

THE LONG TERM YOU CANNOT AFFORD. ON THE DISTRIBUTION OF THE TOXIC

EXHIBITION

OPENING 18.10.2019 19:00

ON SHOW 19.10–01.12.2019 Thurs–Sun 14:00–19:00

WITH Boris Anje Julieta Aranda Anne Duk Hee Jordan and Pauline Doutreluingne Anja Kanngieser
Jessika Khazrik Assaf Gruber He Xiangyu Nona Inescu Candice Lin Christian Danielewitz and Anu Ramdas
Jonas Staal Natascha Sadr Haghighian and Ashkan Sepahvand Neda Saeedi Stephan R.Thierbach
Nada Tshibuabua Zina Saro-Wiwa.

GUIDED TOURS IN SAVVY TONGUES

20.10.2019 15:00 with Caroline Ektander in English
26.10.2019 17:00 with Antonia Alampi in English
02.11.2019 15:00 with Lynhan Balatbat-Helbock in German
03.11.2019 15:00 with Caroline Ektander in Swedish
07.11.2019 18:00 with Jasmina Al-Qaisi and Bogdan Balan in Romanian
16.11.2019 16:00 with Caroline Neumann in Brazilian Portuguese
24.11.2019 17:00 with Antonia Alampi in English
30.11.2019 14:00 with Ola Zielińska in Polish
30.11.2019 18:00 with Jasmina Al-Qaisi and Bogdan Balan in Romanian

INVOCATIONS

24.10.2019 19:00 Screening of *All That Perishes at the Edge of Land* by Hira Nabi, followed by a conversation with Antonia Alampi

08.11.2019 11:00–21:00

AT SAVVY Contemporary Entrance: Plantagenstraße 31, 13347 Berlin

09.11.2019 13:00–00:00

AT silent green Kulturquartier (Kuppelhalle) Entrance: Gerichtstraße 35, 13347 Berlin

WITH Edna Bonhomme BPoC Environmental and Climate Justice Collective (Imeh Ituen and Rebecca Abena Kennedy-Asante) Yolanda Ariadne Collins Discard Studies (Alex Zahara and Josh Lepawsky) Abhijan Gupta Hyoung-Min Kim and Gabriel Galindez Cruz Jessika Khazrik Laboratory for Aesthetics and Ecology (Ida Bencke) Liping Ting Mother the Verb (Ivan “Ivy” Monteiro) Hira Nabi Hazardous Travels (Ayushi Dhawan and Maximilian Feichtner and Simone Müller) Raqs Media Collective (Shuddhabrata Sengupta) Hulda Rós Guðnadóttir Matana Roberts Tomás Saraceno and the Aerocene Foundation Alexis Shotwell and Françoise Vergès

SAVVY CONTEMPORARY
THE LABORATORY OF FORM-IDEAS



DANISH ARTS FOUNDATION



S U P P O R T

The project is funded by Hauptstadtkulturfonds and the Foundation for Arts Initiatives.

Jonas Staal's new commission *redistribute toxicity* has been made possible through financial support from the Mondriaan Fund. The contribution by Christian Danielewitz and Anu Ramdas was made possible through the support by the Danish Arts Foundation. He Xiangyu's participation has been generously supported by White Space Beijing. Abhijan Gupta's participation in the Invocations program is generously supported by the Goethe-Institut/Max Mueller Bhavan Kolkata. Hira Nabi's participation is generously supported by the Goethe Institut Pakistan. Hulda Rós Gudnadóttir's new video work has been made possible with the financial support of The Visual Arts Fund Iceland. The performance of Matana Roberts has been generously supported by the DAAD Artists-in-Berlin Program. Hyoung-Min Kim and Gabriel Galindez Cruz's performance I AM NOT ON THE BLACKLIST is presented together with Tanzfabrik Berlin in the frame of OPEN SPACES. It is kindly supported by the Berlin Senate Department for Culture and Europe.

THE LONG TERM YOU CANNOT AFFORD. ON THE DISTRIBUTION OF THE TOXIC is the third chapter of S A V V Y Contemporary's long-term investigation THE INVENTION OF SCIENCE.

The exhibition is also part of Toxic Commons – a platform that writes texts, organizes public programs, and acts as a body of research in and around toxic dissemination and the environmental injustice inherent to it. *Toxic Commons* was founded by: Caroline Ektander, Antonia Alampi and S A V V Y Contemporary, Simone Müller and the research group Hazardous Travels. Ghost Acres and the Global Waste Economy of the Rachel Carson Center, including Ayushi Dhawan, Maximilian Feichtner, and Jonas Stuck.

We are grateful for the meaningful curatorial dialogue had on the occasion of this exhibition, and we particularly want to thank: Contour Biennale's Nataša Petrešin-Bachelez and Fleur van Muiswinkel for commissioning the piece by Natascha Sadr Haghhighian and Ashkan Sepahvand for its 9th edition, as well as Nora Razian and Ashkal Alwan for commissioning the piece by Candice Lin for Home Works 8. Both pieces will premiere in Mechelen and Beirut respectively on the same date as the opening of *THE LONG TERM YOU CANNOT AFFORD* and we are honoured to present them simultaneously in Berlin.

T E A M

C U R A T O R S Antonia Alampi Caroline Ektander
C O - C U R A T O R S Jasmina Al-Qaisi Kamila Metwaly
A R T I S T I S D I R E C T O R Bonaventure Soh Bejeng Ndikung
P R O J E C T T E A M Monilola Ilupeju António Pedro Mendes Ola Zielińska
C U R A T O R I A L A S S I S T A N T Mahnoor Zehra Lodhi
P R O D U C T I O N A S S I S T A N T Bogdan Balan
M A N A G E M E N T Lema Sikod
C O M M U N I C A T I O N Anna Jäger
G R A P H I C D E S I G N Elsa Westreicher Lili Somogyi
T E C H Bert Günther
A R T H A N D L I N G Wilson Mungai Kimani Joseph
L I G H T S Catalina Fernandez
L I V E S T R E A M Boiling Head

INTRO

“None of these things is happening here. They are happening far away, elsewhere.”

“But they may as well be,” Iris says. “What does here mean anyway, I’d like to know. Everywhere’s a here, isn’t it?”

Ali Smith: *Winter*, 2018

None of us, not a single plant, critter, or human alike, remain untouched by the toxic. Knowingly or obliviously, through direct encounter or through a diluted intake downstream, its pervasiveness is so ubiquitous that to live with toxicity is a condition of life.¹ Some grow up in close proximity to it and witness the savage contamination of their lands, their bodies, waters and air. Some reside in buildings full of asbestos or near toxic sources. We have all, at least once, felt it or smelled it, inhaled it, drank it, or lost close ones due to it. We often sense its presence, but more often than not, we are unable to pin it down or name it.

The toxic trade-off inherent in exploitative and abusive processes of extraction, production, and disposal lie at the heart of the changing nature of the ecosystems to which we now belong – with millions of metric tons of synthetic materials, pesticides, heavy metals, and chemicals released and circulated every year. Structural inequalities on a global scale permit for some lives to remain relatively untouched by toxic proliferation through systems of “externalisation”² whilst many reside in high concentrations and lethal exposure on a daily basis out of mere necessity of survival. The new age of toxicity is “a condition that is shared, but unevenly so, and which divides us as much as it binds us.”³

The complex notion of the toxic – here understood not simply as abusive industrial cycles and chemical substances with deadly or severely harming effects, but also as a set of ongoing power-plays, relations, and rhetorics, deeply rooted in historical structures – is a past that is fully alive in the present, that allows for the toxic to propagate and further contaminate and cause harm. The thing of the toxic, to play with Salman Rushdie’s words on a different subject, are usually categorized into the department of “Things Too Complicated To Explain.”⁴ It is infinitesimal, heterogeneous, and generally imperceptible to the human senses. It is only in the event of a chemical spill or a nuclear meltdown that it transforms into an issue tangible to public perception. Most toxic disseminations are, however, slow and unspectacular with unquantifiable effects and damages that transgress most spatial and temporal conceptions known to humans so far,

systematically leaving the majority of its victims, human and more-than-human, unaccounted for. Over time, the “slow violence”⁵ characteristic of prolonged toxic exposure gradually accumulates in bodies and landscapes and testify to the wider political, technological, economic, and social disparities that facilitate the movement of toxic materialities from nexus of power to those outside its jurisdiction.

Our evolving thoughts on the multiple understandings of the toxic, and the entangled conditions that allow for it to exist and thrive, have not only emerged in conversations with the artists and the work included in this show, but have also been extremely enriched in discussions and exchanges with our academic research partners from the Rachel Carson Center in Munich, namely Simone Müller, Ayushi Dhawan, Maximilian Feichtner, and Jonas Stuck, as well as with colleagues, family, and friends. The outcome of these exchanges have made us increasingly aware of the fact that the climate crisis is situated⁶, complex, and at times even contradictory and can therefore never be easily and precisely summarised in a few concise sentences.

The concentration of our effort is neither to pick apart and sort into commonsensible categories, nor is it to demonize, point fingers, or catalyze an indigestible sense of paralyzing guilt about the state of the world. Rather, our aim is to open up a space for an artistic and critical registry that encourages us to pause and sense the toxic presences and textures otherwise, to acknowledge and mourn its ongoing victims, and to listen to the movement of its shadows. In so doing, we hope to shift sensibilities away from one of paranoid containment and fear, to an outlook fueled by reflexivity and nuance, and to nurture the act of noticing how actions on the most intimate scale are closely tied to the global – as everywhere is ultimately a here.

To truly consider the global distribution of the toxic – the direction of its movement, the immeasurable violence left in its wake, and the struggle to hold down accountability for its relentless force of destruction – means to push the recognition of how much of the world exceeds the Western capitalist conception of it. In a time particularly plagued by simplifications and a desire for purity, it is vital to exhort to fight against the vicious machinations that have led to this current state of affairs, and to do all that is possible to escape the deplorable conditions they keep producing: from small everyday actions to spectacular mobilizations, from swift responses to strategic and sustained engagement. At the heart of every movement lies the impetus to foster new political subjects, that keep on growing, however painful, deep from the past and into the future.

1 Max Libiron, *Toxic Politics: Acting in a Permanently Polluted World* in *Social Studies of Science* (Newbury Park, CA: Sage Publications, 2018), 48(3), p. 331-349.

2 Stephan Lessisch, *Die Externalisierungsgesellschaft: Ein Internalisierungsversuch* in *Soziologie* (Frankfurt: DGS, 2015), 44(1), p. 1-12.

3 Michelle Murphy, *Afterlife and Decolonial Chemical Relations* in *Cultural Anthropology*, 2017, 32(4) p. 497.

4 Salman Rushdie, *Haroun and the Sea of Stories* (London: Puffin Books, 1990).

5 Rob Nixon, *Slow Violence and the Environmentalism of the Poor* (Cambridge: Harvard University Press, 2011)

6 United Nations report *Towards A Future* accessed 2016: <http://www.igd.org.za/downloads/IGD%20Reports/UN%20AT%2070%20Report.pdf>

FULL CONCEPT

THE SHADOW KINGDOM

Threats from civilization are bringing about a kind of “new shadow kingdom,” comparable to the realm of the gods and demons in antiquity, which is hidden behind the visible world and threatens human life on their Earth. People no longer correspond today with spirits residing in things but find themselves exposed to “radiation,” ingesting “toxic levels,” and are pursued into their very dreams by the anxiety of a “nuclear holocaust”... Dangerous, hostile substances lie concealed behind the harmless facades. Everything must be viewed with a double gaze, and can only be correctly understood and judged through this doubling. The world of the visible must be investigated, relativized with respect to a second reality, only existent in thought and concealed in the world.⁷

Let us first talk about disappearance
– the disappearance of the image.⁸

There is something extremely captivating and mysterious about fluorescence.⁹ Perhaps it lies in the supernatural way in which it illuminates and shines, or the fact that it only becomes visible in the dark. Either way, it is not by chance that its potent glow has long been linked to a certain North American cinematic history — one that draws associations to extraterrestrial beings, strange CIA conspiracies, and ghostly presences. The enigmatic appeal of fluorescent shine is, however, more straightforward than one would be inclined to think, and it is exactly this characteristic that becomes a perfect starting point to start to sketch out the toxic. Picture the story referenced by artist Julieta Aranda’s work *lip, dip, paint, talk: your mouth is bleeding* about fluorescent paint produced by the US Radium Corporation between 1917 and 1938. The product was used to paint detailing on watches and clock dials in the 1920s, and its luminosity was achieved thanks to a mixture of radioactive radium and zinc sulfide. The job of painting was performed by working class women who were encouraged to lick the brush in order to ensure perfect precision as they painted. The radium in the paint that the women continuously ingested emitted radiation that caused various kinds of diseases, including bone tumors, porosity of the lower jaw, and various other malformations that ultimately led to suffering and many premature deaths. The toxic trade-off, produced by the desire to obtain the

enchancing charm of fluorescent watch detailing, was deadly diseases of which its victims were unknowing and subjected to perform out of mere necessity to pay their monthly bills. This story introduces two important features of the toxic; one being its capacity to hide behind seemingly harmless and often alluring facades; and the second being that the toxic is often produced in an entangled set of conditions of power and precarity – one that counterbalances the greed and vanity of a few with the basic needs to survive of the many.

Hidden in an unknown corner of Inner Mongolia is a toxic, nightmarish lake called Weikuang Dam that has, over the years, been filled with tailings and waste slurry from Baogang Steel and Rare Earth complex — the world’s biggest supplier of rare earth minerals. The by-product produced by the extraction of, for example Cerium, Neodymium, and Thorium — rare earth minerals that make up the base of many consumer electronics like smart phones and tablets, but which are also key components in green technologies such as wind turbines and electric cars that so smugly excite the West — are continuously being dumped into Weikuang Dam. The chemicals and radiation found in the lake have been linked to lower crop yields in surrounding farmlands and serious health problems among local villagers. Paradoxically, or perhaps not at all, the population of the region has grown from a shy 97,000 inhabitants back in 1950 to a population of more than two and a half million today due to the flourishing rare earth industry – a growth primarily comprised of migrant workers drawn from a greater region looking for a brighter future.

The radioactive metal Thorium 232 – an inevitable by-product of rare earth extraction – is not only found on location at Weikuang Dam but is also, in its purest form, a component of the camera used by artists Anu Ramdas and Christian Danielewitz as they set out to capture the post-apocalyptic slopes surrounding the lake. The film is recorded with a camera manufactured in the 1970s when it was common to use thorium to improve the optical capacity of glass. Today, thorium in cameras has been replaced by other rare earth elements, but the socioeconomic and environmental problems inherent to the extraction of these elements in the region are the same and still remain. Through elaborate experimentation with light, temperature, and Thorium, the artist duo fix radioactive disturbances and subatomic collisions onto black and white photo negatives, as seen in the photo series *Against the Grain* – an attempt to give shape and form to the invisible processes that go unnoticed and that allude to the infinite amount of toxic abuses that continue in the periphery – abuses that span from the molecular to the macro.

Directly east of Inner Mongolia, on the border of North Korea, lies the city of Dandong, hometown to artist He Xiangyu. After a series of experimentations on Coca

⁷ Ulrich Beck, *The Risk Society: Towards a New Modernity* (London: Sage Publications, 1992), p. 72.

⁸ Julieta Aranda, *lip, dip, paint, talk: your mouth is bleeding*, video, 8 min., 2018.

⁹ Fluorescence | noun [mass noun]: the visible or invisible radiation produced from certain substances as a result of incident radiation of a shorter wavelength such as X-rays or ultraviolet light.

Cola in his Beijing studio in 2009, He decided to move back north and open a production site on the fringes of the city where he grew up. He employed 10 migrant workers, who, together with himself, worked unremittingly for one and a half years to cook and transform 200 tonnes of liquid Coca Cola into 40 cubic meters of black residue. The work is a product of He's curious desire to give material form to the feeling of drinking a ubiquitous consumer product that has, along with other cultural artifacts and habits, been flooding the contemporary China in which he grew up. In this project, as in many of his other long-term engagements that the artist has brought forth in the past years, his sustained, almost anthropological attention to Coca Cola – especially as matter and as a commercial and cultural symbol – opens up broader reflections on complex issues related to capitalism, consumption, globalization, and labor. In the exhibition, He's cola residue is dispersed in a large pile next to a wall built out of blue shipping barrels – used in the commercial shipping of yeast – which have also enclosed the cola residue during its multiple intercontinental transports the last 10 years circulating the international art market. Each exchange has proven to be a legal headache as the cola residue always fails to fit snugly into stiff international customs regulations, hinting at all of the limitations inherent in scientific apparatuses and its technocratic logic continually insisting on fitting all matter into rigid and binary classifications.

QUEERING CATEGORIES

It is not that we are promoting pollution, but rather, offering ways of coming to terms with the real conditions of everyday life. Rather than reinvesting in purity politics – the hope of some environmental movements – we wonder how resilience and healing can occur in the context of transnational capitalism and its monstrously under-regulated dumping and pumping of various by-products into air, water and earth. As opposed to simply positioning oneself as an ideology – the world is doomed unless we clean it all up – we offer a more pragmatic, if you will, and practical theorization for understanding the organism we are becoming and the changing nature of the ecosystems to which we belong.

Malin Ah-King and Eva Hayward: *Toxic Senses*, 2014. *Toxic Senses*

The transgressive character of the toxic – specifically when thinking about its unruly movement and uncharted affect, and the way it always leaves uneven remainders and aspects that don't fit neatly into categories – really confronts us with the need to expand upon what matter is conceived and perceived to be as far beyond the western scientific paradigm, and instead open up to a multitude of belief systems, perceptions, and knowledge productions that recognizes that the material

world is vibrant – always in perpetual motion and movement, transfusing and intra-acting, mutating, concentrating, and diluting far beyond human agency. Whether dense or diffused, matter is alive with capacities to affect and shape the web of interrelationships of which they are a part, in and across bodies and landscapes.¹⁰ The collaborative film installation *Changing Sex in Ecology* by artist Anne Duk Hee Jordan and curator Pauline Doutreluingne focuses on the permeability of bodies and their immediate environment. On a journey that traverses geological time until present day, we follow a medley of images of a unique range of species merged with mythological creatures. As we approach the now and near future in the film, the fluidity of bodies and substances becomes a more central protagonist as we are made increasingly aware of the changing nature of our environment, the impactful ways that we inhabit it, and the upsurge of human-induced catastrophes taking place all over the globe. At the same time, we are introduced to the perspectives of non-binary realities of animal, plant, and human life, which help to make out the fine outlines of all life that is continuously co-constituted by a changing chemical environment – contours which are extremely porous.

In artist Nona Inescu's film *Vestigial Structures*, bodies and their environments are also addressed, albeit within a different time frame. The film begins with black and white footage of human-made alignments in Carnac, Brittany. The alignments of stones in Carnac are otherworldly, drawing connections to astral and ancestral constellations and mystical occurrences. Superimposed onto the ancient stones are moving images of a person of trans identity exercising with concretion stones extracted from Romania. Concretion stones – a type of rock formed by the slow sedimentation of mineral cement and sometimes rumoured to have human souls trapped inside – appear next to organs and body parts, implying that the concretions should occupy more speculative and queer categories than that of simple stones. As we listen to quotes recited from Jacquetta Hawkes's book *A Land* (1951), we observe two forms of matter – stone and human – performing porous co-dependence. They are similar and different, made distinct through time and process, unable to dissolve into one another regardless of how much physical force is applied. Time and process have made them professedly impermeable.

Artist Jessika Khazrik also further explores the blurry parameters of the body, abjection, and obfuscation in her piece *All The Flowers That Were Thrown On My Head Come Back Panting*. In this work we see, assembled together with archival photos, large polychromatic lenticular prints comprised of images of flowers overlaid by images of waste – all taken from the archives of Lebanese eco-toxicologist Pierre Malychef. Malychef's archive of photographs was produced to provide foren-

¹⁰ Here we draw strong reference to the incredibly rich work of feminist materialist scholars such as Stacy Aleimo and her theory of trans-corporeality (*Bodily Natures*, 2010), Nancy Tuan with the notion of "Viscous porosity" (*Viscous Porosities*, 2008) and Jane Bennet (*Vibrant Matter*, 2010).

sic evidence of the illegal trade of toxic waste between Italy and Lebanon in the 1970s, but were instead used by Lebanese law enforcement as counter-evidence in the same case, proclaiming Malychef a false witness of his own case. The computational manipulation of flowers and waste, once evidence, then counter-evidence, creates a surreal multi-dimensional turmoil of shapes and patterns that speaks to the perverse nature of geo-political gaslighting and censorship. Furthermore, as the work teeters on the line between abstraction and realism, it defiantly refuses to be reduced or divided into any precise categories.

The film *Toxic Semiotics* by artist Candice Lin guides us through a form of visual storytelling that mixes intimate experiences with semi-fictionalized stories. Lin highlights how the very condition of humanity is heavily shaped by substantial material interchanges across all species – something that further complicates the outline between humans and the environment. During the course of the film, Lin draws reference from the story of the Khian Sea, albeit very fragmentally. The Khian Sea was a cargo ship that in 1986, filled with roughly 14,000 tonnes of incineration ash from Philadelphia, began to roam the Atlantic in search of a place to dump her freight. For almost two years she traversed the oceans, travelling between the Bahamas, the Dominican Republic, Honduras, Panama, Bermuda, among others, but no one would accept the hazardous cargo. That is, until 1988 when the captain of the ship forcibly dumped 4,000 tonnes of uncontainable ash onto the shores of Haiti. The ash was released and carried by the winds to every corner of the island, unleashing havoc and deep distress among the local population. This act was impulsive, illegal, and done at night simply because Haiti refused to receive it. After this incident, the Khian Sea continued her travels from Sri Lanka to former Yugoslavia until finally dumping the entirety of her freight somewhere in the ocean. During her last stretch, she changed her name three times, and her owner twice, in a desperate attempt to whitewash herself.¹¹

A particular aspect of this story that we would like to draw your attention to is that when the incineration ash was inspected years later, its content was found to be “non-toxic” in narrow scientific terms. Regardless of this fact, the intense reactions that the violent act of dumping unleashed in the Haitians brings to light that defining whether or not something is toxic cannot be reduced to its material properties, but illustrates that the immaterial can be equally harmful.

WASTE COLONIALISM

The assumed entitlement to use Land as a sink, no matter where it is, is rooted in colonialism (...)
The way waste and toxicities interrupt, damage,

and even destroy Indigenous ways of being and relating to Land is colonialism. The extraction of oil and natural gas from Land to create plastic and paper disposables is colonialism. Recycling, incineration, and other waste management that ‘take care’ of waste so that the extraction and access to Land can continue is colonialism. Exporting these models to other places and then blaming the local people for not properly managing colonial sinks is colonialism.¹²

Max Liboiron: Waste Colonialism, 2018

In 1991, Lawrence H. Summers – at the time Vice-President and Chief Economist of the World Bank – signed a memo encouraging the migration – pause on the choice of this word – of the dirty industries from Developed Countries to Less Developed Countries. In short, his argument states the following: sending toxic waste to lower wage countries would lower the costs of its management, especially considering that “underpopulated” countries or continents (such as Africa) are “under-polluted.”

What essentially emerges here is that certain humans and environments are considered less worthy than others through very questionable (“scientific”) parameters. The seemingly “neutral” and “rational” economic argument Summers uses to justify the outrageous externalization of the local dirty industries appears to have no moral or ethical bias, making it a perfect example of what has been defined as waste colonialism – a term coined at the end of the 90s – and which has been gaining traction in the way to describe the role power plays in the designation of which lands and bodies can and should be polluted and which should not – essentially defining different parameters of worth and value. The designation of dirty processes and its disposal, particularly when full of toxic substances, is generally always the same. It moves from areas of “privilege and affluence to areas with lower economic status and influence.”¹³ If we understand colonialism as a system of domination that “grants settler access to land for settler goals”¹⁴ and then add the word waste or toxic to it, it quickly becomes clear what it is that is happening.

In the soundscape documentary *Mining the Deep* by political geographer and sound artist Anja Kangieser, voices from communities directly affected by extractivism in the Duke of York Islands are put in dialogue with campaigners and government leaders, becoming powerful evidence of the contested nature of marine extractives and its impacts on ocean relationships and livelihoods. Through a very specific case-study, the artist speaks of the problematics embedded in understanding land’s worth simply premised on its capacity to generate maximum economic value, of the human entitlement to exploit and abuse land.

¹¹ We engage with this story thanks to our collaboration with Simone Müller, project manager and principal investigator of the Research Group Hazardous Travels: Ghost Acres and the Global Waste Economy, located at the Rachel Carson Center in Munich, Germany. See in particular: Simone Müller, *The ‘Flying Dutchmen’: Ships’ Tales of Toxic Waste in a Globalized World in Out of Sight, Out of Mind: The Politics and Culture Of Waste*, edited by Christof Mauch (RCC Perspectives: Transformations in Environment and Society, 2016), no. 1, p.13-19.

¹² Max Liboiron, *Waste Colonialism, Discard Studies*, 11 January 2018, <https://discardstudies.com/2018/11/01/waste-colonialism/>.

¹³ Max Liboiron, *Ibid.*

¹⁴ Max Liboiron, *Ibidem.*

This human entitlement is not culturally generic, rather very specific – one that emerged from a western conception of nature, one whose beginning can be traced back to the 15th century, that understood nature as a resource outside of man, something to either abuse or exploit, or as something to contain, classify, and preserve. The photographs of artist Assaf Gruber directly address the latter as they stand testimony to a particular colonial expedition by the German Democratic Republic in the late 1960s that was organized to uproot coral reefs from a Cuban shore. The expedition brought back six tonnes of corals to the museum – a load consisting of 40 individual types, each over thousands of years old, and out of which only a few would ever be on view. The artist positions some of these corals within a selection of the museum’s dioramas that use toxic substances that disable insects, reptiles, or any other animal to live inside them, and also prevent them from ever coming into public view. The toxicity inherent to the practice of natural history museology is not only physical but metaphorical and speaks to the greedy desires of certain individuals to contain and possess.

DIVISION OF LIVE(S) AROUND TOXICITY

while the original meaning of ‘body burden’ draws from a scientific definition of contamination, such ‘burdens’ are at once material and metaphorical. In particular, they account for the ways in which black bodies remain inextricably entangled with the forces of capital — and are disproportionately porous in the face of exposure to, and penetration by, both toxic materials and toxic discourses.

Vanessa Agard Jones: *Bodies in the System*, 2013

The division of life around toxicity and waste is a deeply racialized and classist one. We are increasingly living in a “climate apartheid” scenario where the rich pay to escape the heat and hunger caused by the escalating climate crisis while the rest of the world suffers.¹⁵ This is life in the era of the Racial Capitalocene, where there is, as Françoise Vergès writes, “a connection (...) between the Western conception of nature as ‘cheap’ and the global organization of a ‘cheap,’ racialized, disposable workforce, which in turn influences the unequal distribution of environmental catastrophes globally.”¹⁶ Structural inequality on a global scale has produced a market of exchange that enables the Global North to export or “externalize” dirty processes and hazardous materiality to the Global South at the cost of uncalculated environmental risks and public health hazards on the receiving end. At the same time, weak legislation, corruption, inadequate monitoring, and exploitative and opportunistic corporate politics help to further facilitate

the unruly movement of toxic substances through soil, water, and air, unleashing an outbreak of unimaginable ramifications onto the planet at large.

The divide does not only run geographically along the globe from north to south, but also vertically within any major region, city, or town where toxic vulnerability can be traced to people of a certain class and colour who are growing increasingly permeable to its effect. The toxic dependencies produced by entangled global politics, power-plays based on capital inequity, corruption, lifestyles, and ways of being and not seeing are addressed by Boris Anje’s paintings. By characterizing the blind consumer – those with a throw-away and buy-new attitude which has catastrophic consequences for the environment and living conditions of the majority of our planet’s inhabitants – we begin to understand how these were once few but are now slowly becoming the norm. At the same rate as toxic processes of extraction, production, and disposal proliferate global markets, so too do the destructive habits, practices, and cultural fetishism that follow closely at hand.

Artist Nada Tshibuabua creates artworks from discarded cell phones found in the neighborhood around where he lives in Kinshasa – one of the many cities currently suffering a huge waste crisis. The entangled premises that have generated a socio-environmental crisis of waste in the region run long and deep and have resulted in a market of exchange where discarded electronics – both from the region and abroad – have become a crucial capital for the few while simultaneously polluting the lands and sickening the population. Tshibuabua, who makes a point out of not valuing the material with which he works, creates artworks that speak of the many lives and bodies ensnared in the process of conceiving goods in the electronic market. The proliferation of objects of fetish are becoming pervasive, replacing the living world with that made of man.¹⁷

ON REDISTRIBUTION

A lot of toxic vulnerability is built on a historical accumulation. Watching the short video clip *Rubbish from the West to the GDR* (1974), accessible online, we observe an orange truck passing through a breach in the Berlin Wall. Few may be aware of the fact that the wall had substantial holes for the organized flow of hazardous waste from West to East. Nothing unusual, as more often than not, the migration of waste follows a movement perfectly in sync with economic flows and urgencies, and respective nodes of power.

In 1972, a deal was struck between the two Germanys where “both sides agreed that 2,5 million tons of household waste, commercial waste, incinerator ash, molten slag and building waste should be dumped annually at the newly designed landfill in Großziethen.”¹⁸ The relative precarity of East Germany in the 20 year time-frame leading up the reunification effectively made it the big-

15 Damian Carrington, *Climate apartheid: UN expert says human rights may not survive*, The Guardian, 25 June 2019, <https://www.theguardian.com/environment/2019/jun/25/climate-apartheid-united-nations-expert-says-human-rights-may-not-survive-crisis>.

16 Françoise Vergès, *Racial Capitalocene: Is the Anthropocene Racial?*, Verso Blogs, 30 August 2017, <https://www.versobooks.com/blogs/3376-racial-capitalocene>.

17 The world generates at least 3.5 million tonnes of plastic and other solid waste a day, 10 times the amount of a century ago, according to World Bank researchers.

18 Jinhee Park, *Von der Müllkippe zur Abfallwirtschaft – Die Entwicklung der Hausmüllentsorgung in Berlin (West) von 1945 bis 1990* (Berlin: Technische Universität Berlin, 2004), (Dissertation).

gest receiver of toxic waste in Europe – a toxic heritage no one can easily get rid of in just a few generations. Vorketzin, a former landfill in the outskirts of Berlin, is a testimony of this particular historical abuse – one that has left tangible traces in the landscape and the bodies that inhabit it. Up until its integral refurbishment in the early 2000s, Vorketzin was still operating like an open wound on the Brandenburg landscape – one on which a concoction of waste, some directly toxic, others benign, was thrown with little protocol or procedure. Today, the landfill is efficiently monitored and managed, and the wetland area surrounding the landfill has over the past decades, mostly thanks to human neglect, turned into a flourishing and lush biotope, bustling with biodiversity. The weedy annuals that have propagated the wetland area have continually absorbed the toxins in the soil into their plant flesh and dispersed their withered leaves and seeds through the winds. In doing so, the resilient plants have effectively diluted the concentration of heavy metals in the disturbed soils.

The story of Vorketzin tells a beautiful story of remediation, one comprised of that magical balance of human technology and more-than-human agency, one of neglect and feral propagation. Artist Jonas Staal's commissioned piece redistribute toxicity endorses the feral agilities and ability of plants to care for our toxic heritage. In the exhibition, he conceives of a propaganda piece that pays tribute to the proletarian plants that have remediated the soil around Vorketzin for the past decades – those plants which are indigenous to toxicity and whose labour has helped to remediate the soil. Staal encourages us to take the offsprings of these plants and to spread them in the wind: to propagate them and to offer catharsis to the ongoing past and present injustices. In doing so, the human agency is unified with that of our more-than-human companions, building a future vocabulary of interspecies comradeship.

Artist Stephan Thierbach's installation and performance *The Sweat Of The Soil* is situated in a similar geography and historical timeframe. Growing up in Buch close to a sewage treatment area on the former Eastern side of the old divide, Thierbach spent many meaningful moments as a young adult perched on hunting high chairs looking out over the disturbed landscapes. The soils of these same black-water basins are today overgrown by weeds but still contain traces of nitrates and heavy metals that Stephan will dedicate time to care for during the course of the exhibition. The care comes in the form of an old potato steamer from Poland that can replicate the delicate conditions of a compost, ideal for producing an earthy spa for the disturbed soil from one of the black water basins to help sweat out its toxins.

His method is part personal and part probing, weaving together family anecdotes, oral history and personal memories, growing up in a historical moment that wrestled to consolidate two conflicting ideologies. By drawing reference to Saunakkultur – a cultural stronghold of the former east – he assembles a particularly intimate vocabulary of care and remediation, one that extends far

beyond the obvious as well as the prescriptive.

To attempt a project of redistribution of a toxic past is a lofty endeavour. No solution is all-encompassing, nor even near completion. With each effort to correct the injustice, a new ethical terrain unfolds along with unforeseeable outcomes. Staal and Thierbach's works navigate around this conflict and instead offer forms of catharsis to the overwhelming legacy of wrongdoings, either through meticulous attention and care and or by simply giving voice and space to agencies larger (and smaller) than ourselves.

PROJECTING FUTURES

What are the roots that clutch, what branches
grow
Out of this stony rubbish?

T.S. Eliot: *Waste Land*, 1922

Entering into the SAVVY.doc library, we see the cold shine of parasitoid *Cell of desirable future* by Neda Saeedi – a landscape of crystal balls populating the middle of the space. Each individual ball encloses a different character from a range of gardening video games, such as Minecraft, Owen Bell's Mendel, or A Good Gardener, most of which foreground growth and cultivation as seen through the industry's more traditional understanding and practices of man in nature. The balls highlight the colonial and imperial tendency to collect, to name, and to contain in its purest form, and emphasise present shortcomings by looking into its reduced future(s). Like the toxic, the living world cannot be reduced, nor contained. And like propagating seeds, the toxic is continuously dispersed by feral winds or amassed by the water's currents, seeping deep into the ground in a lawless manner.

One paradigmatic aspect of the division of life around toxicity, one that recurs on a local, regional, and global scale, is: as lands and bodies are contaminated through systems of "externalization," those same "contaminated" bodies are subsequently blocked at the borders created to maintain coherency and purity within its confines. Take the Mediterranean, El Paso, or the pacific island of Nauru as startling examples of how the continuous acts of outsourcing toxic matter and practices from north to south is deeply tied to a new wave of climate refugees – force evicted from their homes and livelihoods in search of a dignified future. These same bodies are then left in a brutal limbo along geopolitical borders, reducing complicity to a fear of the other – a rhetoric that has found new breath in an increasingly changing world.

Instead of embarking on a project of reduction, both the collaborative sound piece of Natascha Sadr Haghghian and Ashkan Sephavand, and the video installation of Zina Saro-Wiwa set out to do exactly the opposite by complicating the world as it is in its fullest – with its past and present, and human and-more-than-human environment relations with fragile contours and uneven re-

mainders. Both pieces have grown out of a ruin; the former from the 19th century Fort Van Walem in Belgium, and the latter from old oil pipelines in Ogoniland in the Niger Delta. These remains of a violent past and present, characterized by brutal extraction, bombings, and war, remind us of this dire necessity to move towards our collective healing. Visions of another world are slowly, albeit steadfastly, spreading, one that is actually possible and based on a hope and a strength that does not deny or naively refuse to see, but that vehemently calls for action, for a paradigmatic shift in the ways in which we organize ourselves on this planet. However, the fact remains, to paraphrase Donna Haraway, that no matter how central we as humans think we are, we do not act alone, but in tandem with “assemblages of organic species and of abiotic actors [that] make history, the evolutionary kind and the other kinds too.”¹⁹

So to return to where we set off, the toxic – both as matter and as metaphor – is something that ultimately exceeds human agency in border-making, time-planning, and durability. The toxic is a way through which to think and complicate our sense of the living world and the variety of positions we hold within it. Its existence as a resilient matter demands for a whole apparatus of multi-sensory cognitions in order to be understood. An apparatus that expounds vulnerability, and whose serpentine movement muddles accountability, requiring us to think creatively about long-term affordability and the inequalities embedded in the terms of the trade. To act long-term, to think long-term, is a privilege very few have had and one that is to be undone willingly or not – to reach a form of long-term through care, from a shared position and understanding of our infinite collective vulnerability, together and apart.

To close with one of the people that inspire us to live in this world differently: “When we depersonalize rivers or mountains, when we take their feelings and senses out of them, considering these as an exclusive attribute of humans, we transform these places into residues of industrial and extractive activity. By divorcing from our mother, the Earth, we end up being orphans, not only those who in different degrees are called Indios, Indigenous or Indigenous peoples, but all of us.”²⁰ It is that relationship to the mother, to an extended notion of family, that we are deeply trying to reconcile with.

¹⁹ Donna Haraway, *Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin* in *Environmental Humanities* (Durham: Duke University Press, 2015), vol. 6, p. 159-165.

²⁰ Ailton Krenak, *Ideias Para Adiar o fim do Mundo*, translated from Portuguese by Antonia Alampi (São Paulo: Companhia das Letras, 2019).

WORKS

01 & 10 NOT THIS. COME WITH.
FEAR NOTHING. paint and phosphorescent
paint 2019 JULIETA ARANDA

In the light of day as one enters the corridor leading to the exhibition space, the hallway looks no different than on any other day. However, as the space temporarily darkens, a new reality slowly emerges. Handwritten lines, drawn in phosphorescent paint and resembling graffiti, become visible to the spectators' eyes. The painted quotes embody a paradoxical relationship, in that they only become visible once other information has become obscured. This transient form of visibility speaks of the impossibility of grasping how much of the world exceeds the human conception of it. Information is accessible and possible to read, but it will never be accessible in its entirety. Resembling the mechanics of access to "universal" scientific knowledge, the piece seeks to engage with how accessible media not only instrumentalized knowledge forms, but also catalyzed the catastrophic destruction of a variety of epistemologies.

LIP, DIP, PAINT, TALK (YOUR
MOUTH IS BLEEDING) single channel HD
video, color, stereo sound 08:04 min 2018
JULIETA ARANDA

This short video work presents the notion of corruption, from the perspective of the "Radium Girls" – a group of women working at a watch factory in the US, who were all subjected to radium poisoning through their work.

You, the girl with the face of time! This isn't a fairy tale, though it starts like one. It's not a tragedy, though it ends like one.

The women of the Radium Dial Company were painting 4,300 watch dials every day, using a paint made with radium. Radium poisoning is irreversible.

It's easy. See? You take your little brush here, twirl it between your lips to make a point, then dip it into the powder there...

– Why does it shine?

There is a little radium in it. Cures just about everything, Lumbago... Bronchitis. Pneumonia. Arteriosclerosis. Gout. Vasomotor disturbances.... Nothing short of miraculous!

Then again, you don't have to put the brush in your mouth. But it's faster if you do, and you are getting paid by each clock that you paint, not by the time you spend doing nothing.

...The fainting spells and destruction of your teeth being connected to – connected to the malignancy of your hip and necrosis of your jaw – Necrosis meaning.... Necrosis means.... localized death of living tissue. To the best of my knowledge, this is a direct result of radium. Of radium poisoning. Of, of exposure to and ingestion of... radium.

–They did this and they knew it! They threw us away for a few watches!

I am going to go through the house and find every clock, every watch and smash them to pieces. Because I have seen time, and I know what it looks like.

JULIETA ARANDA (b.1975 in Mexico City, Mexico) composes sensorial encounters with the nature of time and speculative literature. She observes the altering human-earth relationship through the lens of technology, artificial intelligence, space travel, and scientific hypothesis. Working with installation, video, and print media, she is invested in exploring the potential of science-fiction, alternative economies, and the "poetics of circulation." As an editor of e-flux journal, an online art publication, and co-director of the multi-functional online platform e-flux, Aranda has developed the projects Global Contemporary Travel, Time/Bank, Pawnshop, Supercommunity, and e-flux video rental, most of which started in the e-flux storefront in New York. Her projects challenge the boundaries between subject and object while embracing chance encounters, auto-destruction, and social processes.

02.01 THORIUM 232 / WEIKUANG VI
inkjet print 2017 ANU RAMDAS AND
CHRISTIAN DANIELEWITZ

Thorium 232/Weikuang VI is part of a series of images created by the artists in situ on the surface of the infamous tailings dam known as Weikuang, located on the outskirts of the industrial city of Baotou in the Chinese autonomous region of Inner Mongolia. The mineral waste deposit – a massive, dark grey slurry of chemicals and minerals – is a catastrophic consequence of rare earth mining, and contains – among other toxic substances – the radioactive metal thorium 232, which is an inevitable by-product of rare earth extraction. The thorium, with a half-life of 14 billion years, is separated from the rare earth elements in the refining process and dumped into Weikuang dam, which continues to expand as millions of tonnes of waste are added every year. The artists brought twenty large-format black-and-white negatives to the waste deposit site and exposed the film to samples of thorium 232, which they injected into envelopes containing the negatives. Thus

the photographic series, reminiscent of astronomical phenomena, records – and bears witness to – the lethal radiation that cannot be seen by the naked eye.

02.02 AGAINST THE GRAIN 8mm
transferred to HD 04:47 min 2016 ANU
RAMDAS AND CHRISTIAN
DANIELEWITZ

The 8mm film *Against the Grain* is a documentation of the performative process by which the artists created the photographic series Thorium 232/Weikuang. It is recorded with a camera manufactured in the 1970s, when it was still common to use thorium to improve the optical capacity of glass, thus articulating the evolutionary relationship between minerals and media technology: the mineral (in the form of hazardous residue) that is filmed is also contained in the device it is filmed with. The production of radioactive camera lenses was discontinued a long time ago and thorium has since been replaced with rare earth elements in contemporary image technologies, but the environmental crisis caused by the extraction of these elements has only accelerated.

02.03 BLACK SQUARE (RESIDUE)
Acrylic plastic display case, iPhone 4, and radioactive
thorium 232 extracted from Weikuang dam 2016

The iPhone is playing a looping video of the dumping of liquid chemical waste into Weikuang dam, that is, the toxic by-product of the iPhone's own materiality.

ANU RAMDAS (b.1980) is an artist, teacher, and researcher based in Copenhagen, Denmark. In her artistic practice, Ramdas's attention is drawn towards the multi-dimensional archive of her own unconscious mind and the complexity that lies between the idea and the sensed; the detectable and undetectable. Influenced by Vedic philosophy, Ramdas's work takes its point of departure in lens-based technology. Through advanced meditation techniques, she reads her own body as an agent of the light-sensitive material and translates this data into hand-drawn blueprints for future three dimensional and time-based works. Through enigmatic objects and images, her visual thought experiments and cosmic messages remind us to see, feel, trust, and listen beyond the vibrational frequencies of western principles, and towards the beat of the cosmos, planet earth, and our souls.

CHRISTIAN DANIELEWITZ (b.1978) is an artist, researcher, and writer whose work revolves around the socio-ecological wreckage caused by the extraction of the minerals that power our contemporary societies. He is particularly interested in hidden sites of contamination and geographies permanently impaired by environmental damage — also known as “sacrifice zones” — and has ventured into contested territories of ecological devastation around the world to research the global division of toxic labour and waste. Since 2018,

he has also been a member of the Danish art collective Lehman Brothers, established in Copenhagen in 2012 in the wake of the global financial crisis.

03 VESTIGIAL STRUCTURES
single-channel HD video 06:30 min 2018
NONA INESCU

The film *VESTIGIAL STRUCTURES* features a person of trans identity exercising with concretion stones from Romania. For those unfamiliar, concretion stones are a hard compact mass of mineral cement that have accumulated over millions of years, some rumoured to have human souls trapped inside. Images of the concretion stones – appearing next to organs and body parts or strapped to flexing muscles – overlap black and white footage of the ancient stone alignments of Carnac in Brittany. The stone alignments of Carnac have been ascribed diverse meanings; believed to be solidified pagan soldiers or fossilized women, astral alignment connections or forms of architecture, hinting at a rich history of beliefs attributed to inanimate objects through time. Inescu associates images with recited quotes from Jacquetta Hawkes's book, *A Land*, first published in 1951, underlying the presence of the individual as a witness within the longer history of humanity.

Sound by Simina Oprescu. With the participation of Andrada Beşliu
Camera by Tania Cucoreanu, Nona Inescu, Vlad Nancă
Produced with the support of Frac des Pays de la Loire

APPENDIX sculpture 2018
Appendix is an assemblage of concretions stones resembling organs, suspended within a skin-like structure. The sculpture's curved angles and shapes derive from the human body, representing the non binary and occupying speculative categories that transgress narrow classifications of solidifications of matter in time.

NONA INESCU studied at Chelsea College of Arts & Design in London (2009–2010), the Royal Academy of Fine Arts in Antwerp (2010–2011), and at the National University of Arts in Bucharest (Photography and Video Department), where she graduated in 2016. Her art practice is interdisciplinary and encompasses photography, objects, installations, and video works. Informed by theoretical and literary research, her works are centered around the relationship between the human body and the environment and the redefinition of the subject in a post-humanist key. In Inescu's most recent work, she explores the interaction between the human body and natural and prehistoric elements, challenging prevailing subject-object relations as well as the hierarchy between man and nature. By playing with the similarity of forms between human and non-humans she complicates the notion of what is animate and not, and prompts new ways of looking at our relationship to “nature.”

04 C O L A P R O J E C T installation with Coca-Cola residue and shipping barrels 2019

H E X I A N G Y U

The *Cola Project* began in 2008 as an obsessive desire to give material form to the feeling of drinking the ubiquitous consumer product Coca-Cola – a product that the artist consumed on a daily basis as he grew up in a contemporary China invaded by Western products and culture. Following extensive research and various experiments on the product in his studio in Beijing, He Xiangyu decided to move back to his hometown Dandong, Liaoning Province – a city in northeastern China that borders North Korea – to set up a production site. He and his team of 10 migrant workers fabricated 10 iron vessels within a construction site and worked unremittingly for over one and a half years to transform the contents of 60,000 bottles of Coca-Cola into two tonnes of black crystalline residue. During this process, He Xiangyu established a connection between Coca-Cola and his hometown, Dandong, therefore transforming the production site into a historical location hosting various global and environmental processes.

Rather than using the iconic imagery of a brand – one that so clearly epitomizes America in all its 20th century wealth and power – He Xiangyu instead focuses on the product itself as physical matter, exploring how a time-consuming process can turn a consumer product associated with speed into something deeply disgusting and disturbing. In the process, He not only managed to transform a liquid and the sensations of drinking Cola into a kind of solid, but also effectively changed a place and the people involved in the process. This artwork is a reminder of how the fast pace of development comes at the cost of our bodies and the destruction of nature. The *Cola Project* demonstrates the influence of modernization on an individual in the society.

The Coca-Cola residue has been presented in various iterations since its conception in 2011; as calligraphy and traditional landscape paintings rendered in Coca-Cola-based ink on indigenous Yunnanese Dongba paper; contained in different forms of displays or poured out directly onto the floor; and alone or assembled with other objects.

H E X I A N G Y U ' s art practice is centered around the politics of symbols and the ideological logic hidden behind them. He uses the individual experience as a carrier to trace the evolution and variation of universal cognition, revealing the complexity and ambiguous nature of objects and concepts that are often considered to be “ordinary,” while suggesting a new way of reviewing and interpreting those ideas in a contemporary context. The labor and perception of the body, as well as its role as both a subject and object of consumption; the reciprocal relationship between individual experience and social systems; the roles of culture in conflicts and evolutions, and its potential forms in the future – these are the subjects investigated

in He Xiangyu's work. His practice, though often rooted in his personal identity and internal conflicts, also aims to challenge narratives beyond a self-involved perspective.

05 C O N S C I O U S U S 1 & C O N S C I O U S U S 2 Acrylic on Canvas 2017–2018

B O R I S A N J E

The “throw it away and buy new” tendency of blind consumerism by a small minority of the world's population has catastrophic consequences for the environment and living conditions of the majority of the planet's inhabitants. In his work, Boris Anje highlights the dependency of individuals on brands, which are ultimately understood as defining and representing their status and value, both financially and symbolically. He writes that: “in this consumer world, the desire to feign imposes itself as a human need, as a catalyst of our life, making us believe that it makes us superior, that it allows us to elevate ourselves within society.”

In these paintings, which are part of a larger series, a layer of familiar multinational logos substitute human skin. Characters pose for a glamorous “selfie” against a backdrop of artificial colours carrying the sign “Caution: Radiation Zone!” A highly dangerous site serves as a space for decoration and fashionable posing. The short-sightedness and superficiality that comes with status marked materialism has an unquantifiable impact on the life of the earth-system as a whole.

B O R I S A N J E is a Cameroonian artist and painter who discovered art early in life. As a protean artist, Anje composes black silhouettes animated with logotypes that reflect what he defines as the social and material conventions enslaving men. The lettering and logos furthermore reference the marks left on a body by a disease. Following his BA in 2012, he joined the Institute of Fine Arts Fouban (IBAF) and has attended many workshops with local artists at the Ateliers Sahn, a center of contemporary art in Brazzaville. After his BA in 2015, he obtained a professional MA in drawing and painting.

06 L A F A C E C A C H É E D U C O L T A N (T H E H I D D E N F A C E O F C O L T A N) installation with masks 2018–ongoing

N A D A T S H I B U A B U A
Tshibuabua is called by his friends “the one who makes works from nothing”. His nickname “Nada” was given to him in his childhood during the presence of Portuguese speaking Angolan soldiers in the Kasai province of the Democratic Republic of the Congo, of whom he was often in contact with. This mask series, constructed with discarded cell phone parts, is a part of Tshibuabua's larger practice of using waste as raw material for his artwork. By dissociating the heads as masks from what would usually be a full costume, the artist intends to reference the violent decontextualising of masks by colonial collectors. By installing these masks in the

corridor space of the exhibition, the work attempts to re-distribute the gaze-power nexus, weaving craft and spirituality into a dialogue with the viewer. This oppositional position concedes a multifaceted reading of a complex history of waste-colonialism, mirroring issues of resource extractivism, violence in neo-colonial trade relations, as well as hierarchies found between knowledge forms that stretch across the north and south of the globe. The work becomes a series of codes and ciphers between the past and the present, engraved between the immaterial and ancestral worlds. It draws our attention to the injuries, the deaths of people who suffer(ed) from violent extractivism, inegalitarian waste trade, and trash disposal. Tshibuabua sees this as a mirror to previous generations (and now ancestors), enduring risks and difficulties to communicate and send messages into the future. With the use of discarded mobile phones, Tshibuabua ties a web encompassing recent, shared memory with its less recent, less shared, or rather silenced past, counting on the reaction these daily objects, so familiar and close to global, everyday lives, may evoke.

N A D A T S H I B U A B U A (b. 1990) is an artist and musician, living and working in Kinshasa. A large part of his practice involves working with found materials he collects on the streets around where he lives. The artist often embarks on long walks to gather objects to make masks, robots, and costumes for various 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, which amplified his voice in the urban music scene. As a self-taught artist, his practice gained attention from Kinshasa's art scene, despite the fact that the circumstances of his life did not allow for formal education. After working with the performance festival KINACT, he received 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). He was also a part of the Kinshasa and Berlin chapter of the Spinning Triangles project at **S A V V Y Contemporary**.

07.01 & 07.02 THE CONSPICUOUS PARTS

series of framed photographs and wallpaper
2018 **A S S A F G R U B E R**

This series of photographs have emerged from a film by the same title, shot mostly in the Natural History Museum of Berlin. In the film, a taxidermist working with corals and a writer working on an erotic novel meet around a diorama and a common interest: a German Democratic Republic expedition in the late 1960s that was organized to uproot coral reefs from a Cuban shore. The expedition brought back six tonnes of corals to the museum – a load consisting of 40 individual types, each over thousands of years old, and out of which

only a few would ever be on view in the museum. In the images, the artist positions some of these corals within a selection of the museum's dioramas that remained closed to public viewing for decades. Dioramas are preserved through the use of toxic substances that disables insects, reptiles, or any other animal to live inside of them. Both the film and photographs highlight the toxicity – which is both physical and metaphorical – inherent in the greedy desires of individuals, and the colonial ambitions of institutions to possess. The corals, arranged by the artist, appear at times slightly hidden and at other times at the center of the image. They become ambassadors of a seemingly natural, yet entirely artificially constructed still life. Harmonic landscapes of death.

A S S A F G R U B E R is a sculptor and filmmaker who lives and works in Berlin. His time-based works and installations focus on how political ideologies intertwine with personal and individual stories, and how such forms of contact constitute the social relations in private and public spheres. Gruber has exhibited his works in solo exhibitions at the Natural History Museum of Berlin, The Berlinische Galerie, and the Center for Contemporary Art Ujazdowski Castle, Warsaw, among other institutions. His films have been featured in various festivals, including the Berlinale Film Festival, FIDMarseille, and the International Short Film Festival Oberhausen.

08.01 & 08.02 MINING THE DEEP sound-documentary installation 20:00 min on loop 2019
A N J A K A N N G I E S E R

P R O D U C E D by Anja Kanngieser and Joey Tau
S O U N D D E S I G N by Anja Kanngieser and Daniel Jenatsch
N A R R A T I O N by Anja Kanngieser and Pauline Vetuna

I N T E R V I E W S W I T H Gary Juffa, Joey Tau, Merelyn Temakon, Paul Barker, Josephine Bolland, Delilah Samuel, Samuel Demas, James Bolland, Lydia Jacob, Philip Tokam, Rosa Koian, John Waiko, and Ralph Regenvanu.

Mining the Deep is a soundscape documentary that amplifies stories about deep sea-bed mining in Papua New Guinea. By bringing voices from communities directly affected by extractivism in the Duke of York Islands into dialogue with campaigners and government leaders, it becomes powerful evidence of the contested nature of marine extractives and its impacts on ocean relationships and livelihoods. *Mining the Deep* “transduces silence into evidence,” as Anja Kanngieser writes elsewhere. It adds another dimension to the exhibition through sound, listening, and sonic sensibility. By experiencing the work from the point of view of the ear, the audience is challenged to re-calibrate their experience from a purely visual

perspective to one where the sonic becomes the primary space and carrier of knowledge, evidence, and agency. Through the materiality of sound, oral testimony, and sonic archives, the work shifts the notion of an “eye witness of the viewer to an “ear witness”. This sonic-work brings forth often unheard struggles of communities (human and the more-than-human) directly affected by mining and dispossession tied to the colonial legacy and neo-colonial present. By capturing and recreating the atmospheres of life affected by deep sea mining through sound, Mining the Deep offers an intimate and rare insight into the new frontiers of development faced by Pacific communities.

A N J A K A N N G I E S E R is a political geographer and sound artist. As an interdisciplinary scholar, they bring creative methods to the investigation of space and politics. Anja’s current research broadly considers how sound reveals political, social, and economic relations between humans, environments, and systems of governance. In their work, Anja begins with the premise of sound as a constant, a phenomenon that is always present – whether heard, felt, or sensed by human or non-human species and technologies. Anja’s most current projects use testimony, field recordings, and data sonification to amplify social and environmental justice in the Pacific. Kanngieser’s ongoing research, *Climates of Listening*, documents how the impacts of colonisation, environmental racism, and development exacerbate the severity of climate change in the Pacific. It focuses on the ways that women and LGBTQIA+ communities determine their own conditions of living, organizing beyond narratives of climate resilience or vulnerability. *Climates of Listening* takes place in Fiji, Kiribati, the Marshall Islands, Nauru, and Papua New Guinea.

D A N I E L J E N A T S C H is an artist and music producer from Birraranga Naarm (Melbourne), Australia who makes multidisciplinary works that explore the interstices between affect and information. His work combines hyper-detailed soundscapes, music, and video to create multi-media documentaries, installations, radio pieces, and experimental opera. Through artistic research projects that focus on subjects of historical interest, his work looks at the social construction of subjectivity, with a concern for the ways in which forms of knowledge and power construct and inform our social and mental ecologies.

J O E Y T A U is the Extractive Industries Campaigner of the Pacific Network on Globalisation (PANG) based in Suva, Fiji. His role covers campaigns and research of extractive industries in the Pacific and how investments of such are impacting Pacific communities and social and cultural lifestyles. Tau also works with national non-governmental organizations and community grassroots movements. He has a background in media and communication arts, and has worked as a senior journalist in mainstream media in

Papua New Guinea and the Pacific.

09 REDISTRIBUTE TOXICITY
multimedia installation 2019 **J O N A S S T A A L**
Jonas Staal in collaboration with Jonas Stuck and
Caroline Ektander
Seed collection led by Zayaan Khan

At the heart of *Redistribute Toxicity* is a triangular red display with bags of seeds collected in the nature reserve surrounding the Vorketzin toxic waste site. The landfill emerged from a deal struck between former West and East Germany in 1972, when the West began to pay the East to dump its toxic waste on its land – a process which we see today magnified in the form of the global toxic waste trade.

The seeds you find enclosed in the bags are inheritors: seeds that descended from plants that were forced to become “indigenous” to toxicity. A generation of proletarian plantae (plant workers) labored the soils and cared for the toxicity of former West dumped into former East. In this project, the seeds return to the place where the toxic waste was outsourced from in the first place. As such, *Redistribute Toxicity* invites reciprocal care through redistribution and propagation of toxic inheritance. Not to outsource, but to practice co-existence by insourcing our toxicity.

We encourage everyone to take a bag and to redistribute the seeds in gardens, parks, and forests.

Surrounding the work are various documents mapping the toxic waste trajectory from West to East Germany since 1973. Archival film footage from 1973 shows the Berlin wall becoming porous: not for humans, but for trucks filled with hazardous waste crossing the barrier effortlessly. A photograph taken in the 1980s in Vorketzin depicts two pits filled with hazardous waste. A geographical map details the relation between **S A V V Y Contemporary** where the toxic seeds are redistributed and the location of the historical landfill where they were collected. A timeline by Jonas Stuck details key events in this embryonic example of the global toxic waste trade.

[Credit video: rbb Rundfunk Berlin-Brandenburg: 1973.]
[Credit photograph: BStU, MfS, BV Pdm, AKG, Nr. 174: without date, 13.]

[Credit map: Bezirkskarte, Berlin Hauptstadt der DDR, Bezirk Potsdam: VEB Landkartenverlag, Berlin 1975, 4.]

This work is commissioned by **S A V V Y Contemporary** for the exhibition *THE LONG TERM YOU CANNOT AFFORD. On The Distribution Of The Toxic*. It has been made possible through financial support from the Mondriaan Fund.

J O N A S S T A A L is a visual artist whose work deals with the relationship between art, propaganda,

and democracy. He is the founder of the artistic and political organization New World Summit (2012–ongoing) and the campaign New Unions (2016–ongoing). With BAK (basis voor actuele kunst), Utrecht, he co-founded the New World Academy (2013–16), and with Florian Malzacher, he is currently directing the utopian training camp, Training for the Future (2018–ongoing), at the Ruhrtriennale in Germany. *Redistribute toxicity* follows a series of recent projects that look into the propagation of imaginative models for more-than-human comradeship in deep past, deep present, and deep future.

J O N A S S T U C K (b. 1992) is a doctoral candidate and researcher at the Rachel Carson Center for Environment and Society in Munich, Germany. His current research project deals with the trade of hazardous waste between West and East Germany during the Cold War and the history of Germany's toxic waste colonialism. Through the lens of an environmental humanities approach, Stuck deals with the economic trajectories, hidden environmental externalities, and oppositions against the movement of environmental bads. He is also part of the interdisciplinary platform Toxic Commons, which focuses on the collaboration between visual artists, cultural producers, and scientific researchers around the complex relation between the causes and effects of toxic flows and its implicit contradictions.

10 JULIETA ARANDA

See entry 01

11.01 WASTE EATS YOUR HISTORIES photographs 2016–ongoing JESSIKA KHAZRIK

This series of works from *The Blue Barrel Grove* project (2013–ongoing) emerges from an investigation into a toxic waste trade that took place in 1987 between the Italian Mafia and the Lebanese Forces – a former militia during Lebanon's Civil War (1975–1990) and now one of the nation's ruling political parties. The toxic waste was transported by sea in oil barrels and containers, half of which were dumped into a quarry near the house in which Khazrik grew up. Pierre Malychef, an ecotoxicologist and herbal pharmacologist, was assigned by the Lebanese authorities to investigate the case together with two other scientists. In 1995, after seven years of investigation, the case was forcibly closed when Malychef was detained and declared to be a "false witness." With every iteration of *Waste Eats Your Histories*, Khazrik re-arranges a selection of photographs of waste from the thousands she found in Malychef's domestic laboratory. The photographs collected by the scientist to document the illegal trade were instead used by Lebanese law enforcement as counter-evidence and proof of falsification, staging, and fabrication. This collection of photographs has been turned into public property by the artist and Malychef's

heirs and will become available in 2020 for free use and dissemination on The Society of False Witnesses online platform.

11.02 ALL THE FLOWERS THAT WERE THROWN ON MY HEAD COME BACK PANTING found photographs, code and lenticular prints 2016–ongoing JESSIKA KHAZRIK

All the Flowers That Were Thrown on my Head Come Back Panting subverts the abject mechanisms by which waste is obscured as matter outside of space, history, and classification. Through machine learning and the simple gesture of computationally merging the photographs that Malychef took of waste as well as those he took of flowers and plants that grew in the area, Khazrik creates an accumulative ecology where trash and flowers collaborate.

11.03 ALL BORDERS ARE SO DIRTY sculpture, lenticular and aluminium 2019 JESSIKA KHAZRIK

In the Arabic language, the noun for waste, *nifāyāt*, is derived from the verb *nafā*, which holds a dual meaning: to exile and to deny. Stemming from the artist's writings on the toxicity and dupery of border zones and waste as matter unendurably pushed out of space, history, and classification, the iridescent sculpture reads and conceals a border relation.

JESSIKA KHAZRIK is an artist, writer, and producer based in Beirut. Her interdisciplinary practice revolves around several fields including media, composition and machine learning, ecotoxicology, performance, history of science, computation, and music. Through intimately investigating the influence of the global economy on the techno-politics of voice, spatial politics, and post-memory, her work explores systems of de-classification, falsification, and subsumption. In 2012–13, she was a fellow at Home Workspace Program in Ashkal Alwan, and in 2018–19 she is a fellow at Digital Earth where she is developing the platform of The Society of False Witnesses. Besides her artistic practice, Khazrik collaborates with collectives and institutions working at the intersection of urbanism, artificial intelligence, music, and media studies.

12 THE SWEAT OF THE SOIL installation and performance 2019 STEPHAN THIERBACH

Over the course of the exhibition, artist Stephan Thierbach will make a series of performances titled *DER SCHWEIß DER ERDE (THE SWEAT OF THE SOIL)*. The performance is a cleansing ceremony on soil extracted from an old black water treatment basin in Rieselfelder Berlin-Buch, close to where the artist grew up. Using a former potato steam cooker from Poland that can replicate the delicate conditions of an earthy soil Sauna, the steaming process will assist the disturbed soil in

sweating out all its toxins (in German "Altlasten"). Within this act, Thierbach is not only administering care in the form of physical soil wellness, but also simultaneously producing a collection of the scent, *LA SUEUR DE LA TERRE* – eau de toilette. After its trip to the wellness spa, the cleansed soil will return to Rieselfelder and receive a first phase of "nutrient-giver-plants" (leguminosae) followed by "pollutant-sucker-plants" (metallophytes).

Thierbach's methodology is part personal and part probing, and weaves together family anecdotes and oral history with childhood memories of growing up in a historical moment that wrestled to consolidate two conflicting ideologies. By drawing reference to Sauna Kultur – a cultural stronghold of the former East – he generates an original vocabulary of care and remediation, one that reaches beyond the obvious and the prescriptive.

STEPHAN THIERBACH was born in Berlin-Pankow, into an environment that encouraged active listening and the cultivation of different lenses through which to sense and experience the world. His practice operates within various methods of theater and game pedagogy, focusing his artistic observation and strategies in and around public space. Thierbach studied Pedagogy, the Social Sciences, and Psychology at the Universität Bielefeld, Cultural Sciences at the Europa-Universität Viadrina, Frankfurt, and is currently enrolled in Hochschule für Künste in Bremen.

13 CHANGING SEX IN ECOLOGY

video and archival material 21:01 min 2018–ongoing **ANNE DUK HEE JORDAN AND PAULINE DOUTRELUINGNE** This project is an ongoing archive of research material on the topic of changing sexual phenomena and interaction between different living organisms in our environment. It weaves together science and imagination, the particular and the whole, the factual and the wonderful, while illustrating the various correlations, impacts, and effects of how chemical substances influence non-human and human agents. The first results of new knowledge in this ongoing research project were acquired through stitching together layers of visual research material and initial recorded interviews in the form of a video work and a visual map.

Changing Sex in Ecology zooms in on visual imageries regarding reproduction of various species, travelling back in geological time and mythologies, and reflecting on our understanding of what was perceived as normal or abnormal, while considering scientific and personal knowledge on environmental changes such as global warming and gender fluidity. Moving towards the now and near future, intoxication of bodies becomes a larger protagonist. It shows perspectives of non-binary realities in animal, plant, and human life. As the viewer gets drawn into these adapting perspectives and hesitant times, full of wonderful new species, you hear

music by Perera Elsewhere and Black Cracker. The work is an evocation and visual manifesto for a queer past, present, and future on a planetary scale. Commissioned for the Riga Biennale of Art 2018.

ANNE DUK HEE JORDAN was born in Korea in 1987 and lives and works in Berlin. Transience and transformation are the central themes in her work. Through movement and performance, Jordan gives materiality another dimension – she builds motorized sculptures and creates edible landscapes. Her sculptures are intended to draw the viewer into the present and open a dialogue between natural phenomena, philosophy, and art. Her work exists as an interactive fantasy play, complete with knowledge and theories about the world and our souls. In the absence of concrete knowledge, fantasy runs riot. Jordan studied at the Weißensee Academy of Art, Berlin and continued with a Master in Fine Arts at the Institut für Raumexperimente, Berlin under Olafur Eliasson. Recent solo exhibitions include *Ziggy goes Wild*, Kunstverein Arnsberg (2019), *Ziggy on the land of Drunken Trees*, Galerie Wedding, Berlin (2018) and *Into the Wild*, Berlin Food Art Week (2017). Jordan participated in group exhibitions such as: Lofoten Biennial (2019), Die Informale, Buenos Aires (2018), Riga Biennial (2018), Beaufort Triennial, Belgium (2018), Capitalo, Chthulu and a *Much Hotter Compost Pile*, Kunstraum Bethanien, Berlin (2018), Festival of Future Nows, Hamburger Bahnhof, Berlin (2017); Historicode, Nanjing, China (2016); *Agency Of Living Organisms*, Tabakalera, San Sebastián (2016); and *Where are we now?*, 5th Marrakech Biennale, Morocco (2014).

PAULINE DOUTRELUINGNE is a curator and researcher based in Berlin. In her work, she seeks to stimulate cultural and ecological differentiation and deconstruct societal ideas originating from colonial thinking. Through nurturing artistic exchange and close working relationships with artists, she builds exhibitions and creates projects that deal with topics beyond anthropocentrism, seeking to express a multi-species universe and adding to the decolonization of thought. She explores the concept of social sculpture as a curatorial praxis and emphasizes the active relationship between the audience, the environment, and the work of art through exhibitions, performances, living sculptures, long-term research projects, and other forms of dialogues. Recent curated exhibitions include *Interiors to Being* (2019), *Karma Ltd Extended* (2018), a one year program at Acud Macht Neu, Berlin, *The Conundrum of Imagination. On the Paradigm of Exploration and Discovery* (2017), Leopold Museum, Vienna (with Bonaventure Soh Ndiukung), *Agency of Living Organisms* (2016), Tabakalera, *The Next Big Thing is Not a Thing* (2016), NAIM/Bureau Europa in the Netherlands, as well as *If You Are So Smart, Why Aren't You Rich?* (2014) for the 5th Marrakech Biennale, Morocco (with Bonaventure Soh Ndiukung). In 2018 she was a jury member for the Berlin Art Prize. Since 2019

she teaches at HBK Braunschweig on questioning the 20th Century art canon in the course Kanonen waren immer schon Arenen der Macht.

14 TOXIC SEMIOTICS video 22:39 min 2019 CANDICE LIN

Toxic Semiotics is a new video by the artist that is part of a larger installation titled Salt Mountain, recounting incidents of toxicity within the landscapes of California and Lebanon.

Through an associative form of visual storytelling that mixes personal, intimate experiences with semi-fictionalized stories of demons, yeast, cats, and parasites, Lin highlights how the very condition of humanity is heavily shaped by substantial material interchanges across all species, something that complicates the outline between humans and the environment, highlighting the porosity and interdependency of us all. The video is projected in one of SAVVY Contemporary's most hidden corners, one dense with humidity and mold, in which one can sense toxic presence through smell, implicitly speaking to how much there is that lies beneath the surface of the visible.

Toxic Semiotics is commissioned for Home Works 8: A Forum on Cultural Practices (Beirut, 2019).

CANDICE LIN is an interdisciplinary artist who works with installation, drawing, video, and living materials and processes, such as mold, mushrooms, bacteria, fermentation, and stains. Lin has had recent solo exhibitions at the Walter Phillips Gallery, Banff Art Center, Canada; Ludlow 38, New York; Francois Ghebaly, Los Angeles; the Reva and David Logan Center for the Arts, Chicago; Portikus, Frankfurt; Bétonsalon, Paris; and Gasworks, London, as well as group exhibitions at the ICA, London (2019), Para Site, Hong Kong (2019), the Taipei Fine Arts Museum (2018); Hammer Museum (2018), LA; Moderna Museet, Stockholm (2017); New Museum, New York (2017); SculptureCenter, Long Island City, New York (2017). She is Assistant Professor of Art at UCLA and lives and works in Los Angeles.

15 DARK LOOPS, ACT III OF CARBON THEATER vinyl record 2019-ongoing

NATASCHA SADR HAGHIGHIAN AND ASHKAN SEPAHVAND

Carbon Theater is an ongoing study conducted since 2016 by the institute for incongruous translation, originally founded by Natascha Sadr Haghighian and Ashkan Sepahvand to investigate the discrepancies between sensing and knowing. Each iteration of *Carbon Theater* unfolds from a found site. The project challenges the anthropocentric narratives that inform current discussions on planetary climate change. These carbon imaginaries valorize a specific biological definition of life as the protagonist of a drama where non-life is held in tragic opposition, with profound

political consequences. Rather than asking whether "we" will endure or be extinguished, it seems necessary to disorient and displace human perspective altogether, giving space for non-visible, sonorous formations to resonate. For *Dark Loops, Act III* (2019) of *Carbon Theater*, the artists conducted a spatio-temporal investigation in and around Fort Van Walem, Belgium, resulting in a vinyl record, accompanied by a collection of materials. The fort was built between 1878–93, as part of a ring of forts intended to protect the city of Antwerp. During both World Wars it served as a missile shooting site. From the 1960s onwards, it was first an office for civil defense units, and then became an asylum center for refugees. After a fire in 1992, the fort was abandoned. Currently, the site serves as a refuge and habitat for bats and dragonflies. Natascha and Ashkan gathered the sonic layers of visible and invisible histories, waves of becoming and unbecoming, between life and nonlife: the presence of the war machine and its interventions within the surroundings, the groundings and re-earthings of trauma, toxicity, the struggle between and amongst humans/nonhumans, and particularly the sound of bats.

This work was commissioned and produced by Contour Biennial 9, Mechelen (Belgium) with productional support from SAVVY Contemporary, Berlin (Germany). The vinyl record is published by the sound collective Research and Waves.

ASHKAN SEPAHVAND AND NATASCHA SADR HAGHIGHIAN study together. Lately, they have been studying chemistry. It's a pity they had such bad science teachers in school, because they've realized that chemistry is more than just the periodic table or memorizing formulas. They've been studying bonds: how things come together, relate, and eventually fall apart. Study doesn't distinguish between one science and another, or between the arts and everything else. It involves listening with care.

16 PARASITOID CELL OF DESIRABLE FUTURE installation, 76 snow globes containing miniature sculptures, wooden platform 2019-ongoing NEDA SAEEDI

For the past few years, Neda Saeedi has been working on dissecting the notion of gardening and its colonial and imperial dimension, particularly as an impulse to collect, rename, relocate, and fence off. In this new work specifically realized for the context of this exhibition, she looks into the emergence of gardening video games, most of which foreground growth and cultivation over the industry's more traditional subjects of conflict and challenge. Inside crystal balls are characters drawn from Owen Bell's *Mendel*, with players that appear as robotic astrobiologists on an alien planet whose only mission is to aid the blooming of its bizarre, gently undulating plants; *A Good Gardener* and *Minecraft*, each exploring horticultural play albeit to different ends (the former a first-person adventure, the

latter a slow-paced succulent simulator); or *Fallout 4*, where in a post nuclear apocalypse, the player exists as a plantation owner within a feudal system of market exchange and class division. Here, what we see in these glass balls, symbols, and tools, perhaps par excellence for reading the future, are simultaneously utopian and dystopian visions, all related to gardening and the environment. Saeedi's installation hosts an array of creatures derived or inspired by these games, images of what could be "perhaps and if only" that type of constructed imagination were real; a dark mirror to closely look at, in order to avoid for those monsters and nightmares to take real form, and to understand the present by looking into its potential future.

N E D A S A E E D I works mainly with sculptures and installations. Her work deals with the body, power relations, history, violence, and the construction of urban landscapes in relation to the human body. The materiality of Saeedi's sculptures, whose diversity depends on the theme of her works, plays the role of narrativity in her installations.

17 K A R I K P O P I P E L I N E 5-channel video installation 25:19 min 2015

Z I N A S A R O - W I W A

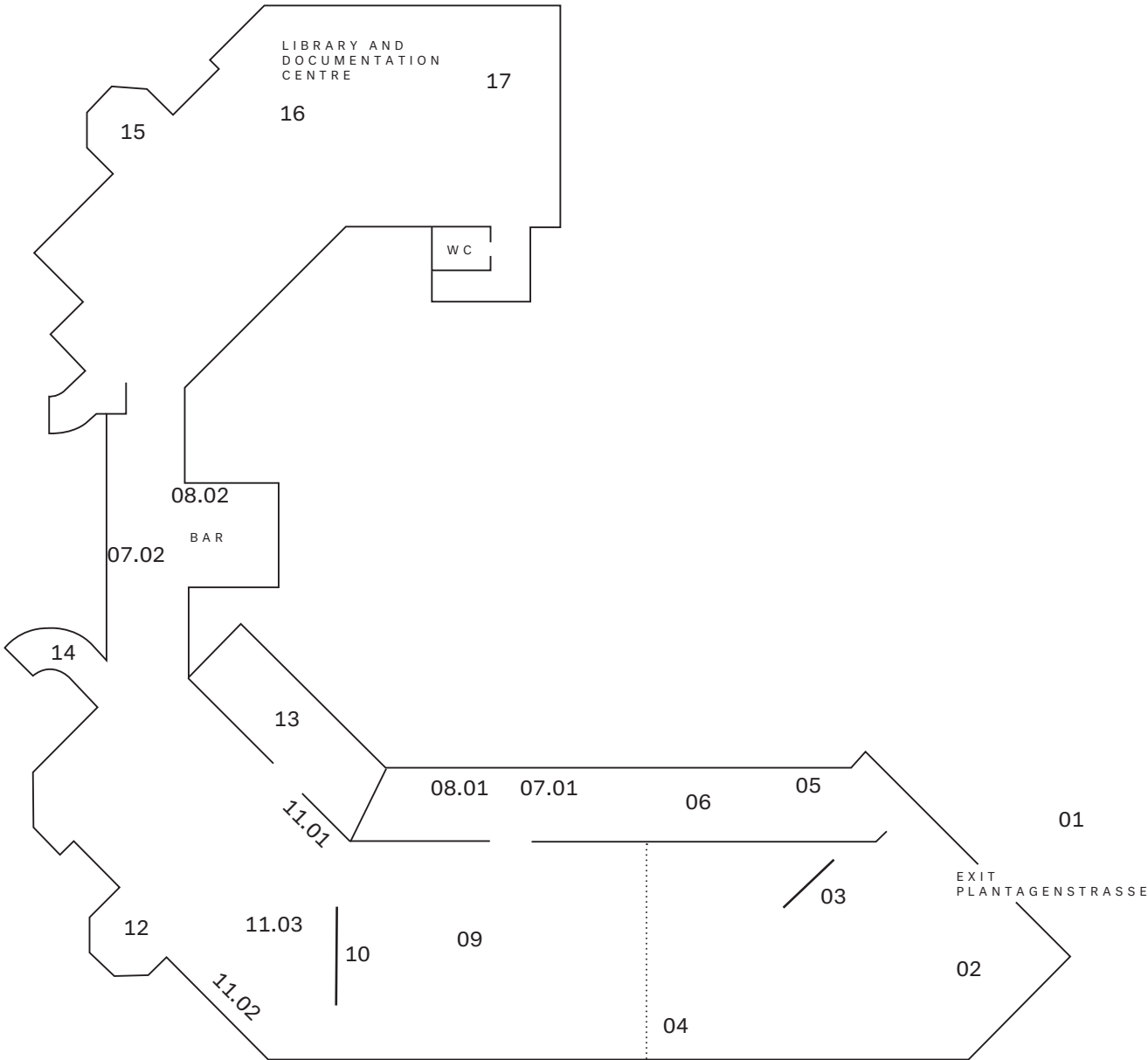
Karikpo is a playful masquerade, unique to the Ogoni people of the Niger Delta. The masquerade – whose masks and movements mimic the antelope – features dramatic feats of acrobatic agility among its male performers and is played for entertainment at least once a year. In *Karikpo Pipeline*, Saro-Wiwa transposes the dancers' performances over remnants of both visible and invisible oil infrastructure in Ogoniland: exposed pipelines, an old wellhead with pollution-soaking sand surrounding it, roads where pipelines had previously lined the landscape but are now buried; a rusting, decommissioned flow station. Filmed primarily with a drone camera, the work offers an opportunity to view the Niger Delta with an eye that conjures surveillance not only by petroleum interests, but also by invisible spiritual forces.

"I try to inject our own indigenous cosmologies into the idea of environmentalism. Invisible ecosystems — that come in the form of spiritual belief — also shape the environment and how we experience and respond to it," she says. "I don't like the fact that there are highways with names like 'Refinery Road' in the Niger Delta. Our landscape shouldn't just be described in terms of this commodity as if this is all it has to offer. Historically, British colonialism in Nigeria was solely about accessing raw materials and shipping them out as quickly as possible. My work seeks to map and mark the landscape in a new way. A spiritual and emotional cartography that overlays geopolitical ones." *Karikpo Pipeline* gives visual and embodied form to human relationships with the environment, teasing out the physical and emotional dynamics that frame cultural value systems for Ogoniland. At once futuristic and

primordial, *Karikpo Pipeline* exposes the pipelines that traverse the land that are simultaneously visible and invisible. The work asks, what constitutes true custodianship of land and where does power lie?

Z I N A S A R O - W I W A is an artist working primarily with video but also with photography, sculpture, sound, and food. She lives and works in Brooklyn, New York, while also sustaining a practice in the Niger Delta region of Nigeria where she founded the contemporary art gallery Boys' Quarters Project Space, at which she regularly curates. Saro-Wiwa's interest lies in mapping emotional landscapes. She often explores highly personal experiences, carefully recording their choreography, making tangible the space between internal experience and outward performance as well as bringing cross-cultural, environmental, and geographic considerations to bear on these articulations. The slippery dynamics between "truth", "reality," and "performance" lie at the heart of her video performance work. The very idea of landscape and environment is constantly being interrogated in her video work, in the exhibitions she curates at Boys' Quarters Project Space in Nigeria, as well as in her work with food.

FLOOR PLAN



01 NOT THIS. COME WITH. FEAR
NOTHING. paint and phosphorescent
paint 2019 JULIETA ARANDA

02.01 THORIUM 232/WEIKUANG
VI inkjet print 2017 ANU RAMDAS AND
CHRISTIAN DANIELEWITZ

02.02 AGAINST THE GRAIN 8mm
transferred to HD 04:47 min 2016 ANU
RAMDAS AND CHRISTIAN
DANIELEWITZ

02.03 BLACK SQUARE (RESIDUE)
Acrylic plastic display case, iPhone 4, and radioactive
thorium 232 extracted from Weikuang dam 2016

03 VESTIGIAL STRUCTURES
single-channel HD video 06:30 min 2018
NONA INESCU

04 COLA PROJECT installation with Coca-
Cola residue and shipping barrels 2019
HE XIANGYU

05 CONSCIOUS US 1 & CONSCIOUS
US 2 Acrylic on Canvas 2017-2018
BORIS ANJE

06 LA FACE CACHÉE DU
COLTAN (THE HIDDEN FACE OF
COLTAN) installation with masks 2018-ongoing
NADA TSHIBUABUA

07.01 & 07.02 THE CONSPICUOUS
PARTS
series of framed photographs and wallpaper
2018 ASSAF GRUBER

08.01 & 08.02 MINING THE DEEP sound-
documentary installation 20:00 min on loop 2019
ANJA KANNGIESER

09 REDISTRIBUTE TOXICITY
multimedia installation 2019 JONAS STAAL

10 LIP, DIP, PAINT, TALK (YOUR
MOUTH IS BLEEDING) single channel HD
video, color, stereo sound 08:04 min 2018
JULIETA ARANDA

11.01 WASTE EATS YOUR
HISTORIES photographs 2016-ongoing
JESSIKA KHAZRIK

11.02 ALL THE FLOWERS THAT
WERE THROWN ON MY HEAD COME
BACK PANTING found photographs, code
and lenticular prints 2016-ongoing JESSIKA
KHAZRIK

11.03 ALL BORDERS ARE SO DIRTY
sculpture, lenticular and
aluminium 2019 JESSIKA KHAZRIK

12 THE SWEAT OF THE SOIL
installation and performance 2019 STEPHAN
THIERBACH

13 CHANGING SEX IN ECOLOGY
video and archival material 21:01 min 2018-
ongoing ANNE DUK HEE JORDAN
AND PAULINE DOUTRELUINGNE

14 TOXIC SEMIOTICS video 22:39
min 2019 CANDICE LIN

15 DARK LOOPS, ACT III
OF CARBON THEATER vinyl
record 2019-ongoing NATASCHA SADR
HAGHIGHIAN AND ASHKAN
SEPAHVAND

16 PARASITOID CELL OF
DESIRABLE FUTURE
installation, 76 snow globes containing miniature
sculptures, wooden platform 2019-ongoing NEDA
SAEEDI

17 KARIKPO PIPELINE 5-channel video
installation 25:19 min 2015
ZINA SARO-WIWA

MORE INFORMATION

savvy-contemporary.com

facebook.com/savvyberlin

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

S A V V Y Contemporary is Elena Agudio Antonia Alampi Jasmina Al-Qaisi Lynhan Balatbat-Helbock Bona Bell Marleen Boschen Federica Bueti Pia Chakraverti-Wuerthwein Olani Ewunnet Irene Fountedaki Billy Fowo Raisa Galofre Monilola Ilupeju Ahmed Isamaldin Anna Jäger Kimani Joseph Laura Klöckner Cornelia Knoll Kelly Krugman Nathalie Mba Bikoro António Mendes Kamila Metwaly Wilson Mungai Arlette-Louise Ndakoze Bonaventure Soh Bejeng Ndikung Caroline Neumann Abhishek Nilamber Jeff Obiero Elena Quintarelli Jörg-Peter Schulze Lema Sikod Lili Somogyi Elsa Westreicher Ola Zielńska

D E S I G N Elsa Westreicher A S S I S T A N C E Lili Somogyi

F O N T S Grow (through a generous partnership with DINAMO Foundry, abcdinamo.com) Neutral (carvalho-bernau.com)

S A V V Y Contemporary e.V. Amtsgericht Charlottenburg (Berlin) AZ: VR 31133 B Gerichtstraße 35 13347 Berlin