

# HOW MANY DIFFERENT WEAPONS DOES IT TAKE TO FIGHT ?

INVOCATIONS 26.02.2020 15:00–22:00

IN THE FRAMEWORK OF PATRÍCIA FERREIRA PARÁ  
YXAPY'S SOLO EXHIBITION LETTER FROM A  
GUARANI WOMAN IN SEARCH OF  
THE LAND WITHOUT EVIL

WITH Anna Azevedo Edna Bonhomme Filipa César Claudia Huaiquimillá Odile Joannette  
Wapikoni Collective Tiny Mungwe Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Marinho Pina  
Laura Huertas Millán Leo Pakarati Patrícia Ferreira Pará Yxapy Themba Bhebhe Fanny Huc

## TEAM

ARTISTIC DIRECTION Bonaventure Soh Bejeng Ndikung

CURATOR Anna Azevedo

PROJECT COORDINATION & CO-CURATION Laura Kloeckner Eirini Fountedaki

EXHIBITION PRODUCTION Abhishek Nilamber

COMMUNICATIONS Anna Jäger

GRAPHIC DESIGN Lili Somogyi

MANAGEMENT Lema Sikod

TRANSLATION Pamela Biéznobas and Jorge Vega

LIVE STREAMING Boiling Head Media

LETTER FROM A GUARANI WOMAN IN SEARCH OF THE LAND WITHOUT EVIL is supported by Goethe-Institut Rio de Janeiro and ifa (Institut für Auslandsbeziehungen). The exhibition is presented within the program of the 15th Forum Expanded | 70th Berlinale. It is part of *Archive Außer Sich*, a project of Arsenal - Institute for Film and Video Art in cooperation with Haus der Kulturen der Welt as part of *The New Alphabet*, a HKW project supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag. The INVOCATIONS are additionally supported by the Embassy of Chile

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



Accompanying the solo exhibition LETTER FROM A GUARANI WOMAN IN SEARCH OF THE LAND WITHOUT EVIL by Patrícia Ferreira Pará Yxapy which explores the Brazilian indigenous filmmaker's work through the archive of her audiovisual journey, we invite you to a gathering around narrations and strategies of, and beyond, indigenous filmmaking and storytelling. Engaging a plurality of voices that resonate with the spirits released by Patrícia Ferreira Pará Yxapy's letters in the exhibition, the INVOCATIONS explore cinematic practice as a tool of resistance and healing.

For these particular INVOCATIONS we will think through notions and ideas brought up in the exhibition and twist them in various formats seeking commonalities as well as coalitions to engage the forces of cinema to move beyond its borders. With the invention of the moving image, the camera has been instrumental to the affirmation of the colonial project, feeding an epistemic imaginary fabricated in the West. We aspire to explore decolonial acts and strategies of disobedience forging for filmic counter-narratives. How many different weapons does it take to fight? Tracing the historical entanglements of power relations and moving image, we will spark the discussion with reflections on fiction, futures and representation (TAKE I), the struggle for land rights and cinematic documentation (TAKE II), to finally explore the concept of indigeneity through coalitions and commonalities empowering film circulation (TAKE III).

# SCHEDULE

15:00 GUIDED TOUR THROUGH THE EXHIBITION Patrícia Ferreira Pará Yxapy and Anna Azevedo in Portuguese and English

16:00 WORDS OF WELCOME Anna Azevedo, Abhishek Nilamber, Laura Kloeckner

16:15 TAKE I: ON FICTIONS, REPRESENTATIONS & FUTURES Presentations, talk and performance by Laura Huertas Millán, Edna Bonhomme, Claudia Huaiquimilla Moderated by Abhishek Nilamber

18:00 TAKE II: TOWARDS A LAND WITHOUT EVIL Performative Lecture, talk and screening by Marinho Pina, Patrícia Ferreira Pará Yxapy and Leo Pakarati Moderated by Filipa César

19:30 DINNER BREAK

20:30 TAKE III: COALITIONS, COMMON PRACTICES AND COLLECTIVE HEALING Film screening, conversation and talk Odile Joannette, Tiny Mungwe, Themba Bhebhe and Fanny Huc Moderated by Bonaventure Ndikung

# CONTRIBUTIONS

16:15 TAKE I: ON FICTIONS, REPRESENTATIONS & FUTURES

TALK *Ethnographic Fictions* Laura Huertas Millán  
Coming from a contemporary art background, Laura Huertas Millán's hybrid cinema has developed in dialogue with conceptual and experimental practices. Between 2009 and 2012, she created a series around exoticism (*Journey to a Land Otherwise Known*, 2011, and *Aequador*, 2012) shot between European botanical gardens and the Amazon rainforest. Taking the form of "jungle-movies" pastiches, combining fantasy, science-fiction and mockumentary, these films used fiction to unearth long-established colonial representations, and to cast out their power of the political present.

In 2012, she started a film series on "ethnographic fictions," developing the complexities of the possible double lecture of this premise. On the one hand, if one considers ethnography as an ensemble of narratives rooted in colonialism, it might be understandable as a form of fiction-making. On the other hand, some of the most interesting contemporary practices of ethnography have embraced a decolonial turn, sometimes by integrating the fictional language tools within their own elaboration. *Sol Negro* (2016), *La Libertad* (2017), *Jeny303* (2018) and *The Labyrinth* (2018) were the results of exploring this in-betweenness.

Her "ethnographic fictions" talk will trace back, through film excerpts, her dialogue with ethnography and non-fiction cinema.

LAURA HUERTAS MILLÁN is a French-Colombian artist and filmmaker. Entwining ethnography, ecology, fiction and historical enquiries, her moving image work engages with the aesthetics and politics of the encounter. In 2017, she completed a PhD between PSL University (SACRe program) and the Sensory Ethnography Lab (Harvard University) around film practices and visual ethnography. Part of the official selections of the Viennale, the Toronto International Film Festival, the New York Film Festival, Rotterdam, La Habana or Cinéma du Réel (Paris), her experimental and documentary films have earned prizes in Locarno, FIDMarseille, Doclisboa and Videobrasil, among others. She has participated in screenings and exhibitions in institutions such as the Solomon R. Guggenheim Museum (New York), the Centre Pompidou (Paris), Galerie Nationale du Jeu de Paume (Paris), Times Art Center (Berlin). She has presented solo shows at MASP (São Paulo), Villa Arson (Nice) and Museo de Arte de Moderno de Medellín, among others, and is one of the participants of the upcoming edition of the Liverpool Biennial 2020. Her works are part of public and private collections such as the Kadist Foundation, the Centre

National des Arts Plastiques (CNAP), the FRAC Alsace-Lorraine and the Cisneros Fontanals Art Foundation (Miami).

TALK *When Diasporic Healing Begets Black to the Future* Edna Bonhomme  
Edna Bonhomme will discuss the ways that African diasporic healing rituals (mostly in the Afro Caribbean context) have been taken up in recent years as a site of resistance for decolonial futures.

EDNA BONHOMME is a curator, historian, and writer whose work interrogates the archaeologies of colonial science, embodiment, and surveillance. She co-created *Decolonization in Action*, a podcast series that explores the ways that decoloniality is understood and put into practice by artists, researchers, and activists. Her work is guided by diasporic futurisms, herbal healing, and bionic beings and she is currently completing her manuscript on North African port cities and a speculative novel about women of the African diaspora. Edna is a Postdoctoral Fellow at the Max Planck Institute for the History of Science in Berlin, Germany.

TALK *Cinema and Émotion as a Way to Connect a People in Resistance* Claudia Huaiquimilla  
CLAUDIA HUAQUIMILLA is a film director of Mapuche origin. Her first short film *San Juan* (2013), awarded at Clermont Ferrand, had a long international journey. In 2016, she wrote and directed her first feature film *Mala Junta*, winner of 40 international awards (Toulouse, La Habana, Guadalajara), nominated for two Premios Platino and commercially released in Chile and France. Her second feature film *My Brothers Dream Awake*, inspired by the crisis of juvenile prisons in Chile, is currently in post production.

18:00 TAKE II: TOWARDS A LAND WITHOUT EVIL

PERFORMATIVE LECTURE *NHA TCHON NA NHA MON* (My Land In My Hand) Marinho Pina  
In Kriol we say to indicate where we were born or where we belong to: "La ki nha biku nteradu!", meaning, "that is where my umbilical cord was buried." This happens because after the birth, we cut the umbilical cord and we bury it in the ground, so this way that cord which used to link the person to the mother starts to link that same person to the land. The land became to that person a perpetual mother, the one who will provide the person with everything the person needs to live and to be happy.

Every Guinea-Bissauan person has their own

land, a shared land and a no-one's land, because the spirit of that land, an iran, protects everyone who has their umbilical cord linked to it. But sadly, the colonialists came, and things started to change.

In June of 2019, several groups of artists, including Cadjigue, organized at the monument Martyrs of Pindjiguiti, as a symbol of resistance and identity, an eleven hour public performance, claiming for the democratization of public spaces and art (as a territory), and calling for the need of protecting ourselves from colonialism (which never ceased to exist) and from a new martyrdom. Because of the politicians and their clients, "the foreign investors," the country is still severely divided and in risk of a new civil war. The performance was the result of two weeks of several workshops and public and participative work, and we managed to bring people together through art no matter their political beliefs.

MARINHO PINA, born in Sonaco, Guinea-Bissau, is currently attending a PhD program at the ISCTE-IUL in Lisbon, focussing on city planning in the capital Bissau. He researches Guinea-Bissauan architecture and has a Master's degree in vernacular architecture and clay building. He is also a performing artist, storyteller, rapper, percussionist (calabash and djembe), urban sketcher, filmmaker and a writer, with published books. He realizes workshops of Poetry Slam, Spoken Word and Therapeutic Writing. He won the Lisbon Poetry Slam contest in 2017. Since 2016, he has been working in the public management of AJASS, a social organization in Sonaco, which aims to improve the quality of the local education, to fight against female genital mutilation, deforestation and HIV/AIDS. Since 2018, he is an honorary member of the Coletivo Cadjigue.

TALK *In Search for Mana - Memory, Denunciation and Camera as a Tool of Resistance* Leo Pakarati  
Leo Pakarati, Rapa Nui (Easter Island) by origin, spent his childhood on Easter Island and then moved to Santiago de Chile to complete his studies in Audiovisual Communications and Film Directing in the ARCOS University in Santiago de Chile. Since 1993, he has been a local producer of a great number of audiovisual productions, television programmes and TV spots. In 1999, he founded the first TV channel from Easter Island: Channel 13 Mata o te Rapa Nui, where he was the Director and Programming Director as well. The same year, he created his own producing company, MAHATUA PRODUCCIONES, which offers audiovisual services to the Rapa Nui community, like institutional videos, TV spots and education programmes. Between 2009 and 2011, he worked as the local producer of the Rapa Nui Film Fest, a film festival that takes place in Easter Island. In this context he directed the short film *Ka oho koe*. In 2010 he created the first newspaper in Easter Island, *El Correo del Moai*, of which he is the director until now.

20:30 TAKE III: COALITIONS, COMMON PRACTICES AND COLLECTIVE HEALING

SCREENING & TALK *Wapikoni - A Nomadic Journey of Indigenous* Odile Joannette

Film Programme:

*Des forêts de Kitcisakik aux forêts de Xingû* Evelyne Papatie 2008  
*Wamin* Katherine Nequado 2018  
*Blocus 138 - La résistance innue* Réal Junior Leblanc 2012  
*Traditional healing* Raymond Caplin 2014  
*Nous nous soulèverons* Natasha Kanapé Fontaine 2016

Film screening followed by a discussion. Inspiring Indigenous Nations and Peoples to believe in the value of their contributions, healing through creation and honoring intergenerational dialogue, sharing the beauty of our diversity and promoting the power of togetherness. Art is a powerful tool for social and societal transformations and the journey is always as important as the destination.

Wapikoni is a Canadian Indigenous community based organization that is breaking the barriers of accessibility and elevating traditional capacity training models to empower the next generation of creators. It offers mobile creative studios to Indigenous voices worldwide. It offers mobile distribution initiatives to meet the public in their original spaces of gathering. The methodology fosters narrative sovereignty and allows for the development of an Indigenous artistic signature and a decolonized vision of excellence. The collection of over 1200 short films and its human collective of thousands of artists and creators is traveling the world to engage in conversations that proposes a shift in worldviews and a recalibrating of privilege.

ODILE JOANNETTE is a member of the Innue community of Pessamit on Quebec's Côte-Nord. For close to 20 years, Odile Joannette has been striving to uphold and promote the rights of Indigenous peoples and to improve their living conditions. From 2017 to 2019, she served on the Ordre de Montréal's board and is one of 15 members of the Table on Diversity, Inclusion and Anti-Discrimination. A graduate of UQAM specialized in communications and public relations, she became involved with the Quebec Native Women's Movement in 2002. Five years later, she collaborated on developing and opening Montreal's first Indigenous daycare center and helped create the Montreal Urban Aboriginal Community Strategy NETWORK. She is a founding member and administrator of DestiNATIONS: International Crossroads of the Arts and Cultures of Aboriginal Peoples and remains committed to making Montreal a major destination for Indigenous culture and tourism. In 2018, she became the Executive Director of Wapikoni mobile, an Indigenous organization that

fosters artistic creation and excellence to serve the narrative sovereignty of Nations.

C O N V E R S A T I O N *Indigeneity & the Colonized: Perspectives on Definitions, Parallels and Solidarities*  
Tiny Mungwe, Fanny Huc, Odile Joannette & Themba Bhebhe  
Moderated by Bonaventure Bejeng Soh  
Ndikung

This conversation will engage with the concept, criteria and definition of indigeneity, with as its starting point Wapikoni's work with Indigenous communities beyond the borders of Turtle Island. In particular, it will explore how that definition applies to the peoples of Africa and Afro-descended peoples, with examples from Southern Africa and Central America. Within the Latin American context, the conversation will approach the emergence of Afro-descendants as a filmmaking community in the Latin American cultural sphere and the parallels and solidarities with Indigenous filmmaking. As several of these communities are Afro-Indigenous such as the Garifuna people, Afro-Mexicans of Oaxaca and many other communities across the Turtle Island, this discussion will attempt an initial entry point into this incipient film movement. The appearance of Afro-Indigenous filmmaking, in addition, begs the question of the inclusion of syncretic cultures whose genesis dates back the European expansionism and slavery within the definition of Indigenous.

T I N Y M U N G W E studied film and television production at Movietech Film and Video College as well as AFDA School of Motion Picture. She wrote, produced and directed *Akekho uGogo*, a 48 minute documentary about urban youth culture which screened at several festivals including the Durban International Film Festival, Apollo Film Festival and Dokanema Festival. Her short film script *Evelyn* was selected for the NFVF Women Filmmaker Project and she directed another short film in the programme, *Daddy's Boy*. Mungwe was a writer on the etv series *Matatiele*.

She also worked as director on leading South African television show, *Uzalo*. She is a producer for Steps in South Africa, working on Generation Africa, a panAfrican documentary project to produce 30 films in 17 countries on the topic of migration.

T H E M B A B H E B H E has been in charge of Diversity & Inclusion at the last three editions of the European Film Market (Berlinale) after working for almost a decade in international film sales. His work comprises curating and programming a series of events on the market relevance of diversity and inclusion across the EFM's industry platforms, collaborating on events with other Berlinale-internal and external organizations and knowledge partners, creating awareness and visibility for all programmes, actions and promotions of D&I across all the Berlinale's different entities and liaising with delegations formed by underrepresented groups. Since 2019, Themba is also the Indigenous Cinema Coordinator in charge of implementing new outreach strategies for the NATIVE Indigenous Cinema Stand and the NATIVE Fellows

Programme at the EFM.

At the 2019 Durban FilmMart, Themba spearheaded Engage @ DFM, a series of curated think tank conversations on the pertinent, challenging and multi-faceted questions facing the African film industry. With Themba still on board, Engage has now become an independent project of curated think tank conversations on the African and African diaspora screen industries affiliated to the South African organization STEPS.

Themba is also one of the founding members of the Programmers of Colour Collective (POC2) that aims at creating a conversation around and working towards a more diverse and inclusive programming pool at international film festivals through research, awareness events, networking, profile raising, mentoring and shadowing.

F A N N Y H U C is a graphic designer with a master in post production and 3D animations. Assistant director and producer for various Panamanian and international films and productions.

Has been programming films and shorts at different spaces like Cine Club Santa Ana, a community cycle aimed to discuss latin american films with at risk communities. Panalandia: Festival de Cine Pobre, for low budget film. Also programmer at the First Panama Animation Film Festival and currently Programme manager at the International Film Festival of Panama.

## MORE INFORMATION

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

S A V V Y Contemporary is Elena Agudio Antonia Alampi Jasmina Al-Qaisi Lynhan Balatbat-Helbock Bona Bell Marleen Boschen Federica Buetti Pia Chakraverti-Wuerthwein Onur Çimen Olani Ewunnet Eirini Fountedaki Billy Fowo Raísa Galófre Juan Pablo García Sossa Monilola Ilupeju Ahmed Isamaldin Anna Jäger Kimani Joseph Manmeet Kaur Laura Klöckner Cornelia Knoll Kelly Krugman Mahnoor Lodhi António Mendes Kamila Metwaly Wilson Mungai Arlette-Louise Ndakoze Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Jeff Obiero Elena Quintarelli Jörg-Peter Schulze Lema Sikod Lili Somogyi Elsa Westreicher Ola Zielińska

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