A N K W E Y M U L U T
aka T A N K I L A is an artist-designer and manager living and working in Kinshasa. His interest lies in the creation of objects, that might transcend generations, almost to the point of becoming timeless. His inspirations come from different cultures, as well as from the fine arts. In his work, he tries out combinations between art and design as well as new technologies. Through his passion for research and creativity, he focuses his approach: he reflects on what the world will be in the future, without omitting environmental issues and questions of tangible and intangible heritage. Tankila works mainly with metal that he associates with other materials such as glass. From time to time, he diverts everyday objects to give them a second life. In 2014, he participated in the workshop *From the Universal to the Particular*, by Belgian designer Xavier Lust and made his first sofa named *C-vi* in 2016. In 2017, his project *Canapé connecté kk2050* was selected and presented at the exhibition *Kinshasa 2050* at the French Institute of Kinshasa. Jean-Jacques Tankwey is part of the research group on design Banka that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

E L I E M B A N S I N G *1992, Bandundu, D.R. Congo began his studies at the Academy of Fine Arts of Kinshasa in 2010–2011. He enrolled in fine and graphic art, after a brief transition to mechanical studies. Since 2012, in Kinshasa, he has created and chaired Tosala Cinema, a collective bringing together young multidisciplinary artists to promote entrepreneurship in the socio-cultural field. He develops working methods based on the dialogue between the tools he uses and his practice, in order to adapt to the specificity of each artistic project. His work immortalizes moments and shows life in Kinshasa through documentary and experimental films, with a straightforward eye on the way modernity’s power relations play out in the Kinnois’ every day life. Elie Mbansing is part of the research group on design Banka that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

R I T A M A Y A L A is a young Congolese stylist who lives and works in Kinshasa. She is passionate about fashion and art (music, embroidery...). After her baccalaureate, she took up studies in fashion for 5 years at the Institut Supérieur des Arts et Metiers (ISAM) in Kinshasa, and obtained her title of fashion designer in 2016. She now runs her own fashion house MOSALA, specialized in knitwear and knitted embroidery. Her vision is to launch a line of ready-to-wear embroidered knitwear. Rita Mayala is part of the Banka research group on design that was initiated in the *Spinning Triangles* project by S A V V Y Contemporary.

WORKSHOP 3

SPIRITS AND MATTER - BODIES

Lambert Mousseka, Elie Mbansing and Rita Mayala
10.04.2019, 15:00 – 19:00 and 11.04.–14.04.2019
10:00 – 19:00 Espace Masolo 47, Avenue Ndolo,
Commune de Ndjili

Through close observation and an experimental engagement with materials that make up the daily life of the city of Kinshasa, the workshop participants will ask themselves what the spirits inhabiting these materials may be and which stories they tell. Through several activities, the participants will ask questions of the animate and the inanimate – and associate the materials to their own bodies, resulting in garments or garment-like structures, that we will stage in order to find a performative way to express the process.

L A M B E R T M O U S S E K A studied marketing and puppeteering in Kinshasa, before he moved on to the arts. He completed his studies at the Akademie der Bildenden Künste Stuttgart in 2008. He is working as a puppeteer and stage director, for the Ruhr Triennale for instance. Among others, he has exhibited in D.R. Congo, many other African countries, France, Pakistan, Germany, etc., and has been engaged in several initiatives and artist residencies. In Kinshasa, he co-founded Espace Masolo, a space where intergenerational knowledge transfer is happening in multiple disciplines.

B E R L I N

B E R L I N 22.07.–18.08.2019

W I T H Akinbode Akinbiyi Misa (Maria Isabel Alves)
Aouefa Amoussouvi Arjun Appadurai
Marc Berger (Schwarzdruck) Bildhauerwerkstatt im
Kulturwerk des BBK Berlin DJ Chabela (Isabelle Guipro)
Kate Danyu Chen Lema Diandandila
Caroline Ektander Olani Ewunnet *foundationClass
(Ulf Aminde, Miriam Schicker) Marc Herbst
Handgewebt Berlin (Andrea Milde) Henri Kalama
Van Bo Le-Mentzel Keramikmanufaktur Uta Koloczek
Kunst im Kontext (Juan Alfonso, Zambrano Almidón,
Miguel Azuaga, Adriana Bickel, Santiago Calderon,
Musquiqui Chihying, Carina Erdman, Wanda Growe,
Redwane Jabal, Gregor Kasper, Ana Krstic, Lisa Kuhl-
mann, Pablo Santacana López, Beatriz Rodriguez,
Natalia Rodriguez, Marta Sala, Alessandra Plaza Saravia,
Helga Elsner Torres, Aliza Yanes) Kristina Leko
Dominique Malaquais Simon Malueki Edna Martinez
Lambert Mousseka Grace Mujinga Orakle Ngoy
Lorenzo Sandoval Eda Sarman Juan Sossa
Jean-Jacques Tankwey Nada Tshibwabwa We Make It
(Franziska Brandt, Moritz Grünke)

P R O G R A M M E

D E S I G N W I T H O U T P L A N N I N G :
E V E R Y D A Y W O R L D -
B U I L D I N G O U T S I D E T H E G A Z E
O F C A P I T A L Arjun Appadurai
Opening Lecture 22.07.2019 19:00

In his talk *Design Without Planning: Everyday World-Building Outside The Gaze of Capital*, Arjun Appadurai explores a form of design pedagogy anchored in daily activities incorporating a design sensibility of ordinary life in underprivileged communities. He suggests that the foundational object of design is sociality itself, and not the world of things. In his own words: "As designers of the social, all human beings have to imagine the other, anticipate the future, heal the wounds of memory and materialize connectivity. It is this sensibility which leads to more practical forms of art, craft and technology in most human collectivities. This foundational reality has been lost to design pedagogy and needs to be re-called and re-lived."

A R J U N A P P A D U R A I is the Goddard Professor in Media, Culture and Communication at New York University, where he is also Senior Fellow at the Institute for Public Knowledge. He was previously Senior Advisor for Global Initiatives at The New School in New York City, where he also held a Distinguished Professorship as the John Dewey Distinguished

Professor in the Social Sciences. Professor Appadurai was born and educated in Bombay. He earned his B. A. from Brandeis University in 1967, and his M. A. (1973) and Ph. D. (1976) from The Committee on Social Thought at the University of Chicago. Currently, he is visiting Professor at the Department of European Ethnology, Humboldt-Universität zu Berlin. Among Appadurai's latest books are: *The Future as a Cultural Fact: Essays on the Global Condition* (Verso, 2013) and *Banking on Words: The Failure of Language in the Age of Derivative Finance* (University of Chicago Press, 2015).

V I S I T B Y S T U D E N T S O F A R T
I N K O N T E X T (U D K) Juan Alfonso,
Miguel Azuaga, Wanda Growe, Redwane Jabal,
Gregor Kasper, Ana Krstic, Lisa Kuhlmann, Marta Sala
23.07.2019 10:00

Through presentations by students of the Art in Context department at University of the Arts Berlin, we will get to know the research and work that flowed into their projects, revolving around the colonial history of Berlin in particular and Germany at large. The projects we will be looking at are: *We are the light* (Juan Alfonso), *Texting Fanon in public space* (Miguel Azuaga), *(Re) Visions of Your Perspective_A tea oracle game on the history of colonialism* (Wanda Growe), *Interview with Clementine Burnley* (Redwane Jabal and Lisa Kuhlmann), *Café Togo* (Gregor Kasper), *Monument in Protest_Concept Archive* (Ana Krstic), *Education should be accessible to all* (Marta Sala in collaboration with Clément Drabo), *He looks ahead, stays always human* (Marta Sala, based on an interview with Rabes Etienne Titao).

Z I B A , T O G U N A , T R E E :
A P P L I C A T I O N S O F T R A D I T I O N A L
M U L T I - U S E S P A C E - M A K I N G
I N C O N T E M P O R A R Y A F R I C A N
A R C H I T E C T U R E Olani Ewunnet Talk
24.07.2019 19:00

In this talk, Olani Ewunnet takes a closer look into the generative capacity of object, space and nature or ziba, toguna and tree. Activating the 20 year project archive of the Kéré Foundation/Kéré Architecture and pulling from the rich tradition of collective building in central Burkina Faso, Ewunnet will explore the ways in which contemporary African architecture can uplift the wellbeing of local communities, environments and economies.

O L A N I E W U N N E T is an urban designer, researcher and sound artist living in Berlin. She is interested in the inter and intra border signifiers

of African sonics, urbanism and design typologies. Her score for Ezra Wube's 2018 stop-action animation *Hidirtna/Sisters* was first presented at the Chrysler Museum of Art, Prizm Art Fair and later École Nationale Supérieure d'Art de Bourges. In her 2017 soundscape, *azmari X kikuyu*, Ewunnet researched sonic resistance in urban Ethiopia, composing a mix of vocal loops alongside sounds banned by the Derg regime in the aftermath of Ethiopia's 1974 revolution. She currently works at Kéré Architecture/Kéré Foundation, and is the founder of the Selamawi Project, a traditional instrument construction program in Addis Ababa which went on to be housed as a full-enrollment program at a local youth arts non-profit. At S A V V Y Contemporary, she works on the project *DisOthering: Beyond Afropolitan and Other Labels*.

D E - P A T T E R N I N G / R E - P A T T E R N I N G
Lorenzo Sandoval Talk 24.07.2019 19:00

In the core of the relationships between image production, computation and industrialization lies a common technical process: the production of textiles. The Jacquard Loom and its system of perforated cards inspired both Henri Fox Talbot and Charles Babbage. Both the reproduction of photography and the analytical engine were partially based in that system of punched cards: a binary code system made of positive and negative, or zeros and ones. Mass production technologies therefore are partially based on the mechanical looms, a system of patterns that modeled societies on many levels. But as a matter of fact, this binary code system is found not only in the punched cards, but also in the process of weaving itself. In that way, the technological means of textile making goes beyond the western genealogy. Its patterning as aesthetics, as languages, and as social choreographies must be rethought to understand the transcultural developments of technology.

L O R E N Z O S A N D O V A L works as an artist and curator. He holds a B.F.A and has Masters in Photography, Art and Technology from the Universitat Politècnica de València. He received several curatorial prizes. Since 2015, he runs The Institute for Endotic Research that he opened as a venue in Berlin in 2018 together with Benjamin Busch. He presented the exhibition *Shadow Writing (Lace/Variations)* at Lehman + Silva Gallery in Porto and Nottingham Contemporary and designed the scenography of *Canine Wisdom for the Barking Dog* at Dak'art Biennale 2018. Recently, he was artist in residence at Bisagra in Lima to make an exhibition at Amano Museum. He is part of Miracle Workers Collective representing Finland in the Venice Biennale 2019.

T H E L O N G T E R M Y O U
C A N N O T A F F O R D Caroline Ektander
Talk 25.07.2019 12:00

Millions of metric tons of synthetic materials are created, processed and released every year, slowly forcing the recognition of a "permanently polluted

world" (Libiron, et al. 2018). Seen on a global scale however, the most pressing about this development is that exposure to toxic harm and risk is so strikingly inequitable. Meaning; whilst some live in direct exposure, others manage to remain oblivious to its unremitting spread through means of "externalisation" (Lessisch, 2016). Through sharing case studies and artworks, the talk will attempt to shed light on the wider political, economic and social entanglements that facilitate its production and unjust distribution and the bodily, psychological and concealed traces that it leaves behind and define its endemic presence.

C A R O L I N E E K T A N D E R is a Swedish architect, writer and independent researcher with an unrelenting interest in understanding (and engaging with) waste practices and politics in a time of ecological crisis. Her practice-lead research looks into how waste – a seemingly mundane matter unworthy of sustained public action – can be reframed as socio-ethical, aesthetic and spatial issue in and for the public sphere in order to revalue and reassess its political potential as a material part of everyday life. She is the Co-funder of Toxic Commons (2017–); an interdisciplinary platform that writes texts, organizes public programs and acts as a body of research in and around global toxic dissemination and the environmental injustice inherent to it. Under the umbrella of Toxic Commons she is currently co-curating *The Long Term you Cannot Afford – on the Distribution of the Toxic* opening in October 2019 at S A V V Y Contemporary.

A W A L K T H R O U G H T H E A F R I C A N
Q U A R T E R W I T H A K I N B O D E A K I N B I Y I
Akinbode Akinbiyi 25.07.2019 15:00

Akinbode Akinbiyi will walk us through the African Quarter in the district Wedding. Far from being an homage to the African continent, this quarter is deeply entangled with the violent colonial history of Germany. By walking through the quarter we can see that not only the street names tell this story, but also architectural elements and urban space making. This referencing of the colonial past and present not only demonstrates a general collective amnesia in German society but also a long lasting reluctance to deal with and change this present.

A K I N B O D E A K I N B I Y I *1946, Oxford, United Kingdom "is, by way of photography and poetry, a chronicler of the quotidian. He is interested in 'everyday-liveness' rather than everydayness; two states differentiated by Akinbiyi's profound interest in being – human beings, among other beings, and the way that they craft, navigate, and relate to societies and spaces.

Walking the streets of Bamako, Berlin, Cairo, Dakar, Johannesburg, Kinshasa, Lagos, or other megacities at his distinctively and determinedly slow pace, always armed with his Rolleiflex twin-lens reflex camera, Akinbiyi studies social structures, uncovers the hidden, and makes visible the unseen." (Bonaventure Soh Bejeng Ndikung, documenta14.de/en/artists/13555/akinbode-akinbiyi)

DE - PATTERNING AND
RE - PATTERNING Lorenzo Sandoval
Workshop 29.07.–30.07.2019

Anni Albers opens her book *On Weaving* with a dedication to the ancient weavers of Peru. At the same time that the Albers acknowledge the enormous contribution of Peruvian weaving production, they erase a fundamental aspect: the patterns present in the textiles were not universal abstraction, but a process of non-phonetic writing. The patterns (and the techniques themselves) were – actually are – a way of inscribing the Peruvian cosmovisión.

In the workshop, a first step will explore different processes of extraction interweaved with textile production in order to propose forms of de-patterning. In a second step, we will work on ways of producing textiles based on the previous discussions, and explore possibilities in the notion of circular economies (with Hands.on.matter). On the third day, we will apply some of the learned techniques by re-using the textiles as spatial production.
LORENZO SANDOVAL see 24.08.2019

COMFORT / DISCOMFORT
Jean-Jacques Tankwey and Lema Diandandila
Workshop 29.07.–30.07.2019

As designers we are often concerned with designing for others. Assuming we know what their comfort feels and looks like. In this workshop, we will explore the idea of comfort and discomfort, as well as human negotiations between these two ideas by conceiving and making objects together that will become part of the space of the summer school.
JEAN - JACQUES TANKWEY MULUT
aka TAN K I L A is an artist-designer and manager living and working in Kinshasa. His interest lies in the creation of objects, that might transcend generations, almost to the point of becoming timeless. His inspirations come from different cultures, as well as from the fine arts. In his work, he tries out combinations between art and design as well as new technologies. Through his passion for research and creativity, he focuses his approach: he reflects on what the world will be in the future, without omitting environmental issues and questions of tangible and intangible heritage. Tankila works mainly with metal that he associates with other materials such as glass. From time to time, he diverts everyday objects to give them a second life. In 2014, he participated in the workshop *From the Universal to the Particular*, by Belgian designer Xavier Lust and made his first sofa named *C-vi* in 2016. In 2017, his project *Canapé connecté kk2050* was selected and presented at the exhibition *Kinshasa 2050* at the French Institute of Kinshasa. Jean-Jacques Tankwey is part of the research group on design Banka that was initiated in the *Spinning Triangles* project by SAVVY Contemporary.
LEMA DIANDANDILA is the founder of the cultural association Lisanga Bankoko from Kinshasa. This association works with the objective to promote Congolese culture in particular but also African culture

at large. One of the main materials used for their work is the “Mayaka” pearl, that allows a direct communication with the ancestors. Through the engagement with several natural materials, Lema Diandandila and the association creates garments and jewellery, often associated to the movement of “eco-SAPPEURS”. The transmission of their knowledge to younger generations is essential to the workings of the association and they do so through workshops on the national as well as international level.

FASSADES AS COMMUNICATIVE
ROOMS / INTIMATE SPACES
FOR RESONANT BODIES Grace Mujinga,
Orakle Ngoy, Nada Tshibwabwa Workshop
29.07.–30.07.2019

This workshop will start by exploring ritual as a form of education, from the example of the Makwacha villages in the Katanga region of the Democratic Republic of the Congo. In this womens’ village, the ritual of painting the walls of buildings is part of inter-generational learning processes. From here, we will question facades as spaces of transmission and translation; between the hidden and the revealed, between an inside and an outside, between the material and the immaterial world. The workshop will build a bridge between the facades and the streets of the neighbourhood around SAVVY and read from its symbols and waste — What stories are told here? What do they communicate? Moving from the outside back to the inside, we will think together how we could transfer these learnings to the “spinning” space at SAVVY Contemporary: here an intimate space will be conceived, and small instruments built, as vehicles of transfer and resonances.

GRACE MUJINGA holds a degree in architecture from the Institut Supérieur d’Architecture et Urbanisme (Higher Institute of Architecture and Urban Planning). Architecture is her passion since childhood. Despite the reluctance, skepticism and multiple discouragements of those around her, she stood firm and proved that she was able to surpass these judgements and become a professional architect. By partnering up with other architects, she carries out joint building projects. Her interests lie particularly in finding solutions for facade treatments in the climatic contexts of the D. R. Congo and investigating the use of local building materials and their application in contemporary architecture. As an architect, connaisseur of urban laws, and ardent observer of architecture and of its development in Africa, particularly in the D. R. Congo, Grace Mujinga follows a path to find possibilities of building outside the established canon.

ORAKLE NGOY *1981, Kinshasa, D. R. Congo In “Kin la belle” (Kinshasa the beautiful), between the ghetto and the city, roams an urban rapper, an African woman, an image of today’s Congo. In her blood flows two people, the Luba, where women live violence in silence, and the Bashi, where women suffer the war. In her blood runs a need for peace, and a cry for all

women against hate, sexism, inequality and violence. Her art is rap, a hardcore call to the Kinois to respect the “Mamans” (mothers), Congolese and all women. Her music is like her image, a mixture of cheerfulness, ghetto and kinois realities, mixing Congolese musical styles, folk and artistic performance. She is a member of several kinois rap groups, like Rage Famillia, Bastards of Kinshasa. In 2015 she created Afrikadiva, a collective of women artists, who work towards more visibility for female talent in the D. R. Congo. She gives workshops, is a producer and manages the project Yambi City, a platform for exchange, collaboration and artistic production. Since 2018, she is vice-president of the Arterial Network Committee in Kinshasa. She is the hip-hop voice of feminism in D. R. Congo. In her muyenga style, which is her musical identity, she uses miming and gestures of her tribe. She is Orakle, rapper, songwriter and performer.

N A D A T S H I B W A B W A *1990 is an artist and musician, living and working in Kinshasa. A large part of his practice involves working with found materials from the streets of Kinshasa. In long and continuous walks, he gathers objects to make masks, robots, or costumes for performances. His work implicitly demonstrates and transfers the violence inherent in contemporary power relations, entangled with his own biography. After having to leave Lubumbashi at a young age, he found a new home with the Timbela Batimbela Yo collective in Kinshasa, that amplified his voice in the urban music scene. Although the circumstances of his life did not give him the possibility to have a formal art education, his practice gained attention from Kinshasa’s art scene. After working with the performance festival KINACT, he was offered a two year residency at the Ndaku Ya La Vie Est Belle (2018, 2019). His work was recently exhibited at the GRASSI Museum in Leipzig (*Megalopolis: Voices from Kinshasa*, 2019).

T H E S P I R I T O F J E W E L L E R Y
Koko Lema Diandandila and Ahmed Moussa
Talk 25.07.2019

Raw materials hold spirits, that activate and reactivate to everyone who is in touch with ancestors. Understanding the inner life of materials makes them shine, and lets their rays touch our bodies to resonate with them. How does the inside resonate with the outside, and is the social linked to it? At the core of the **S A V V Y Contemporary Spinning Triangles School/Un-school**, the contributors from the Democratic Republic of Congo are engaged in the research, the know-how and the care of practices of the inside and its resonances to the outside. Among them is Koko Lema, called “ancestor” by his community for his connection with his ancestors, established through elements of nature that he transmits in gatherings of learners. Koko Lema founded the association Lisanga Bakoko dedicated to these knowledges and practices, which open into the design of products based on natural materials, such as woods, cows’ tails, pearls, and the palm nut. Koko Lema will exchange with the jeweller

Ahmed Moussa, a Touareg from Niger who will join us on that evening for a conversation on the spirit of jewellery.

I N T E R V E N T I O N M 2 1 Presentations and discussions at the Humboldtforum Art in Context students (Daniela Zambrano Almidón and Pablo Santacana López, Adriana Bickel, Santiago Calderon and Aliza Yanes, Carina Erdman and Alessandra Plaza Saravia, Beatriz Rodriguez, Natalia Rodriguez, Helga Elsner Torres) 31.07.2019 10:00

After a contextualisation of the Humboldtforum and the social, political and cultural problems that this megaproject in Berlin implies, the students of the Art in Context Department at the University of the Arts Berlin will explain what drove them to intervene in this place nevertheless. They will present their projects in small discussion groups. The projects are: *Humboldt-huaca* (Daniela Zambrano Almidón and Pablo Santacana López, in collaboration with various Latin American cultural resistance groups), *Stress no More* (Adriana Bickel), *The (de)colonial glossary* (Santiago Calderon and Aliza Yanes), *Qori Chronicles: Counter-narrative videogame of the colonization of the Inca Empire* (Carina Erdman and Alessandra Plaza Saravia), *The collector: A psychological profile* (Beatriz Rodriguez), *Museum Nullius* (Natalia Rodriguez), *Tace ora et labora* (Helga Elsner Torres).

I M P O S S I B L E M E T H O D S
Decolonising Design (Pedro Oliveira, Luiza Prado)
Workshop 01.08.–02.08.2019

The act of designing produces material discourse into the world, and this discourse cannot be anything but provisional and performative. In *Impossible Methods*, participants start out from a designed artifact they are asked to bring to the session – responding to a set of keywords or a statement given beforehand – and slowly unpack the networks that inform the existence of that object in the world, as well as its implications in-use. This unpacking usually takes form in narrative, performance, mapping, or anything available and/or desired; what matters is not the hows, but the whats and the whys.

D E C O L O N I S I N G D E S I G N was founded in 2016 by eight design researchers, artists, and activists stemming from or with ties to the Global South, as a response to Euro- and Anglocentric socio-technical politics and pedagogies of design as both a field of research and praxis. As a research group and online platform, our aim is to invite a “thinking otherwise” about design’s complicity with structural inequalities and marginalities, in a world much shaped by Western, Euro- and Anglocentric systems and institutions (academia being one of them). In that sense, our group does not aim to offer an “alternative perspective” on design, but rather to question the very foundations upon which the discipline was established.

P E D R O O L I V E I R A is a sound artist and researcher. His work inquires the colonial politics of sonic violence, and in particular the articulations

of police violence and the policing of bodies through sound and listening practices. His current artistic research intervenes on accent recognition technologies within the migration and border industry in Germany and the EU, and was the recipient of a Research Grant by the Berliner Senat in 2018. He is a founding member of Decolonising Design.

L U I Z A P R A D O is an artist and researcher whose work engages with material and visual culture through the lenses of decolonial and queer theories. She is particularly interested in technologies and practices of birth control and their entanglements with colonial hierarchies of gender, race, ethnicity, class, and nationality; her current artistic research project, titled *A Topography of Excesses*, examines the transmission of indigenous and folk knowledges about herbal birth control in Brazil as a decolonising practice of radical care. She is a founding member of Decolonising Design.

G A T H E R I N G A R O U N D T H E S A V V Y D E S I G N D E P A R T M E N T Kate Danyu Chen, Marc Herbst, Eda Sarman, Juan Sossa
31.07.2019 19:00

In 2018, **S A V V Y Contemporary** created the Design Department, dedicated to questions of coloniality in the realm of design and making this discipline and its complications a more explicit pillar. Since this creation, practitioners have contacted us to be part of this conversation. We will take time this evening to listen to them, and start conversations.

B I T E S Jasmina Al-Qaisi Workshop
01.08.–02.08.2019

Bites is a culinary and sonic research conducted by Jasmina Al-Qaisi and guests. Within *Spinning Triangles*, *Bites* covers two aspects of poesis within mobility: story-telling and nurture. In this two days exercise-workshop format for narrative building through sound, food and biographies, attendants are encouraged to reflect, explore and play around with what we call “a snack” or other names for food on the move. The format *Bites* occurred live before in Radio Corax Radio-Kiosk, Halle and Radio Angrezi, Bremen and in ephemeral situations. No specific previous knowledge of any kind is actually needed. Working in couples would be comfortable. Pseudoscience, climate change, sensorial exploration, poetry, words and chewing, secret telling, use of foreign or inexistent languages may occur.

J A S M I N A A L - Q A I S I “Biting occupies a complex zone defined by our bodiliness, giving way to behaviours at core, but absolutely held at a distance, of humankind” (Brandon LaBelle in *Lexicon of the mouth*). Jasmina Al-Qaisi is formally a visual ethnographer and a cultural correspondent. She writes as she speaks in her own English, caught between sound and visual poetry. She lives in Berlin, hides in the archive of the art and project space **S A V V Y Contemporary**.

M A N D O M B E Simon Malueki Workshop
01.08.–02.08.2019

The Mandombe writing system was invented and developed by David Wabeladio Payi. After a divine revelation transmitted through the Congolese prophet Simon Kimbangu, the inventor developed a script made of two basic forms and relative to the phonetics of Bantu languages. The script moves between two-dimensional, three-dimensional as well as four-dimensional spaces (the latter being time). It is taught, written and read in the D.R. Congo today, and especially promoted by the Simon Kimbangu University and the Kimbanguist church. Prof. Simon Malueki will teach us the concepts within this writing system and we will learn how to write and read it.

S I M O N M A L U E K I *1979 is director of the department and the academy of the Mandombe writing system since 2004. He is *Sécrétaire Générale* of the CENA (Centre de l'écriture négro-africaine) since 2015. He is also responsible for the communication services of the Kimbanguist Radio and Television station RATELKI. He teaches the Mandombe writing system at the Simon Kimbangu University in Kinshasa.

O N (D I G I T A L) T E C H N O L O G I E S A N D C O L O N I A L I T Y Aouefa Amoussouvi Workshop
01.08.–02.08.2019

A O U E F A A M O U S S O U V I is a Berlin based researcher. She holds a PhD in Biophysics from the Humboldt University of Berlin. Her work combines the computational and experimental, as for instant fluorescent microscopy – tools to investigate the effects of biological noise on gene expression and cellular growth. Beside the lab, she explores the intersections between technology, art and spirituality in the prisms of (de-)colonial and feminist perspectives. She is especially interested in the science of rituals, plant based medicine and western therapies to explore the body-mind relationship. She investigates how the development of digital technologies creates opportunities and ethical challenges.

S P I R I T S A N D M A T T E R - B O D I E S Lambert Mousseka Workshop
01.08.–02.08.2019
Taking up the topic from his workshop in Kinshasa, Lambert Mousseka will reflect some of its aspects at **S A V V Y Contemporary**. Through close observation and an experimental engagement with materials that make up the daily life of the city of Berlin, the workshop participants will ask themselves what the spirits inhabiting these materials may be and which stories they tell. A particular focus will be put on the materiality of clay – connecting this second iteration of *Spirits and Matter-Bodies* with its predecessor in Kinshasa. The participants might engage in questions of the animate and the inanimate, associating materials to their own bodies. In Kinshasa this resulted in garments and garment-like structures. A documentation process, becoming a photoshoot, was part of this process and may also be repeated here in Berlin.

L A M B E R T M O U S S E K A studied marketing and puppeteering in Kinshasa, before he moved on to the arts. He completed his studies at the Akademie der Bildenden Künste Stuttgart in 2008. He is working as a puppeteer and stage director, for the Ruhr Triennale for instance. Among others, he has exhibited in D.R. Congo, many other African countries, France, Pakistan, Germany, etc., and has been engaged in several initiatives and artist residencies. In Kinshasa, he co-founded Espace Masolo, a space where intergenerational knowledge transfer is happening in multiple disciplines.

M A P P I N G C H A M P E T A :
C U L T U R A L A N D M U S I C A L
E N C O U N T E R S F R O M
T H E A F R I C A N C O N T I N E N T
T O T H E C O L O M B I A N
C A R I B B E A N Edna Martínez Lecture performance
09.08.2019 19:00

Picós are Colombian Caribbean sound systems. They are Jamaican-inspired handmade structures, which arrived in Colombia in the 1950s and became important in this region serving a communal function for people living in the poorer areas. They have played a central role in building a collective diasporan identity for many Colombians, living in a country where racial and class lines are influenced by the colonial past and the slave trade. The Picós offer a cheap form of entertainment through self-organized parties and contribute to the informal economy. They can still be found in almost every neighbourhood of the main cities in the region.

The Lecture performance *Mapping Champeta: Cultural and musical encounters from the African Continent to the Colombian Caribbean* is a continuation of Edna Martínez' musical DJ/Selector performance with El Volcan, El Orgullo de Berlin (First and unique Picó Party of the city along DJ Nomad since 2017). It is infused with images, field notes and vinyl records, where musical genres such as Soukous, Nigerian high-life, Benga, Mbaqanga, Zouk reference routes from African Countries to the Colombian Caribbean, especially to Cartagena de Indias, the Colombian port city that birthed the musical style known as Champeta. E D N A M A R T Í N E Z is a Colombian artist based in Berlin. She created and organized Prende la Vela, a celebration of Afro-Latin culture, El Volcan – El Orgullo De Berlin a night dedicated to the Colombian Soundsystem Culture as well as LatinArab a musical journey from Alexandria to Cartagena de Indias. She is co-founder of the DJ Collective Kréyol.

R E F L E X I B L E L E A R N I N G S P A C E S
Maria Isabel Alves, Ulf Aminde and Miriam Schickler (*foundationClass), Henri Kalama (Académie des Beaux-Arts, Kinshasa), Kristina Leko (Kunst im Kontext, UdK)
Talks 10.08.2019 17:00

Where do we learn? – Colonial modernism has brought up learning concepts situated in classes,

dividing the family house from the outer society. It disregarded the world outside of four walls while privileging knowledge coming from books. Thinking about learning spaces is questioning the rooms we learn in, which shape the rooms inside of our consciousnesses. It is asking how we shape the world, and how this will shape our worlds. This panel is dedicated to the relationship between reflection and space, between the content and the form, movement and statics. Four perspectives will project us into ideas and realisations of various learning spaces.

H E N R I K A L A M A Professor of fine arts and arts phenomenology, and Director of Académie des Beaux-Arts de Kinshasa (Academy of Fine Arts), will present his visions of a new department of design within the Academy, after its historical contextualisation.

K R I S T I N A L E K O assistant professor at UdK, Berlin (University of Arts) will explain the political and artistic frame of the department *Kunst im Kontext* (Arts in Context), an engaged arts department inside the elitist university.

M I R I A M S C H I C K L E R A N D
U L F A M I N D E will talk about the programme *foundationClass which they built together at Weissensee academy of art Berlin, and which is designed to support artists and designers from underrepresented groups to get access to art and design academies in Germany.

M I S A The artist Misa (Maria Isabel Alves) will look back at 25 years in which she has founded two villages in Cape Verde – an ancestor's village and an urban village – before situating us in her ongoing project of movable learning and living villages throughout the African continent.

“ENTRE LE RÊVE, L'ACTION, L'ART
ET LA LIBERTÉ” – WELL-BEING
SESSION AND CREATIVE VILLAGE
AT TELLING TREES Misa (Maria Isabel Alves)
Workshop 11.08.2019 14:00

For 25 years, Misa founds creative villages, projecting into what she calls the 6th continent. This big project in movement has a cosmic conscience that we all hide too much inside of us. Inside the design learning space at S A V V Y Contemporary, the artist Misa – (Maria Isabel Alves) will offer a session of interior well-being that will be anchored in art therapy practices. In this session, we will also do a common artwork in interaction. The metaphysical artist Misa underlines that it is good to have that double vision of a cosmic conscience and a physical action, knowing that humans infinitely create and that we are the infinite. S A V V Y Contemporary's informal project *Telling Trees*, that is dedicated to the creation of a cultural space on African ancestral bases, will host Misa's session to let emerge from there a common creative space, as part of S A V V Y Contemporary's design learning space.
M I S A see 10.08.2019

POLITICS OF THE KNOCK - OUT

Dominique Malaquais 18.08.2019 17:00

Kinshasa, October 30, 1974. Muhammad Ali and George Foreman go up against one another in the match of the century – the Rumble in the Jungle. I love the sweet science, but will speak, here, less of boxing than of politics. Mobutu Sese Seko, bent on positioning Zaïre as his chiefdom and as the political and economic heart of what was known, then, as the Third World; Kinshasa in the grips of his increasingly dictatorial regime; the United States government, deep in the throes of Cold War interference with postcolonial Africa; businessmen – some far from savory – intent on selling the Ali-Foreman match to an emerging African-American middle class; Ali himself, for whom the fight was much more than a sports event alone: the Rumble was put to a rich array of political uses by a multiplicity of actors local and foreign. The talk I propose considers how these uses intersected, simultaneously building on and contradicting one another in a complex mix of propaganda, rumor, spycraft and instrumentalization.

DOMINIQUE MALAQUAIS is an art historian and political scientist. Her work addresses intersections between political violence, economic inequity and the making of urban cultures in the late capitalist era. She has held teaching positions at Princeton and Columbia University in the United States and at Sciences Po in France. Currently, she is a Senior Researcher at the National Center for Scientific Research (CNRS) in Paris and teaches at the Ecole des Hautes Etudes en Sciences Sociales (EHESS). Among her recent publications are two edited volumes – one a reflection on Africa-Asia exchanges in the visual arts, literature, urbanism and spirituality and the other on the archival turn in contemporary African and Diaspora arts. Recent curatorial projects include *Decolonize This!* – a carte blanche for the Karachi Biennale, Dakar 66, at the Musée du Quai Branly, and *Kinshasa Chronicles*, an exhibition and extensive accompanying catalogue about Kinshasa as seen through the eyes of its most forward-thinking arts practitioners (MIAM and Cité de l'Architecture & du Patrimoine). Dominique collaborates closely with the *Chimurenga* team – a long-standing engagement close to her heart – and, with Kadiatou Diallo, co-directs SPARCK (Space for Pan-African Research, Creation and Knowledge), an experimental curatorial platform.

H O N G K O N G

H O N G K O N G 08.10.–16.10.2019 Para Site
2019 Para Site International Conference and Workshops
for Emerging Arts Professionals

W I T H Clara Lobregat Balaguer Lawrence Chua
Sebastian Cichocki Lupe Fiasco Iliana Fokianaki
Tan Zi Hao Pan Lu Christian Nyampeta Sugata Ray
Teren Sevea Andreas Siagian Simon Soon
Ema Tavola Katerina Teaiwa

C O N V E N E D B Y Cosmin Costinas

O R G A N I S A T I O N Anqi Li

C O O R D I N A T I O N Celia Ho

T E X T S Para Site, brochure of the 2019 Para Site
International Conference, 10.10.–12.10.2019.

Translation and editing: Jason Chen, Liuyu Ivy Chen,
Cassie Kaixin Liu, Paul Stephen

P A R A S I T E

Para Site is Hong Kong's leading contemporary art centre and one of the oldest and most active independent art institutions in Asia. It produces exhibitions, publications, discursive, and educational projects aimed at forging a critical understanding of local and international phenomena in art and society.

Founded in early 1996 as an artist run space, Para Site was Hong Kong's first exhibition-making institution of contemporary art and a crucial self-organised structure within the city's civil society, during the uncertain period preceding its handover to Mainland China. Throughout the years, Para Site has grown into a contemporary art centre, engaged in a wide array of activities and collaborations with other art institutions, museums, and academic structures in Hong Kong and the international landscape. In early 2015, Para Site moved to greatly increased premises, in North Point/Quarry Bay. Throughout its history, Para Site's activities have included a range of different formats, among which P/S magazine (1997–2006), a bilingual publication, which was Hong Kong's first visual arts magazine and a central platform for the development of art writing and of a discursive scene in the city and the Curatorial Training Programme (2007–2010). Since 2012, Para Site has been running an International Art Residency Programme and has been organizing an annual international conference. This is accompanied, starting from 2015, by a new educational format aimed at training young curators and other art professionals. Para Site's activities are made possible by the generous support of its patrons, and grants from foundations and the Government of the HKSAR.

I N T E R N A T I O N A L C O N F E R E N C E 2 0 1 9

Para Site's International Conference this year has a distant starting point it wishes to leave behind. 100 years ago, the Bauhaus school of design proposed a new vision for design and art and their role in society, as well as a new model for schooling. The century that passed saw its idealism materialize in various shapes around the world, often far removed from the original emancipatory proposition. It did, among others, become a tool for concrete colonial organization and exploitation in the last decades of European rule in the world, and one of the last languages of Eurocentric domination in the arts. The conference tries to unpack this complicated legacy up to a point, but it is more interested in looking at a broad map and timeframe of resistance through design, schooling and unlearning, exchanges and circulations of forms in visual worlds that have had other directions of traffic and have created a different understanding of what an internationalist language might look like. The conference is organised in dialogue with the *Spinning Triangles* project, initiated by S A V V Y Contemporary, seeking to challenge and act against the inherent, neocolonial power structures in design practice, theory, and teaching. This collaboration triangulated Dessau/Berlin, Kinshasa, and Hong Kong establishing a connected platform for unlearning.

W O R K S H O P S F O R E M E R G I N G A R T S P R O F E S S I O N A L S

In its fifth successive edition, Para Site will work with a group of emerging curators, writers, critics, researchers, and other arts professionals from Hong Kong and abroad, through a series of closeddoor workshops, lectures, and site-visits. This 9-day intensive programme is designed to provide learning and thinking opportunities, mediated by reputed speakers from Para Site's International Conference as well as by art practitioners from across Hong Kong's diverse institutional landscape. The programme provides a laboratory for experimentation, posing fundamental questions and ideas that challenge various models of curatorial practice. It will also offer opportunities for networking and enhance the development of systems intending to nurture the participants' careers.

The workshops this year are generously supported by: David Boyce & Rachel Catanach, Bonnie Chan Woo, Akarin Gaw, Inna Highfield, Claire Hsu, Ingrid Lok, Magnus Renfrew, Joyce Tam, Nydia Zhang, and Laura Zhou.

The participants are Sinzo Aanza (D. R. Congo), Sharareh Bajracharya (Nepal), Livia Benedetti (Brazil), Cusson Cheng (Hong Kong), Koel Chu (Hong Kong), Innocent Ekejiuba (Nigeria), Sara Garzon (Mexico/US), Chabib Duta Hapsoro (Indonesia), Wing Lam Kobe Ko (Hong Kong), Maria Kuzmina (Russia), Nioni Masela (D. R. Congo), Minh Nguyen (Vietnam/US), Mateusz Sapija (Poland/UK), Savitri Sastrawan (Indonesia), Tatiana Syromiatnikova (Russia/Taiwan), Ruby Weatherall (UK/Hong Kong), Christopher Whitfield (UK/USA/Taiwan), Johann Yamin (Singapore).

PROGRAMME

PLATFORM OF LEARNING BY DOING AND SHARING IN COLLECTIVES

Andreas Siagian 10.10.2019 14:10

Over the past two decades we have witnessed the birth of art collectives in Indonesia. Many have sustained themselves through periods in which they evolved accordingly to their own ecosystem. They developed their own methods of working together, networks and platforms to initiate and activate their own activities. The creation of their space is manifested in organizing public programs based on their interests. In the process, collectives often have to hack their way in to make things work, cooperating with the lack of resources for the ideal condition. In this talk we will see the background of hacking, DIY (Do It Yourself) and DIWO (Do It With Others) in the forms of collectives in Indonesia. We will review forms of sharing between individuals, the implementation of learning by doing in collectives in which DIY and DIWO culture of Indonesia is still prominently seen.

ANDREAS SIAGIAN is an artist-engineer working in a wide range of interdisciplinary practices, which encompass creative programming in audiovisual, DIY electronics, sonic sculptures, installations and instrument-building. He is active in community activities and is co-founder of several initiatives, including Life-patch, a citizen initiative in the arts, science and technology. Collaborating with Hackteria network, he was co-director of HackteriaLab, Yogyakarta (2014). Recently, he served as the co-host of Nusasonic and CTM MusicMakers Hacklab, facilitator of Arisan Tenggara, and was the artistic director of Indonesia Netaudio Festival 2018.

DESPERATELY TRYING TO FINISH (EACH OTHER'S SENTENCES)

Clara Balaguer 10.10.2019 15:50

Hardworking Goodlooking is a publishing house and studio-less design studio founded in the Philippines and working out of Laguna, Rotterdam, Portland, and Brooklyn. Its four members are committed to exploring, documenting, and facilitating published works on (vernacular material) culture in the Philippines and its diaspora. Because these cultural workers live in four diametrically opposite time zones located – in three out

of four cases – outside of their geographical field of inquiry, this creates a complex structure from which to sustain a situated research practice, a viable work flow, and a web of deep friendship. This collectively written lecture is an attempt to perform, through the insufficient act of delivering words, what it is like for us to work while physically separated on issues such as decolonization through the vernacular, the price of becoming visible, strategies of mutual care, pedagogy for the often excluded, and identities that are untranslatable.

CLARA BALAGUER is a cultural worker. She founded the Office of Culture and Design in 2010, a platform through which she articulated programmes of residency and social practice with rural communities in the Philippines until 2018. She also co-founded Hardworking Goodlooking in 2015, a publishing and graphic design studio interested in the decolonization of aesthetic voices, vernacular artisanry, collaborative authorship and the value of the invisible. Currently, she serves as coordinator of the Social Practices course at the Willem de Kooning Academy, and lecturer of Experimental Publishing at the Piet Zwart Institute, Rotterdam.

ÉCOLE DU SOIR, OR THE EVENING SCHOOL

Christian Nyampeta

10.10.2019 16:50

Christian Nyampeta will reflect on his ongoing project centered around the idea of an “evening school,” following the Senegalese writer and film director Sembène Ousmane, who saw cinema as “cours du soir” or “evening classes,” a popular information system in the service of education, aesthetic experience, and public dissemination. His methodology concerned the cinema’s collective production, drawing from different periods, visual and textual histories, social struggles and hopes, in mutuality between his own locality and the world at large. Nyampeta’s presentation will draw from an iteration that is currently taking place at SculptureCenter in New York. The project consists of a number of “hosting structures” – a modular and poly-formal system of inhabitable sculptural and functional prototypes – including a study room hosting a translation and interpretation working group that focuses on making texts by Rwandan philosopher Isaïe Nzeyimana available in English for the first time. École du soir stages proximities that create a sensorial plurality or a montage wherein possible epistemologies emerge, revealing historical ruptures, discontinuities, and unorthodox thinking.

CHRISTIAN NYAMPETA is an artist working across art, design, and theory. His practice includes the convening of a roaming programme of exhibitions, screenings and lyrical performances concerned with the question of how to live together through exploring the ideas of monument and translation. His latest projects include *École du Soir*, SculptureCenter, New York (2019), and *A Flower Garden of All Kinds of Loveliness Without Sorrow*, Museum of Contemporary Art (GfZK), Leipzig (2019).

Nyampeta also exhibited at the Institute of Modern Art (IMA), Brisbane (2019) and Camden Arts Centre, London (2017). He participated in the 5th Ural Industrial Biennial of Contemporary Art, Ekaterinburg (2019), the Dakar Biennale (2018), and the 11th Gwangju Biennale (2016). Nyampeta runs *Radius*, an online and occasionally inhabitable radio station. He is a PhD student at the Visual Cultures Department of Goldsmiths, University of London. He was awarded The Art Prize Future of Europe 2019.

THE SOCIETY OF SPOKEN ART

Lupe Fiasco 10.10.2019 17:30

Storytelling is at the core of our existence.

A true lyricist must master the core principles of storytelling and language as a whole. Established by some of the leading rap artists of our generation, SOSA embodies this ideal. Our curriculum encompasses the fundamentals of linguistics, semiology, poetry, and has been curated with the help of scholars from institutions including Harvard, MIT, and the University of Pennsylvania. Since rapping starts with reading, members are expected to complete an extensive list of recommended reading materials in addition to our activities, discussion panels, and networking programs. Every aspect of SOSA is designed to inspire and cultivate creative skill sets, and to help members enrich their lives beyond music.

L U P E F I A S C O is a rapper, record producer, entrepreneur, and community advocate living and working in the United States. He received a Grammy award for Best Urban/Alternative Performance in 2008, along with 12 other Grammy nominations throughout the years. He was a Henry Crown Fellow in 2014 and GQ's Man of the Year in 2006. Parallel to his career as a musician, Lupe is also co-founder and co-owner of community initiatives, among which are M.U.R.A.L (Magnifying Urban Realities & Affecting Lives), a foundation supporting grassroots art communities in Chicago, Society of Spoken Art, an educational platform fostering rappers, lyricists and musicians in the field spoken art, and Studio SV, an entertainment studio based in Hong Kong with the aim of nurturing cross-cultural conversations among global audiences.

NEW VIOLENCE OF POWER, WITH ART AS A COUNTER-PROPOSITION

iLiana Fokianaki 11.10.2019 14:00

In re-thinking the ongoing pattern of democratically elected rightwing figures in global politics vis-à-vis the concepts of the "state" and "state power," Fokianaki tries to offer a reading on new forms and structures of power, contrasting them with cultural practices comprising counter-hegemonic power structures. She labels these neoliberal profiles of power "narcissistic authoritarian statism" that merges old components of the nation-state with contemporary forms of corporate transnationalism characterised by narcissism. This corporate-state model is examined through an axis of "slow and fast violence," following

the writings of Rob Nixon. Finally, Fokianaki will discuss the ways in which the field of contemporary art is entangled in such forms of violence, and will present examples of artistic practices that map, critique, and resist them – thus setting out new directions of cultural practice.

I L I A N A F O K I A N A K I is a curator, writer and educator based in Athens and Rotterdam. Her research focuses on the notion of the state and the formations of power that manifest under the influence of geopolitics, national identity and cultural and anthropological histories. She founded State of Concept Athens, the first non-profit institution of its kind in Athens in 2013, and co-founded Future Climates, a platform researching viable futures for small-scale organisations of contemporary art and culture in 2016. Fokianaki has curated exhibitions for KADIST Foundation, La Colonie Paris, and National Gallery of Prague, and is working on upcoming curatorial projects for Witte de With, Rotterdam, e-flux, New York, and Vanabbe Museum, Eindhoven. She is currently curating a lecture series entitled Gossips for Het Nieuwe Instituut, Rotterdam. Fokianaki is a lecturer at the Dutch Art Institute, and has lectured in independent spaces, museums, and foundations worldwide. Her articles are published regularly in magazines and journals such as Art Papers, e-flux, Frieze, and Ocula, among others. She is currently at the advisory committee of Alserkal Avenue's residency programme. Fokianaki holds an MA in Art Criticism from City University London. Her PhD research focuses on economy, identity, and politics.

AND YOU MAY FIND YOURSELF LIVING IN THE POST-ARTISTIC ERA (THE CASE OF BRÓDNO BIENNALE)

Sebastian Cichocki 11.10.2019 14:40

In 2018, artists Paweł Althamer and Goshka Macuga launched the Bródno Biennale in Warsaw, exhibiting the entire district of Bródno, pointing out preexisting objects with a very high coefficient of art: shop windows, playgrounds, potholes, brownfield land, architectural details, and even business and home interiors. The Bródno Biennale was an exercise in seeing and perception, drawing on tools developed in sociology and the theory of things, alternative tourism, psychogeography and critical ethnography. In 1971, art critic Jerzy Ludwiński declared that we were living in a "post-artistic era," emphasising that the new art escapes the confines of our languages and the institutional apparatuses. "Perhaps, even today, we do not deal with art. We might have overlooked the moment when [art] transformed itself into something else, something which we cannot yet name. It is certain, however, that what we deal with offers greater possibilities," wrote Ludwiński in 1972.

S E B A S T I A N C I C H O C K I is Chief Curator of the Museum of Modern Art, Warsaw. He curated two of the past presentations at the Polish Pavilion, Venice Biennale, which are Monika Sosnowska: 1:1, the 52nd

edition (2007), and *Yael Bartana: ... and Europe will Be Stunned*, the 54th edition (2011). Selected exhibitions curated by Cichocki at the Museum of Modern Art, Warsaw include *Never Again. Art against War and Fascism in the 20th and 21st centuries* (2019), *Making Use: Life in Postartistic Times* (2016), and *Zofia Rydet, Record 1978–1990* (2015). Other recent curatorial projects include *The Resistance of the Form. Non-exhibition*, Powszechny Theatre, Warsaw (2017), and *Rainbow in the Dark. On the Joy and Torment of Faith*, Malmö Konstmuseum (2015). Sebastian Cichocki has managed the Bródno Sculpture Park in Warsaw, a long-term public art programme inaugurated in 2009, and curated the Bródno Biennale (2018). He has produced a number of experimental exhibitions in the form of books and podcasts, as well as residency programmes and staged lectures.

WITH THE “GOBBLE” OF A
TURKEY: VISUALIZING HUMAN-
ANIMAL RELATIONS IN THE
INDIAN OCEAN WORLD Sugata Ray
11.10.2019 15:40

As we face the Sixth Extinction, the most devastating mass extinction event in the past sixty-six million years, can a renewed attention to human-animal relations alter art history’s speciesist bias, with its roots in Enlightenment rationality? By taking seventeenth-century paintings of the North American turkey – a bird that was introduced in the Indian Ocean world through European ecological imperialism in the Americas – as a point of departure, I narrate a history of art that perceives visual representations of the natural world, not merely as a technique to colonize and specimenize nonhuman life form, but as an outcome of interspecies relations that shaped artistic practices in the early modern period. My aim is to obfuscate Enlightenment species boundaries to make way for a porous art history in which the other – animal or otherwise – dwells in difference. Such a history, I propose, might offer new ways of reading artmaking that confronts the logocentric rationalism of European metropolitan art history, especially in our Anthropocene present when human hubris is leading to the mass extinction of innumerable animal species in the Indian Ocean bioworld.

SUGATA RAY is Associate Professor at the History of Art Department and the Department of South and Southeast Asian Studies, University of California, Berkeley. His research focuses on the intersections between early modern and colonial artistic cultures, transterritorial ecologies, and the natural environment. He is the author of *Climate Change and the Art of Devotion: Geoaesthetics in the Land of Krishna, 1550–1850* (2019), *Water Histories of South Asia: The Materiality of Liquescence* (coedited, 2019), and *Ecologies, Aesthetics, and Histories of Art* (coedited, forthcoming). His ongoing book project is provisionally titled *Matter, Material, Materiality: Indian Ocean Art Histories in the Early Modern World*.

CLOCK-WEARING BURAQ S,
COMPOSITE TIME, AND
THE PATHOSFORMEL OF HUSAYN
IN ACEH Simon Soon 11.10.2019 16:20

At the dawn of the 20th century, even the Buraq – the mythical winged equid tasked with transporting the Prophet Muhammad to and from the heavenly realms – was keeping time. Clock-wearing Buraqs figure significantly in a body of 14 paintings produced by an Acehnese chieftain in a country that had just lost its sovereignty to Dutch imperialism following a three-decade-long conflict. How can the Buraqs in this set of paintings be rendered legible? Considered folk, native, and obscure, the 14 paintings entered Leiden’s National Museum of Ethnology around 1907. An ethnological lens has thus far misjudged the paintings’ subsequent reception (or non-reception). The reinvention of a pictorial knowledge in this set of watercolor paintings deserves reassessment, more so because Teungko Tengoh is an outlier artist who explored new pictorial possibilities with watercolor paint around the same time that European modernism was taking flight. In exploring these works, Soon places modernism’s origin story in a different theatre – that of the Indian ocean, which contains an imagistic power of the composite. Revisiting regionalism as theatre might return us to the play of geography, so that other origin stories could gain currency and urgency within modernist standard time. SIMON SOON is Senior Lecturer at the Visual Art Program, Cultural Centre, University of Malaya. He writes on various topics related to the 20th-century Asian art, with a research focus on the 19th- and 20th-century art and architecture in Southeast Asia. His artistic practice includes curating exhibitions, among which is *Love Me in My Batik: Modern Batik Art from Malaysia and Beyond*, ILHAM Gallery, Kuala Lumpur (2016). He is Penang Field Director at Site and Space in Southeast Asia, a research-based project funded by the Getty Foundation that explores the intersections of urban space, art and culture in Yangon, Penang, and Huê. Soon is co-editor of *Narratives of Malaysian Vol. 4 and Southeast of Now: Directions in Contemporary and Modern Art in Asia*. He is a team member of Malaysia Design Archive.

PROJECT BANABA Katerina Teaiwa
11.10.2019 16:20

Teaiwa will discuss the creation of *Project Banaba*, a multimedia installation comprised of three sections: *Body of the Land, Body of the People; Mine Lands: for Teresia*; and *Teaiwa’s Kainga*, representing three phases of creative practice and research regarding her ancestral island, Banaba. The project converts archival, ethnographic, and video works into a multilayered story. For thousands of years, the Banabans survived in harsh and relatively isolated conditions. Over 80 years in the 20th century, the island was harvested for phosphate spread as fertilizer over colonial farmlands of Britain, Australia, and New Zealand. The Banabans are now displaced to Fiji and elsewhere,

multi-faceted and creative, surviving in politically and environmentally challenging spaces. Project Banaba is designed to retrace the itinerary of this remote island, recovering te aba: the “body of the land” and the “bodies of the people.”

K A T E R I N A T E A I W A is Associate Professor at the School of Culture, History and Language, College of Asia and the Pacific, Australian National University. She is also a visual artist incorporating academic research in her practice. Her solo exhibition *Project Banaba* (2017), curated by Yuki Kihara and commissioned by Carriageworks, Sydney, was recently touring at international art venues. Katerina also has a background in contemporary Pacific dance and is co-founder of the Oceania Dance Theatre at the University of the South Pacific, Fiji. She is of Banaban, I-Kiribati and African American descent, and is the author of *Consuming Ocean Island: stories of people and phosphate from Banaba* (2014).

M O D E L L I N G Q U E E R T O P I A : D U S I T T H A N I A N D Q U E E R F U T U R I T Y I N E A R L Y 2 0 T H C E N T U R Y B A N G K O K
Lawrence Chua 12.10.2019 14:00

In 1918, Siam’s last fully-reigning absolute monarch established a model city in the gardens of Dusit Palace. Occupying just under 4 000 square meters, Dusit Thani was a highly-detailed utopian landscape that included over 300 miniature structures, becoming the centre of a queer aesthetic regime that linked the king’s prolific endeavours in architecture, literature, theatre, fashion, and visual art with the task of training his all-male inner court into a modern ruling class. Dusit Thani functioned as the model hub of a new system in which ambitious male courtiers from common backgrounds could ascend the ranks by developing close bonds with the monarch. It was also a utopian canvas that allowed the king to experiment with a form of nationalism based on queer social and spatial relations. This paper examines the ways that the architectural model became the backbone of a queer utopian nationalism in which romantic associations served as a way of speculating about future political systems.

L A W R E N C E C H U A is Assistant Professor at the School of Architecture, Syracuse University. He was previously a fellow at the International Institute of Asian Studies, Leiden, and a Marie S. Curie Junior Fellow of the European Union at the Freiburg Institute for Advanced Studies, Albert-Ludwigs-Universität. He is the author of the forthcoming book *Bangkok Utopia: modern architecture and Buddhist felicities, 1910–1973* (University of Hawaii Press). His articles have been published in the *Journal of the Society of Architectural Historians*, the *Journal of Urban History*, the *Journal of Architecture*, *Traditional Dwellings and Settlements Review*, and *Senses and Society*. Chua received his PhD in the History of Architecture and Urban Development from Cornell University in 2012, as well as fellowships from the Social Science Research Council, the Society for the Humanities, Cornell University, the Asian Cultural

Council, and the Central New York Humanities Corridor. He is a founding board member of Denniston Hill, an artist-run organization.

F O R G E T T I N G T H E U N F O R G E T - T A B L E : M O N U M E N T S A N D T H E C H A N G I N G S P A C E S O F W A R M E M O R Y
Pan Lu 12.10.2019 14:40

Since World War II, the public spaces in which war memorials were erected – sometimes by colonial authorities – have been caught up in the rapid urban development and major political changes that have taken place in mainland China, Hong Kong, and Taiwan. Consequently, the spatial settings, visual representations, and significance of these monuments have changed radically. This project explores the processes by which these new spatial contexts, public memories, and meanings developed.

P A N L U is Assistant Professor at the Department of Chinese Culture, Hong Kong Polytechnic University. She was a visiting scholar and visiting fellow at the Technical University of Berlin (2008 and 2009) and the Harvard-Yenching Institute (2011–12), researcher in residence at the Fukuoka Asian Art Museum (2016), and visiting scholar at the Taipei National University of the Arts (2018). Pan is the author of two monographs: *In-Visible Palimpsest: Memory, Space and Modernity in Berlin and Shanghai* (Peter Lang, 2016) and *Aesthetizing Public Space: Street Visual Politics in East Asian Cities* (Intellect, 2015). She translated *Über das Neue* by Boris Groys into Chinese (Chongqing University Press, 2018). Her film *Miasma, Plants and Export Paintings* (co-directed with Bo Wang, 2017) received the Award for Excellence, the 32nd Image Forum Festival, Tokyo, Japan.

“ W H Y A R E Y O U G U Y S S O S I L E N T A B O U T U S ? ” : M A G I C I A N S ’ L A M E N T S A B O U T A C A D E M I C C O N C E P T I O N S O F R E A L I T Y A N D R A T I O N A L I T Y
Teren Sevea 12.10.2019 15:40

This talk explores “magical” realities and rationalities that might challenge preconceived academic notions of reality and rationality. In doing so, it pays attention to the textual traditions of a group of historical agents who have been regularly dismissed by scholars as “magicians” or “mystics,” but were key intermediaries of the socioeconomic strata and activities. Sevea introduces the textual traditions of these magicians to recount a history of worlds and environments wherein socioeconomic activities were associated with “magic” and magical rationalities. Having inherited “noses” for prospecting for natural deposits, these magicians were pivotal agents of labour extraction and mobilizing in the mines of modern Malaya, and were venerated as heirs of prophets and saints from earlier periods. Sevea pays attention to why such agents of socioeconomic activities have been ignored in academic literature in spite of their prominence. Ultimately, in shifting its attention to magical realities and rationalities, and religio-economic

sensibilities, this talk aims to challenge regnant systemic and neocolonial power structures in history-writing, teaching and theory.

T E R E N S E V E A is Assistant Professor at the University of Pennsylvania. His writing covers a variety of topics spanning neo-colonialism, alternative realities, Asian genealogies, magics and miracles, and Islamic manuscripts. He is the author of the forthcoming book *Miracles and Material Life: Rice, Ore, Traps and Guns in Islamic Malaya* (Cambridge University Press). His articles have been published in academic journals, including *Modern Asian Studies* and *Third World Quarterly*. He regularly collaborates with researchers, artists and curators to facilitate public exhibitions and discussions, concerning the idea of monument and history in post-colonial discourse, and the religious and racialised conception of nation in South and Southeast Asia.

**A S P E C U L A T I V E H I S T O R Y
O F C O M P O S I T E C R E A T U R E S
I N S O U T H E A S T A S I A** Tan Zi Hao
12.10.2019 16:20

Mythical composite creatures abound in the arts of Southeast Asia. So ordinary is their presence that they elude our critical attention. Comprising multiple animal parts, a composite encapsulates the essences of all the constituents within its indivisible whole. This talk explores the unlikeliest connections across and beyond Southeast Asia by discussing one particular composite – Makara. Possessing powerful appendages culled from both terrestrial and aquatic animals, Makara is said to be a chimeric hybrid including elephant, crocodile, goat, wild boar, and fish. The artist charts the widespread circulation of composite imaginary from South to Southeast Asia, to the extent that it ceases to be a Makara and mutates into other forms, each invested with different meanings as befitting local circumstances. In this way, a *longue durée* of Makara emerges – and holds the key to a shared historical consciousness. More than being a composite of animals, Makara reveals itself as a composite of connecting narratives, of speculative linkages and fixtures, awakening a certain history of imagination hitherto precluded by nation-centred historiography.

T A N Z I H A O is a multidisciplinary artist whose artistic practice incorporates installation and performance. His works discuss and challenge the idea of nation-state, and explore a diverse range of topics spanning language politics, etymological diversity, postcolonial historiography, to mythical or organically-assembled creatures. He is currently a PhD student at the Department of Southeast Asian Studies, National University of Singapore. He is also a writer, researcher, and an occasional zinester. His recent exhibitions include *Rasa Sayang, A+ Works of Art*, Malaysia (2019), *The Horizon is Just an Illusion*, OUR ArtProjects, Malaysia (2018), and Singapore Biennale 2016: *An Atlas of Mirrors*, Singapore Art Museum (2017).

**L A I N B L O Y U M I — O U R P E O P L E
O U R L I N E S** Ema Tavola 12.10.2019 17:20

This paper considers the personal and political terrain of Melanesian female tattoo revival in relation to the practice of Papua New Guinean-Australian practitioner, Julia Mage'au Gray. Drawing from Mekeo traditions from Papua New Guinea, Mage'au's practice is a collaborative, socially entrenched, mark making process. Where tattoo traditions were threatened and in some cases erased through the process of colonisation, the reclamation of the body and reconnection with ancestral visual vocabularies has had a transformative impact on the community of Melanesian women that Mage'au has marked. In two interconnected exhibition projects centralising Mage'au's practice, in Auckland, New Zealand (Vunilagi Vou, 2019) and London, England (Interni Design Studio, 2020), the issues of protection, amplification, ownership and sharing are examined within the context of exhibition making, the gallery and its creative ecology as inextricably connected to colonialist systems.

E M A T A V O L A is an independent artist-curator based in South Auckland, New Zealand. She is a practicing visual artist, while managing Fresh Gallery Ōtara, a local government-funded community art gallery in Auckland. Tavola's curatorial concerns are grounded in the opportunities of contemporary art to engage grassroots audiences, to shift representational politics, and to archive Pacific diaspora experiences. Tavola regards curating as a mechanism for social inclusion, and exhibition making as a mode of decolonisation, which together centralise the indigenous way of seeing in Pacific region. In 2019, Tavola established Vunilagi Vou, an independent gallery and creative agency in South Auckland. Her recent curatorial projects include *A Maternal Lens*, the 4th International Biennial of Casa-blanca (2018), *Kaitani, The Physics Room*, New Zealand (2017), and *Dravuni: Sivia yani na Vunilagi – Beyond the Horizon*, the New Zealand Maritime Museum (2016) and Oceania Centre for Arts, University of the South Pacific (2018).

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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.

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