

# RAUPENIMMERSATISM THE AFFLUENT SOCIETY AS CONSUMED SOCIETY OR THE MYTH OF ENDLESS PRODUCTION AND CONSUMPTION

ON SHOW 26.09.–22.11.2020 THURSDAY – SUNDAY 14:00–19:00

WITH Laylah Amatullah Barrayn Lhola Amira ArTree Nepal (Hit Man Gurung) Yasmin Bassir Sol Calero Mansour Ciss Kanakassy Phil Collins Minerva Cuevas Sarah Entwistle Samira Hodaei ILYICH Anton Kats Cinthia Marcelle Fallon Mayanja Daniela Medina Poch & Juan Pablo García Sossa Jean David Nkot Krishan Rajapakshe Nasan Tur and an Afropop Worldwide podcast feature

NEW SPACE – NEW ADDRESS!

SAVVY Contemporary Reinickendorfer Straße 17 13347 Berlin-Wedding

VISIT IN CORONA TIMES

Entry only with a mask. Please respect and follow the hygienic measures we have put in place for all our health and safety. Please bring your own headphones for sound installations.

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SPECIAL THANKS TO Joerg Heitmann / Silent Green and Andi Banz / Kundschafter

FUNDING The project is funded by the Senatsverwaltung für Kultur und Europa des Landes Berlin. ILYICH's contribution is supported by Musikfonds.

**SAVVY CONTEMPORARY**  
**THE LABORATORY OF FORM-IDEAS**

**beim** Berlin  
Senatsverwaltung  
für Kultur und Europa

  
MUSIKFONDS

# CONTENT

01 POEM BY KARL FEUWEU	04
02 TRACING RAUPENIMMERSATTISM	06
03 FLOORPLAN	10
04 WORK DESCRIPTIONS & BIOGRAPHIES	12
05 CURATORIAL TEXT BY BONAVENTURE SOH BEJENG NDIKUNG	22

# RAUPE=NIMMERSATTISM

ENCORE PLUS, TOUJOURS PLUS  
JAMAIS ASSEZ !

LA CONSOMMATION SOUFFRE DE CÉCITÉ  
ELLE NE CONNAIT NI RACE, NI SEXE  
AMNÉSIQUE, ELLE N'OUBLIE POURTANT PAS SES VICTIMES  
LE MOT CONSOMMATION N'A POUR SEUL VRAI ALLIÉ QUE LE VERBE  
CONSOMMER

BIP !  
UN PAQUET DE CLOPES  
BIP !  
POUR CHAQUE ARTICLE ACHETÉ, 1€ REVERSÉ EN AIDE AU TIERS-MONDE  
BIP !  
LA VIE N'EST QU'INANITÉ  
BIP !  
LA DÉPOUILLE D'UN PETIT GARÇON DE 3 ANS SUR UNE PLAGE TURQUE  
BIP... ! BIP... ! BIP... !

ALERTE INFO ENTRE JT ET MÉTÉO  
L'HUMAIN DEVIENT STATISTIQUE  
LA MORT SE FAIT VULGAIRE  
1960 MORTS AU KASAÏ  
DES MILLIONS DE RÉFUGIÉS  
SOCIO-POLITICO-ÉCONOMIQUES  
AUX LARGES DES CÔTES OCCIDENTALES  
BOZA ! BOZA ! BOZA !

MALGRÉ  
L'ÉTERNELLE INSATISFAITE GUEULE DE LA MÉDITERRANÉE  
ET SA MARE DE SANG DANS LAQUELLE ILS SE NOIENT  
MALGRÉ  
LES CRANES ASSÉCHÉS PAR LA CHALEUR EXTRÊME DU DÉSERT  
PROCHES DESQUELS ILS PRIERONT NON LES ANCÊTRES MAIS JÉHOVAH, ALLAH, JÉSUS  
MALGRÉ  
LES LARMES, PLEURS, SUEURS ET SANG VERSÉS POUR BÂTIR CET ELDORADO  
MALGRÉ  
LE REFUS DE LEURS HUMANITÉ PAR CES SOCIÉTÉS SOI – DISANT CIVILISÉES  
TOUS  
ORPAILLEURS  
DU DROIT À L'EXISTENCE, DE LA LIBERTÉ, DU BONHEUR  
TOUS  
MARCHEM, NAGENT, COUREM, PAGAYENT  
VERS LE NORD  
ÇA NE PEUT QU'ÊTRE MIEUX  
CAR C'EST L'ENFER QU'ILS QUITTENT SE DISENT T - ILS

ENCORE PLUS, TOUJOURS PLUS  
ET SI LA CONSOMMATION SE DIRIGEAIT VERS UNE  
AUTO – CONSOMMATION ?!

MORE, ALWAYS MORE  
NEVER ENOUGH!

CONSUMPTION SUFFERS FROM BLINDNESS  
IT KNOWS NEITHER RACE NOR SEX  
AMNESIC, IT DOES NOT FORGET ITS VICTIMS.  
THE WORD CONSUMPTION HAS NO ALLY OTHER THAN THE VERB TO  
CONSUME

BEEP!  
A PACKET OF CIGARETTES  
BEEP!  
FOR EACH ITEM PURCHASED, 1€ DONATED TO HELP THE THIRD WORLD.  
BEEP!  
LIFE IS NOTHING BUT INANITY  
BEEP!  
THE REMAINS OF A 3-YEAR-OLD BOY ON A TURKISH BEACH  
BEEP... ! BEEP... ! BEEP... !

BREAKING NEWS BETWEEN BULLETIN AND WEATHER FORECAST  
HUMANITY TURNS INTO STATISTICS  
DEATH BECOMES VULGAR  
1960 DEATHS IN KASAI  
MILLIONS OF  
SOCIO-POLITICAL-ECONOMIC  
REFUGEES  
OFF THE WEST COAST  
BOZA! BOZA! BOZA!

DESPITE  
THE ETERNALLY UNSATISFIED MOUTH OF THE MEDITERRANEAN  
AND ITS POOL OF BLOOD IN WHICH THEY DROWN.  
DESPITE  
THE DRIED-OUT SKULLS IN THE DESERT  
CLOSE TO WHICH THEY WILL PRAY NOT TO THEIR ANCESTORS BUT TO JEHOVAH, ALLAH, JESUS  
DESPITE  
THE TEARS, WEeping, SWEAT AND BLOOD SHED TO BUILD THIS ELDORADO (GARDEN OF EDEN).  
DESPITE  
THE DENIAL OF THEIR HUMANITY BY THESE SO-CALLED CIVILISED SOCIETIES  
THEM ALL  
GOLD PANNERS  
OF THE RIGHT TO EXISTENCE, FREEDOM, HAPPINESS  
THEM ALL  
WALK, SWIM, RUN, PADDLE  
TO THE NORTH  
IT CAN ONLY BE BETTER  
FOR IT IS HELL THEY LEAVE, THEY SAY INTERNALLY

MORE, ALWAYS MORE  
AND WHAT IF CONSUMPTION WAS HEADING TOWARDS  
SELF-DESTRUCTION?!

# TRACING RAUPENIMMERSATTISM

Cities, spaces in general, give to their dwellers and visitors mnemonic tools that help people remember and navigate them. These tools can be wide-ranging from remarkable buildings like churches or skyscrapers, to monuments, prominent sculptures and many other outstanding structures. Besides the obvious structures like the Gedächtniskirche or the Fernsehturm at Alexanderplatz, people that have visited Berlin in the last years, and even the city's residents, have taken with them an unlikely feature that has been marked in their memories: the image of young and old people alike with a sack hanging from one shoulder, a torch in one hand and the other digging deep in the trash containers of the city in search of food, drinks, or mostly empty bottles to be returned for deposit (Pfandflaschen) Pensioners, students, young and old, people of all walks of life whose main income is from the Pfandflaschen they pick up everyday, whose main course of the day is the leftovers they find in the trash; whose main career is begging, and whose space of repose in the night are the streets of Berlin.

The project RAUPENIMMERSATTISM grapples with what affluence, growth and degrowth have meant, mean, and will mean to societies, problematising the myth of endless consumption and our cultures of affluence, in particular within the context of Berlin and Germany. We look at the paradoxes of a space like Germany and other "strong economies", whose strength more often than not relies on the weakness of others. Since the inception of the project – one year ago – what we wanted to understand is the sudden possibility of volatile change, the violence embedded in the structures we inhabit so precariously, and the possibilities or impossibilities of a sustainable future.

Having moved into a new space – a former casino – that

further pushes us to reflect on precarity, reckoning with the fact that we are often chips in a larger system of gambling, the first project in our new home interrogates the potentiality of the risks and realities of having to be tricksters, surviving as such. To confront the endless consumption of our societies and the affluence many hold at the expense of others' poverty, a collective exhibition is composed as a result of ten months of research, grapplings, and reasonings together. The show unfolds as a choral questioning to challenge structural inequalities and stand alongside positions of vulnerability:

The brick wall facing SAVVY Contemporary just below the S-Bahn station Wedding hosts MANSOUR CISS KANAKASSY's *Ideogramme de l'Espoire*, which acts as a leeway to introduce the exhibition. Silk screen designs manifest as political posters, advertising a newly imagined, pan-African currency which unveils the financial entanglements of neocolonialism as much as proposing new images for a possible future. The work reflects on the controversy of representation on currency.

Inside the space, we are greeted by SOL CALERO's work *Pica Pica*, a layered installation referring to a Venezuelan legend and site of granted miracles. The installation is a moment of contemplation on how desires may be given form and translated to currency. PHIL COLLINS' listening booth comes from a collaboration with guests of GULLIVER survival station for the homeless (Cologne), where a phone booth with a free line was installed, available for unlimited local and international calls on the agreement that the conversations would be recorded and anonymised: the selected material of songs created as a response on vinyl in the booths come from a group of international musicians. *Killing us Softly* is

a work by KRISHAN RAJAPAKSHE that consists of images and mannequins focusing on the plight of around 6,000 factory workers in Cambodia who protested in 2014 by using their one hour break time to demand from Western brands, such as C&A and H&M, a 177€/month minimum wage. LAYLA HAMATULLAH BARRYN presents an excerpt of portraits taken in New York and Minneapolis that document the lived experiences of Black Americans during the double crisis of the current Covid-19 pandemic, and the simultaneous uprisings against systemic injustice and racism. NASANTUR's *Variationen von Kapital* commissioned a computer scientist to create a formula, which enabled the computer to generate all possible spelling variations of the word "Kapital", calculating more than 41.000 possible variations: where Nasan then transferred the variations of the word with a brush on handmade paper; the show features 100 of a current number of 800 these unique handwritten pieces. Our structures of pandemic-precarity are echoed in MINERVA CUEVAS's film *El Pobre, El Rico y El Mosquito*. In it, a young child reads a poetic fable by Spanish socialist author Tomás Meabe, as a mosquito hovers behind him: a tale is told of a callous rich man who felt he had nothing in common with a poor man living across from him; in the end both die of the same virus a mosquito carried. SARAH ENTWISTLE unravels, vandalizes, and problematizes her late grandfather's archives. He was an architect whose professional practice is deeply conflated with the imagery of the female nude. Sarah Entwistle is working in ongoing partnership with Moroccan weaver Kebira Aglou – extracting and magnifying scars and traces of her grandfather's process to rewrite his architecture from a perspective of care, questions, and feminist lenses. ANTON KATS' *Vostok 7* is an artistic study of the Vostok Program of Soviet Space Travel. In this semi-fictional narrative on the colonization of space, sound and listening serve as dynamic methods of self-reflection, politics and processes of inner and outer-space exploration, and critiques of contemporary colonial forces of marginalizing political segregation. The work will be activated by the space traveler ILYICH through a series of performances and performance-lectures, exploring the de-colonial potential of listening. YASMIN BASSIR's *Ein Werk Ohne Ende (A Work Without End)* is comprised of handmade clay objects that are repetitive, yet distinct, lifelong developments and daily acts of creation: she sometimes integrates them visibly into chosen landscapes and leaves them behind or buries them to dissolve back into nature after time; bringing to mind the ways in which everyday labor, production, and nature overlap with one another or move apart. JEAN DAVID NKOT's painting made for SAVVY Contemporary centers a female migrant worker with a shovel in her hand as well as other workers against a cartographic background, contemplating labor struggles and resiliency.

With tablecloths, SAMIRA HODAEI looks into the painful history of Iran's ties to oil money, which has not fostered social equity in the country: as means of resistance and justice-seeking, she works with the material that Iranian peaceful protesters implemented as they laid empty tablecloths in the streets, symbolizing their inability to feed their families and highlight the workers' poor economic conditions. This bridges to the series *I Have to Feed Myself, My Family and My Country...* by HITMAN GURUNG of ARTREE NEPAL. His photographs *HAPPY NEPAL !!! PROSPEROUS NEPAL !!!* addresses labour migration, a phenomenon prevalent in South Asian countries like Nepal, and reflects on Nepal's rapidly changing socio-political and socio-economic landscape.

In the staircase leading to the basement, DANIELA MEDINA POCH & JUAN PABLO GARCIA SOSSA's *Papel Soberano* hangs above us aiming to be a site of empathy and support, while investigating the roles of papers: making tangible, sensible, and graspable the hardships of the Venezuelan humanitarian crisis by directing attention towards the unstable Venezuelan currency and the country's wave of migration which has created generations with irregular statuses and undocumented children. In the basement, five of CINTHIA MARCELLE's slow and poetic films show on loop, each relating to the myth of overproduction and its industries, the performance of power through the automobile, and how it relates to labour and consumption. *LAGOM: Breaking Bread with the Self Righteous* is a film by HOLLA AMIRA which takes its title from the word pronounced laah'gom, the Swedish ethos of "not too much, not too little – just the appropriate amount"; it is an ongoing drama revealing various negotiations around the gaze and its relation to history, memory, political geography and material culture as well as footprints of colonialism and slavery. Stemming from a performance, Fallon Mayanja's sonic piece traverses the nearby staircase with black archive textures, techno poetics, and stories of healing amidst burdened haunts and reclaimed memories.

THE MONEY SHOW looks at the business side of African music, through a series of vignettes from around the continent and diaspora that illuminate the deep connections between musical creation and the economies that sustain it. If in the 1930s, the economic crisis (the so called Great Depression) created a fertile ground for the rise of fascist governments in Europe, in the second decade of the 21st century (during the so called Great Recession, and the financial crisis of 2008-9) the economic struggles for neoliberal sovereignty have been assisting the rise of the far right. Austerity policies have crafted the grounds for discriminatory social welfare Darwinism and national economic policies (a la "America First", "Prima Gli Italiani", and so on). And again, a primacy of economic support has been coupled to nationalist logics; pairing growth and

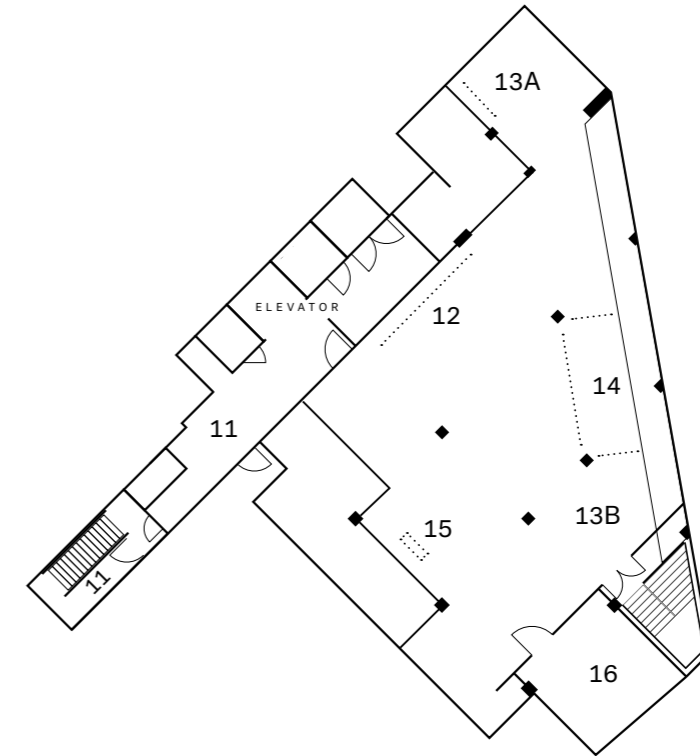
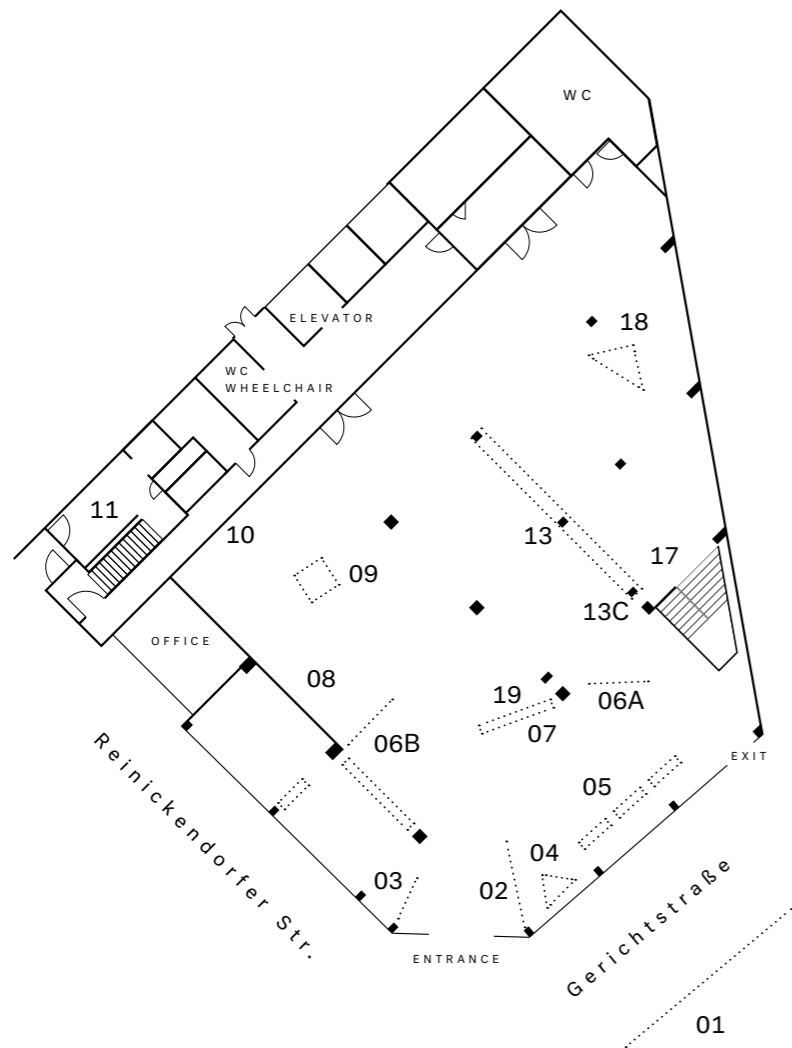
nation. Interestingly, the ranks of the European far right did not come anymore from the underprivileged and marginalised but also and especially from the middle class, the group most threatened by the aftermaths of the financial crisis. The consequences of that global financial bursting are still affecting our societies, where extremes of wealth and poverty have been fuelling plutocracy and “oligarchic domination” with dangerous forms of populism.

We still don't know where this crisis is going to take us, but in this historic and unparalleled turning point, engaging with these cogitations is not just relevant, but fundamentally needed.

## P R O J E C T F O R M A T

The project unfolds with a variety of formats. At S A V V Y Contemporary, exhibition practices are always considered as spaces of research and knowledge production, exchange and dissemination, as well as spaces in which certain social norms can be challenged. The 9-weeks-long e x h i b i t i o n features the work of 18 international artists and activists and materialises the ideas (from open questions to proposals) that emerged from the collective r e s e a r c h and the online internal and public discussions which animated the project in the past months – especially during the months of lockdown. It opens and closes with an INVOCATIONS p r o g r a m m e of performances, and is accompanied by a series of workshops and seminars with young students and schools, and with vulnerable communities. A p u b l i c a t i o n , printed and online, will chronicle and wider discuss the collective investigation, and the transpositioning on air – on the r a d i o platform SAVVYZAAR – will echo and expand the reasoning, the pondering, and the practices entangled with the project.

# FLOORPLAN



01 MANSOUR CISS KANAKASSY  
*The Memory of Time II (Triptychs)*  
 Alu-Dibond Prints, 300 cm x 125 cm, 2020

02 SOL CALERO  
*Pica Pica*  
 Installation, 115cm x 40cm / 200cm x 40cm, 2018-2020

03 ILYICH  
*Sound Crystal*  
 Interactive sonic sculpture, 2020

04 KRISHAN RAJAPAKSHE  
*Killing Us Softly*  
 Mannequins, photo installation, 2018

05 PHIL COLLINS  
*my heart's in my hand, and my hand is pierced, and my hand's in the bag, and the bag is shut, and my heart is caught*  
 Collaborative project and sound installation, Ten 7" vinyls, listening booths, turntables, amplifiers, speakers, 2013

06 SARAH ENTWISTLE  
 06A *An architect and his wife arriving in his own rather large airplane*  
 Handwoven wool and found and discarded "spolia" – architectural materials appropriated into new forms, 226cm x 160cm, woven by Kebira Aglou, 2020

06B *The tantalizing and ruinous link of the telephone*  
 Handwoven wool and found and discarded "spolia" – architectural materials appropriated into new forms, 280cm x 240cm, woven by Kebira Aglou, 2019

07 LAYLAH AMATULLAH BARRAYN  
*We Are Present*  
 Photographs, 2020

08 MINERVA CUEVAS  
*The Poor Man, the Rich Man and the Mosquito*  
 Video, 4 min 10 sec, 2007

09 YASMIN BASSIR  
*Ein Werk ohne Ende (An Endless Work)*  
 Ceramics, 5.5 x 4.5 cm, 2016-ongoing

10 JEAN DAVID NKOT  
[www.touchedtherealofthefingers.com](http://www.touchedtherealofthefingers.com)  
 Mixed technique, 2020

[l'orphalheusedefiguil@yahoo.com](mailto:l'orphalheusedefiguil@yahoo.com)  
 Mixed technique, 2020  
*P.O. Box prêt du dut loin de la réalité*  
 Mixed technique, 2020

11 FALLON MAYANJA  
*Uranus Sonic Breathing*  
 Sound, 2020

12 CINTHIA MARCELLE  
*Leitmotiv, Fonte 193, Cruzada, Confronto, and Automóvel*  
 Color, sound, video, 2005-2012

13 N A S A N T U R  
*Variationen von KAPITAL*  
 Handmade drawings with indian ink on tibetan handmade paper, each: 40 x 60 cm, 2013

13 A-C *Banker sagt Kapital*  
 HD-Videos, duration each: 30 minutes, 2013-2020

14 SAMIRA HODAEI  
*Sofreh Any-More?*  
 Tar on Rice Sacks, 2020

15 LHOLA AMIRA  
*LAGOM: Breaking Bread With The Self-Righteous*  
 Short film, 9:56 minutes, 2017

16 AFROPOP  
*The Money Show*  
 Radio, 59 min, December 1, 2016  
 Producer: Marlon Bishop; Assistant Producers: Briana Duggan, Joe Dobkin, Ryan Kailath

17 DANIELA MEDINA POCH & JUAN PABLO GARCIA SOSSA  
*Papel Soberano*  
 Installation and Platform, Bogotá and Berlin, 2018-2020

18 ANTON KATS  
*Vostok 7*  
 Radiofilm, 33 min, 2020

19 HIT MAN GURUNG  
*HAPPY NEPAL !!! PROSPEROUS NEPAL !!!*  
 Photographs, contributing photographer: Sheelasha Rajbhandari, 2019-ongoing, from the series "I Have to Feed Myself, My Family and My Country..."

01

*The Memory of Time II (Triptychs)*

Alu-Dibond Prints, 300 cm x 125 cm, 2020

The triptychs were inspired by writer and historian Amadou Hampaté Bâ “Your truth, My truth, The truth”, a letter addressing young generations on the African continent. The work references the science of oracles to read the future found in the ideograms of the Bambaras of Mali or the writing of the African Marabouts. Through these different visual layers Mansour creates “Xatim”, mystical vocabularies, that give new interpretations to the meaning and function of ideograms or logotypes.

The use of ideograms in his work is also related to how, in Mali for example, according to graphic conventions, the signs belonging to traditions that were deemed inferior or even illegal by colonial powers were kept secret, and could only grow and be distributed outside of the public eye. In this sense, these images also function as symbols of pan-African cultural unity, particularly represented in a united African currency.

With the “AFRO, the Single African Currency” Mansour addresses a call to Africa, to its politicians, artists, educators, sorcerers, fetishists, marabouts, alchemists and magicians, young women and men.

MANSOUR CISS KANAKASSY was in Dakar/Sénégal and is now working in Berlin and in Dakar. He was trained at the National Institute of Arts in Senegal as a sculptor. During this time, Senegal was steered by President Léopold Sedar Senghor, the intellectual, the poet and the big founder of the African art. Kanakassy perfected the religious and magic tradition of the represented art and the sculptors of this time.

Since 1993, he has lived and worked in Berlin, where he says his work has become politicised in a form of second initiation. He works on topics of cultural change and transcultural processes in a wide range of materials such as textiles, photography, media, installation and sculpture. He has exhibited his work internationally, including DAK'ART in 1996, 1998, 2000 and 2002; Musée National du Mali, Bamako; the Neue Gesellschaft für Bildende Kunst and the Haus der Kulturen der Welt, Berlin; and the Museum der Weltkulturen, Frankfurt am Main.

Together with Baruch Gottlieb and Christian Hanussek, Ciss founded the Laboratoire Déberlinisation in 2001

as an artistic project with the aim of fostering dialogue between North and South and to problematize the borders drawn up at the Berliner Kongokonferenz in 1884 and 1885; the ramifications of which extend to today. With Afro – A Prototype Currency for all of Africa, he conceived the currency as an art object which produces a physical real-world manifestation of the utopian visions of an Africa prosperous and at peace; with sovereignty over its resources and its future. With the launch of the AFRO, the prototype for a pan-African currency, the AFRO Express Card and the Global Pass, the artist wishes to invite reflection on the right to financial and political self-determination as well as on the value of contemporary art.

Currently Mansour Ciss continues his personal research in fashion design, experiments with video and photography, and develops his theory about cultural mutations by the way of installations. In 2002, he founded „La Villa Gottfried“ in N'Gaparou (Senegal) to increase concrete partnership with artists from other countries, workshops exchanges, seminars and symposiums.

02

*Pica Pica*

Installation, 115cm x 40cm / 200cm x 40cm, 2018–2020

*Pica Pica* refers to a legend that is said to have occurred under a Lagunaria patersonia tree (colloquially known as the pica pica tree, Spanish for “itchy tree”, due to its itchy seeds) in Venezuela. According to legend, a sick shepherd named José Zambrano lay down to die in the shade under such a tree. Another shepherd who had just lost his cattle saw him and put branches around his body for protection. He promised the dying man an appropriate burial if he should find his flock. After doing this, he returned to keep his promise. To this day it is believed that the pica pica tree, with Zambrano's calm soul, is a place where miracles happen.

Pica Pica became a saint-like figure of devotion, and the tree a popular place of pilgrimage, where people bring so-called Milagritos (Spanish for “little miracles”) in return: small, often self-made object-like representations of their wishes such as a hand, a house, a car, love.

Filled with Milagritos, the entrance of SAVVY Contemporary is a passageway to RAUPENIMMERSATTISM : confronting us

with yearned-for desires whether in the form of material items or symbolic wishes. In moments of battering socio-economic and spiritual crisis, we are reminded that prayers and devotions can not only invoke the required strength to believe in possible transformations of strugglesome realities, but also serve as exchanges. A milagrigo becomes a barter of hope.

SOL CALERO was born in Caracas, Venezuela. She lives and works in Berlin. She studied fine arts at the Universidad de La Laguna, Tenerife and design at the Universidad Complutense, Madrid. In 2017 she was nominated for the Preis der Nationalgalerie, and won the Audience Award. Recent exhibitions include: Villa Arson, Nice, 2020; MO.CO, Montpellier, 2020; Extra City, Antwerp, 2019; TATE, Liverpool, 2019; ChertLüdde, Berlin, 2019; Australian Centre for Contemporary Art, Melbourne, 2019; Museum van Boijmans Beunigen, Rotterdam, 2018; Brücke Museum, Berlin, 2018; Galerie Crèvecoeur, Paris, 2018; Düsseldorf Kunstverein, 2018; Barbara Gross Gallery, Munich, 2018; Kunsthalle Lisbon, Lisbon, 2018; Folkestone Triennial, 2017. She runs with her partner Christopher Kline the project space Kinderhook and Caracas in Berlin.

03

*Sound Crystal*

Interactive sonic sculpture, 2020

Supported by Musikfonds

*Sound Crystal* is an interactive sonic sculpture developed to encourage spontaneous emergence of sonic and performative rituals and music concerts, collectively exploring the de-colonial potential of listening. The sculpture synthesises and pragmatic concerns of a sound system while exploring the basic geometrical forms and auditory hallucinations like Doppler Effect. The work is a semi-autonomous, futuristic vessel suggesting sound and listening as an aesthetic, technological, and collaborative project for outer and inner-space explorations. Occasionally activated by ILYICH through a series of performances and performance-lectures the Sound Crystal is an open-ended enquiry projecting itself from the future as an infrastructural connection between transmission and reception.

И – The neon sign hand gesture is the letter «И» ([ee]) in the sign language of the Cyrillic alphabet. И is a literal saw-tooth waveform diagram in the subtractive synthesis practice and translates as “and” into English. Prioritising “and” over “but”, the gesture is a silent reminder of the human body as primary synesthetic vehicle and the main form of communication synthesising and transducing fundamental frequencies of light and sound.

With thanks to the contributors: Meier-Klodt (sound), Rey Domurat (installation set-up and sound), Anastasia Pillepчук (mask for performance), Anna Simakova (suit

for performance), Daria Zorkina and Sonja Stadelmeier (photo documentation), Byron Kalomamas (co-concept for sound installation and design), Maria Korovkina (management)

ILYICH is a space traveller of an ambiguous origin. Musician and storyteller ILYICH occasionally re-appears at the core of music performances, sonic rituals and project activations. Mysteriously entangled with this world, yet clearly not from here, ILYICH's stories are identity slippages and anecdotes of struggle told from the multiple first-person narratives. Oscillating between recognisable electronic music and abstract sonic improvisations ILYICH can be often found at the core of an intimate listening session, a sound ritual, gallery or museum gathering, or on a larger club and festival stages around the world.

04

*Killing Us Softly*

Mannequins, photo installation, 2018

In 2014, thousands of garment factory workers in Cambodia went to the streets with the demand for a minimum wage of \$177 monthly, working more than 12 hours a day and more than 25 days a month. The comfortability of others, is their hard-won survival. Killing Us Softly reflects on the imbalance of how comfort is attained by means of massive imbalances. The reality is that the tall, giant and shiny beauty which makes comfort here in Germany and in the West, threatens societies in the Global South.

KRISHAN RAJAPAKSHE is a visual artist, visual communication designer, illustrator, and design educator based in Berlin and born a South Asian. His works are included in many other solo and collective exhibitions, for example, Women are Heroes at the Werkstattgalerie Berlin. In this summer semester, he is also working as a communication design educator at \*foundation class project run at Weißensee Kunsthochschule. Krishan's understanding and experience of different cultures, societies, and people make him a visual storyteller. He believes every form of visual art has its very own story to tell and that visual artists have to have a passion which tells those stories in a way that makes them feel personal.

05

*my heart's in my hand, and my hand is pierced, and my hand's in the bag, and the bag is shut, and my heart is caught*

Collaborative project and sound installation, Ten 7" vinyls, listening booths, turntables, amplifiers, speakers, 2013

Courtesy Shady Lane Productions and HAU Hebbel am Ufer, Berlin

In 2013, Phil Collins collaborated with guests of GULLIVER Survival Station for the Homeless located

under the railway arches at Cologne’s central station. In the centre’s cafe, a phone booth was installed with a free line which anyone could use for unlimited calls, local or international, on the agreement that the conversations are recorded and anonymised. From more than a thousand calls made over a four-week period, the selected material was posted to a group of international musicians, serving as the starting point for original new songs pressed on vinyl and presented as 7” records in a series of listening booths. The installation was first exhibited at the Museum Ludwig in Cologne, in a space overlooking the railway bridge and the survival station, and has since travelled internationally in adapted configurations.

Contributors include some of Collins’ personal heroes (Scritti Politti, David Sylvian, Lætitia Sadier, Damon & Naomi), trailblazing experimental acts (Demdike Stare, Planningtonrock, Maria Minerva, Pye Corner Audio, Heroin In Tahiti, Peaking Lights), local musicians across different generations (Elektronische Musik aus: Köln, Pluramon, Cologne Tape), as well as a special guest turn by the German indie–superstar Julia Hummer. In 2015, the tracks were released as a 12” double vinyl compilation accompanied by a booklet with texts by Mark Fisher and Florian Schneider.

Siniša Mitrović, one of the projects’ producers, notes, “my heart’s in my hand, and my hand is pierced, and my hand’s in the bag, and the bag is shut, and my heart is caught is a headfirst dive into a city, tuning in to its many unheard stories. Having worked for a homeless magazine in the '90s, Phil has a long-standing interest in issues relating to these routinely ignored communities. Here he looks specifically at the decline of landline technology. If text messaging and social media epitomise the undisputed tyranny of digital capitalism in all areas of life, his project throws into sharp relief the almost forgotten aspects of a telephone conversation: its physicality and romance; its protracted and performative nature; ability to create and counter distance, and to conjure up the poetry of the spoken word.”

*my heart’s in my hand, and my hand is pierced, and my hand’s in the bag, and the bag is shut, and my heart is caught* was commissioned for *In Every Dream Home a Heartache*, a solo exhibition at Museum Ludwig, and supported by Akademie der Künste der Welt in Cologne. The current iteration was co-produced with HAU Hebbel am Ufer, Berlin. Producers: Anja Lindner, Siniša Mitrović, Graham Clayton-Chance. Architectural design: Florian Stirnemann | raumlaborberlin. Listening booths: Bartmann Berlin. 7” records cover stars: Susanne Sachsse, Sharon Smith, Julia Hummer.

P H I L C O L L I N S is a visual artist and filmmaker based in Berlin and Wuppertal. He is Professor of Video and Performance at the Academy of Media Arts Cologne.

Over the last twenty years Collins has gained recognition for ambitious projects which are rooted in a close relationship with place, people and communities. Manifesting as films, installations, performative situations or live events, his work foregrounds the aspects of lived experience, the radical potential of empathy and connection, and voices that have often been disregarded or suppressed. Across different geographies, ethnicities, class, and language – from Europe and the Middle East to South East Asia to North and South Americas – Collins’ approach is guided by an ethos of exchange, exemplified by a commitment to long-term process and engagement with the local context. Over the years his collaborators have included, amongst others, the youth of Baghdad, Kosovan-Albanian refugees, Palestinian disco dancers, friends and lovers in Belgrade, protagonists of Turkish and British reality TV, the stars of Mexican telenovelas, anti-fascist skinheads in Malaysia, teachers of Marxism-Leninism from the former German Democratic Republic, and men incarcerated in one of the United States’ largest maximum security prisons.

Reflecting disarming immediacy, while remaining critical of uneven power dynamics and the political economy of culture, Collins’ diverse practice underlines everyday hardships, a shared sense of solidarity, and what it means to relate to one another.

06A *An architect and his wife arriving in his own rather large airplane*  
Handwoven wool and found and discarded “spolia” – architectural materials appropriated into new forms, 226cm x 160cm, woven by Kebira Aglou, 2020

06B *The tantalizing and ruinous link of the telephone*  
Handwoven wool and found and discarded “spolia” – architectural materials appropriated into new forms, 280cm x 240cm, woven by Kebira Aglou, 2019

Sarah Entwistle’s selected works of handwoven wool form part of an on-going series borne through an artistic exchange between Sarah Entwistle and Kebira Aglou which started in 2015. Large hand-woven tapestries act as a stage and backdrop for a series of found and sculpted objects. Collages produced from archival source material by Sarah are taken through a process of interpretation by Kebira as the imagery is transfigured through the strictures of the warp and weft of the weaving system, the resulting pieces display serendipitous shifts in proportion, colour-calibration and form. The artist is intrigued by the abstracted figuration of the female form within the propositional designs. Finding an uncomfortable resonance of these formal nuisances with her grandfather’s conflation of the female nude with his professional practice; often making photographic documentation of naked women prone on prototype designs for chairs and other domestic furnishings. Driven by a desire to re-orientate and reckon with this biographical context the

weavings’ use compositional arrangement and material processes as transformative strategies to underline and negotiate transgenerational narratives. She unravels, vandalizes, and problematizes her late grandfather and fellow architect’s archives while working in ongoing partnership with Moroccan weaver Kebira Aglou – extracting and magnifying scars and traces of her grandfather’s process to rewrite his architecture from a perspective of care, questions, and feminist lenses.

She draws on the architectural practices of “bricolage” and “spolia” in her work to critique Western architectural modernism and its notions of architectural anthropomorphism that centers on a European masculinity and a patriarchal lineage. Fascinated with the malleable nature of materials, and the architectural historical practice of spolia, the appropriation of materials into new forms, as a potent counter force to these inherited personal and cultural structures.

S A R A H E N T W I S T L E , born in London and living in Berlin, was originally trained as an architect at The Bartlett, UCL and Architectural Association, London. Her most recent solo exhibitions include *You should remember to do those things done before that have to be done again*, Museo Nivola, Sardinia (2020); *It may prove and mere accident that we met, or it may prove a necessity*, Signs and Symbols Gallery, New York (2019), and *All that I have acquired in life is yours for the taking, and in fact, you must take it*, Etage Projects, Copenhagen (2018). She is the 2014 recipient of the Le Corbusier Foundation Grant for Visual Artists and in 2015 presented a solo exhibition *He was my father and I an atom, destined to grow into him*, at the Le Corbusier Foundation in Paris coinciding with the publication of her experimental biography *Please send this book to my mother*, Sternberg Press, 2015. She was the recipient of the Artists’ International Development Fund - Arts Council England, 2017. In 2019, she was the Main Prize winner for the MOSTYN Gallery Open 21.

K E B I R A A G L A O U was born in 1975 in Anski located 30 km from Ouarzazat in southern Morocco, she currently lives in the town of Taznakht. She is an accomplished weaver, able to incorporate both traditional and more experimental techniques, skills that she has been developing since being taught to weave by her mother at the age of eight. In recent years Kebira helped found the female carpet cooperative "Nkob de Siroua" in Siroua, the native village of her husband, next to the Small Atlas mountains. She continues to develop both her own compositions and collaborative pieces and has exhibited works in both regional and international fairs, such as the International Folk Art Festival, 2016, Santa Fe, New Mexico.

07  
*We Are Present*  
Photographs, 2020

*We Are Present* is an excerpt of portraits taken in New York and Minneapolis that document the lived experiences of Black Americans during the double crisis of the pandemic, and the uprisings against injustice.

Laylah Amatullah Barrayn is a documentary photographer. She is a frequent contributor to The New York Times and has been published in Le Monde, National Geographic, Vogue, NPR, VOX, Vanity Fair, among other publications. Her work was recently nominated for a 2020 News and Documentary Emmy.

She is the co-author of the book *MFON: Women Photographers of the African Diaspora*. She is a member of Kamoinge, a pioneering collective of African American photographers founded in 1963. She was included as one of the Royal Photographic Society’s (UK) Hundred Heroines. Her work has been exhibited nationally and internationally, with solo exhibitions at The Museum of the African Diaspora San Francisco, The Taubman Museum of Art (VA), MAK Gallery (Venice + London) and the Museum of Contemporary African Diasporic Arts (NY). Her work has been shown collectively at the MANIFESTA Biennale (Italy); Brighton Photo Biennial (UK); The Museum of Contemporary Photography (Chicago). Barrayn is currently working on a book on contemporary Black photographers.

08  
*The Poor Man, the Rich Man and the Mosquito*  
Video, 4 min 10 sec, 2007

The video brings to a contemporary stage a story for children that the artist found in an old socialist educational text book. The story refers to wealth and poverty and the common menace of illness that two men face when bitten by an insect. The scene presents a child reading the story while the camera travels back and lets us see an enlarged microscope slide of a mosquito encroaching.

M I N E R V A C U E V A S lives and works in Mexico City. Public interventions and context research are central elements to Minerva Cuevas’ practice. Integrated with subversive visual and socio-political messages, her works often include participatory elements of endeavors in cultural, urban civic and virtual space. Cuevas uses images, objects and actions to incite members of the local and global public to explore their relation to their everyday environment, focusing on economic and social activities, exploring the ways in which the mass media is implicated in these activities as a powerful mediating element in society.

Cuevas has exhibited extensively in Europe and the United States and is founder of Mejor Vida Corp. (1998);



the International Understanding Foundation (2016) and member of Irational.org.

09

*Ein Werk ohne Ende (An Endless Work)*  
Ceramics, 5.5 x 4.5 cm, 2016–ongoing

*An Endless Work* is a lifelong development, which started in 2016 and is a continuous daily act of creation. The pressure point is in the center of the object, symbolising the absence of the core. It is a metaphor of being and loving.

In the Persian language, the words “core” and “being” differ only in the last letter. Hasti and Hasté. Despite the constant repetition, the form of the object never repeats itself, and stays forever unique. Sometimes the objects are integrated visibly into the landscape and left behind, other times they are buried; but the one who installed the forms in nature remains invisible. The objects are made of clay, and dissolve in nature after some time.

Y A S M I N B A S S I R , born in Tehran (Iran), has lived and worked in Berlin since 2011. She studied Visual Communication at the Tehran University of Arts and graduated from the University of Fine Arts Berlin in 2019. Her work is articulated around multiple long-term existential interrogations and research, with clay as her main material. Yasmin Bassir’s work was shown at institutions such as Galerie Wedding, Berlin, Institut für Alles Mögliche, Berlin, Hengam Island Beach, Iran, amongst others. She is a recipient of the DAAD Grant, Berlin and Goldrausch Künstlerinnenprojekt 2020 Fellowships.

10

[www.touchedtherealofthefingers.com](http://www.touchedtherealofthefingers.com)  
Mixed technique, 2020

[l'orphalheusedefiguil@yahoo.com](mailto:l'orphalheusedefiguil@yahoo.com)  
Mixed technique, 2020

*P.O. Box prêt du dut loin de la réalité*  
Mixed technique, 2020

The human condition is at the center of Jean David Nkot’s questions. He is interested in the impact of violence, immigration, and how to speak about the links and games that can be played between the body and space in a socio-cultural context torn by silence and terror, memory. The aim is to invite society to free itself from dehumanizing actions, offering it a space for reflection and dialogue on daily realities that seem distant to them. The map, body, face, routes/tracks, weapon code and everyday objects present in his work to become metaphors to talk about the state of a society weakened by fear and the desire to control the “other”.

Interpelled by the impact of the violence of indifference and the passivity of the international community and

governments on the situation of victims around the world, the body and territory are the key subjects around which the artist structures his plastic approach. The giant postage stamps that make up the bulk of his creations question and shake consciences by exploring and exposing faces overwhelmed by inscriptions of the names of weapons of war. Like these postage stamps, their vocation is to emancipate these victims marked by the violence of indifference that characterizes the complicit face of the world. For some time now, the introduction of cartography into his work has been taking up more and more space to question the representations of the body and these territories in his works, the way in which it blends into space but also questions the place of the body in society. Contemplating the identity of the person portrayed, they highlight, in the manner of Zhang Dali, Francis Bacon and Jenny Saville, the expression of the turmoil that inhabits "his" characters.

J E A N D A V I D N K O T was born in the city of Douala (Cameroon) where he lives and works. In 2010, he obtained a BAC in painting at the Institut de Formation Artistique de Mbalmayo (IFA). Subsequently, he joined the Institute of Fine Arts of Foumban, where he obtained a Bachelor's degree in drawing / painting. In 2017 he joined the post graduation "Moving Frontier" organized by the Ecole Nationale d'Arts de Paris-Cergy (France) on the theme of borders. In addition, he flirts with the workshops of elders such as Hervé YOUNBI, Salifou LINDOU, Jean Jacques KANTÉ, Pascal KENFACK, Ruth BELINGA. Through his training in the fine arts of Foumban he is the winner of several artistic distinctions (Best sculptor, installer and painter).

11

*Uranus Sonic Breathing*  
Sound, 2020

*Uranus Sonic Breathing* comes as a journey, as a search for space. It gives a scenario that glitches parallels in which we did or could live. A back-and-forth movement from past to future, from future to past; from the earth to the universe. Elements are our shapes, our beginnings and our ends; we are plants, lands, stars, more and others. Yet condemned to silence and howling resistance, we are witnesses of each other. We exist in all spaces and times to extend our presence, using vibration to rebuild foundations.

F A L L O N M A Y A N J A is a sound artist and performer who explores sounds using analog synthesizers and programming software. The artist also questions the place of the voice and the role of silence through the creation of political archive samples. The creations build new architectures through an exploration of amplified sounds, unfolding in electronic interstices. Fallon Mayanja's performances have been presented: at Bétonsalon, Paris (2018); at The Place and CUNTemporary, London (2019); and at Creamcake,

Berlin (2019). The artist has also participated in group exhibitions in Europe and internationally: in Mexico City, Thessaloniki (2019) as well as in Lisbon and Berlin (2020).

12

*Leitmotiv, Fonte 193, Cruzada, Confronto, and Automóvel*  
Color, sound, video, 2005-2012

Featured together in a loop, Marcelle’s slow and poetic films echo the myth of overproduction and its industries, the performance of power through the automobile, and how they relate to labour and consumption. Acrobats, crosswalks, jugglers, firefighters, floods, and cars all make appearances in her works, igniting material and symbolic imagery. Of particular resonance with R A U P E N I M M E R S A T T I S M , is her film *Automóvel*, which represents the constant flow of vehicles on a two-way urban street, focusing on the pace of life on any normal working day. The owners of those cars become slaves to their vehicles, and the scene becomes reminiscent of the myth of Sisyphus: where the owners are condemned to push their vehicles ever forward, and the drivers are slowly enveloped by the night.

C I N T H I A M A R C E L L E lives and works in Belo Horizonte, Brazil, and graduated in Fine Arts from the Universidade Federal de Minas Gerais (1999). Marcelle uses video and photography to document the effects that her interventions have on the usual order of things. Particularly, Marcelle’s work is inspired by the chaos and turmoil of possibilities which can be found in everyday life. She tries to gain a distance from this chaos and reorganise the disorder formally. Her actions create situations that challenge our notions of conventional behaviour by introducing humorous coincidences and connections.

Marcelle has had recent solo shows at Modern Art Oxford (2017); Logan Center Exhibitions, Chicago (2017); MoMA PS1, New York (2016); Centro Cultural Banco do Brasil, Rio de Janeiro (2013); among others. Her work has been included in significant group exhibitions such as: “Working for the Future Past”, Seoul Museum of Art (2017); “Art Lessons”, Thyssen Bornemisza Museum, Madrid (2017); “Video Art in Latin America: Selections from Brazil”, The J. Paul Getty Museum, Los Angeles, Getty Research Institute, Miami (2016); Project 35: The Last Act, Garage Museum of Contemporary Art, Moscow (2015); “Slow Future”, Center for Contemporary Art Ujazdowski Castle, Warsaw (2014); “Many Places at Once”, CCA Wattis Institute for Contemporary Art, San Francisco (2014); and “Mythologies By Proxy”, Museu de Arte Moderna, São Paulo (2013).

13

*Variationen von KAPITAL*  
Handmade drawings with indian ink on tibetan handmade paper, each: 40 x 60 cm, 2013

13 A–C *Banker sagt Kapital*  
HD-Videos, duration each: 30 minutes, 2013-2020

For *Variationen von Kapital* a computer scientist was commissioned to create a formula, which enables the computer to generate all possible spelling variations of the word “Kapital”, so at least phonetically when reading, it still sounds like Kapital. The computer calculated more than 41.000 possible variations. Randomly generated, the artist transferred the variations, given by the computer, by writing with a brush on handmade paper. Each of those drawings were dated and signed by the artist. Each of them is an unique piece. Up to date 800 of possible 41.000 variations have been drawn.

N A S A N T U R , born in Germany, graduated from the Academy of Arts and Design Offenbach, Germany (2003). Nasan Tur’s work reflects the social conditions in which it is produced, often exploring political ideologies, subliminal messages, and the symbols of power and dissent that are present throughout the urban landscape. An exploration of the tension between public action and inaction is intrinsic to his practice, with a participatory element often implicating the subjectivity or presence of the viewer. The boundaries of communication, as well as the tentative, or fragile nature of perception, are both driving forces behind the practice of the artist, and many of the situations that he creates.

Recent solo exhibitions include: Running Blind, Kunst Haus Wien, Vienna, Austria; Nasan Tur, Deweer Gallery, Otegem, Belgium (2016); Nasan Tur: L'ombra Della Luce, Musei di Villa Torlonia - Casino Nobile / Bunker, Rome, Italy (2015); Blain|Southern, London, UK (2015); Christine König Galerie, Vienna, Austria (2015); Kunstraum Innsbruck, Innsbruck, Austria (2014); Nasan Tur: First Shot, Kunsthall 44 Moen, Denmark (2014); Nasan Tur: Breaking Records, Kunstverein Rosenheim, Germany (2013); Good News, RUM46, Aarhus, Denmark (2013); At your own \_\_\_\_, Blain|Southern, Berlin, Germany (2013); Nasan Tur: Video of the month, Video Forum, Neuer Berliner Kunstverein, Germany (2013); Nasan Tur, Kunsthalle Mannheim, Germany (2011); Nasan Tur, Galeri Mana, Istanbul (2011); Nasan Tur: Der unbekannte Ritter, Installation in public space, Universalmuseum Joanneum, Graz, Austria (2011); Nasan Tur. Group exhibitions include: Uncertain States, Artistic Strategies in States of Emergency, Akademie der Künste, Berlin, Germany (2016).

The work examines the symbolic meaning of the tablecloth in ancient Iran while also bringing into focus its contemporary political potency.

Since 1908, when William Knox D’Arcy discovered a rich reservoir of oil in south-west Iran, a common topic of discussion in Iran has been oil – a rich reservoir of blessing or curse? In 1979, Iran’s new leader, Ayatollah Ruhollah Khomeini declared: “Water and energy will be free of charge for every Iranian citizen” and “the oil revenues will be equally redistributed to the Iranian households”. Among all of the slogans after or even before the revolution in Iran this one was much more repeated: “Bringing oil money to people’s dinner tables”. 40 years later oil money has not fostered a high level of social equality.

Their long and painful history makes Iranians creative to find new ways to seek their rights, such as writing notes on currency – putting protest notes in everybody’s pockets. The most symbolic and peaceful one in Samira’s perspective was the empty tablecloth protest, where Iranians laid empty tablecloths in the streets, symbolizing their inability to feed their families and highlight the workers’ poor economic conditions.

S A M I R A H O D A E I is based between Berlin & Tehran. Her tapestries like paintings have a distinctive look and have been part of solo and group exhibitions in Europe, USA, UAE, Asia, and Australia. The artist uses oil & glass paints to dab them directly from the tube onto the canvas. Through that, Hodaei’s paintings emerge from the pixel-like dots, a unique blend that distinguishes the artist’s work.

After several residencies in Switzerland at the Oryx Foundation, Hodaei moved to Berlin in 2017. As an artist in residence in Künstlerhaus Bethanien, Hodaei began to experiment with installations. With *Cinema Europe* Hodaei tells the tale of existence on the black screen. The dialogue that Hodaei seeks to trigger around and through her work takes a much wider stand with moving her work from Swiss galleries and international art fairs to the public realm the first installation, Presence of Absence, having taken place in Iran.

The film was shot in Sweden and sees an “Appearance” by Lhola Amira. She does not perform, she appears. She looks a little lost in a field of flowers in bloom, a vista of beauty, yellow everywhere – “everyone loves the sunshine” reads the graffiti on a wall at the harbour; she does not pluck a single flower. LAGOM (pronounced

laah’gom) is the Swedish ethos of “not too much, not too little – just the appropriate amount.” “I wanted to see the kinds of benefits that colonialism afforded a country like Sweden, and I have my own obsession with remembrance,” says Amira.

Sweden has successfully cultivated a neutral imagery; its footprints around colonialism and slavery seem non-existent, buried. Yet Sweden was the first country to colonise Ghana. It colonised the Island of St. Bartholomew from 1784 to 1878. “The axe soon forgets but the tree remembers,” says an African proverb. The self-righteous have skeletons in their cupboards. Lhola Amira is enacting wound dialectics to facilitate healing; in her red suitcase, she carries de-colonial love, an urgent antidote. Amira raises her iTshoba (Zulu divination stick) and asks white feminists uncomfortable questions. She raises her iTshoba in a field of yellow flowers, she knows the violence of Sweden’s bloom. Somewhere in the film, a man taps Amira on the shoulder and whispers “I have never seen anything this beautiful in 40 years.” She will settle for 40 acres. In subtle and overt ways, the film reveals various negotiations around the gaze, the points of ease and unease. In some instances, the camera inspects the body, in some it exposes vulnerability whereas in reverse, we see Amira dominating the camera and claiming self and “space”. It is an on-going drama throughout the film but there are also other nuances of the gaze in relation to history, memory, political geography and material culture.

L H O L A A M I R A was born in 1984 in Gugulethu, South Africa, and currently lives and works in Cape Town. Amira’s practice includes “Appearance”, photography, video and sculpture presented as what THEY term “Constellations”. Amira has been awarded a number of residencies, namely the AiRS (Artist in Residence Skövde Art Museum) residency in Skövde, Sweden in 2017; the Jivar Creation and Society residency in Barcelona, Spain in 2015; and at Vasl Artists’ Collective in Islamabad, Pakistan in 2010.

Amira’s work is currently included in NIRIN, the 22nd Sydney Biennale curated by Brook Andrews, at Cockatoo Island and the Art Gallery of New South Wales in Sydney, Australia. In 2019 Amira notably presented DITAOLA: DIVINING BONES, curated by Mariella Franzoni as part of the Barcelona LOOP Festival City Screen Program at L&B Gallery in Barcelona, Spain, Abalozi Bayeza / Os Deuses Estão Chegando, at SMAC Gallery in Johannesburg, South Africa followed by BAYEZA naMAYEZA / De Kommer Med Medicin at the Skövde Konsthall & Konstmeséum in Skövde, Sweden. THEY have presented screenings and talks at various occasions including: the Goethe Institut in Salvador de Bahia, Brazil, and the Göteborg Film Festival, both in 2018 and Part of the Labyrinth – art and history writing at the Gothenburg City Library in Gothenburg, Sweden in 2019.

Notable group exhibitions include: KUBATANA, at Vestfossen Kunstlaboratorium in Vestfossen, Norway, Present Passing at OSAGE Gallery in Hong Kong, China; Wall Eyes, curated by Ilaria Bernadi, at Keyes Art Mile in Johannesburg, South Africa and Ngoma, at the Johannesburg Art Gallery (JAG) in 2019; The Powers of Emotions Symposium at the Centre Pompidou in Paris, France, to name a few.

Every day, money changes hands in Ghanaian cedi, South African rand, and Brazilian real as music is created, traded, performed, purchased and pirated. In this episode, *The Money Show* looks at the business side of African music, through a series of vignettes from around the continent and diaspora that illuminate the deep connections between musical creation and the economies that sustain it. We start with the story of how cell phones are transforming Africa’s music industries. Then, we see how economic competition drove the creation of Colombian champeta music. We take a look at the role of copyright in Jamaican dancehall, and follow the legal struggle over royalties from "The Lion Sleeps Tonight" in South Africa.

A F R O P O P W O R L D W I D E is an internationally syndicated weekly radio series, online guide to African and world music, and an international music archive, that has introduced American listeners to the music cultures of Africa, Latin America and the Caribbean since 1988. Our radio program is hosted by Georges Collinet from Cameroon, the radio series is distributed by Public Radio International to 110 stations in the U.S., via XM satellite radio, in Africa via and Europe via Radio Multikulti.

A land that was once thought of as having infinite resources, one of the nations with the greatest welfare in South America, is now perceived as finite. In a span of 10 years, Venezuela changed its currency and banknotes three times. With a hyperinflation of 12,000%, money stopped being money. After migrating all over the Americas looking for opportunities and survival, Venezuela became the third largest population asking for asylum seeking in Europe, after Syria and Afghanistan (BAMF). Up to date, four million Venezuelans have emigrated. And yet, why has this Humanitarian Crisis often been underrepresented and overpolitized?

*Papel Soberano* is an investigation focusing on the role

of paper and papers in the Venezuelan humanitarian crisis. In the first phase, 1,500 banknotes of Bolívares that arrived in the pockets of people, were directly traded in Cucuta, one of the main border cities between the two countries. These Bolívares were at the day (December 2018) worth around 15€ and weighed 1,5kg. Changing its value and name from Bolívares Fuertes to Bolívares Fuertes in thousands, then to Bolívar Soberano and from February 2019 back to Bolívares, Venezuela’s currency has been extremely unstable. In the second phase, some banknotes were transformed into recycled paper, stretching the fact that the material is worth more than the bank notes themselves.

The third exploration deals with the role of papers in the Venezuelan migratory wave, centering the complexities related to irregular statuses and the generation of children that are currently undocumented. Through making tangible, graspable and sensible the hardships of this humanitarian crisis, *Papel Soberano* aims to be a platform of empathy and support.

D A N I E L A M E D I N A P O C H , born in Bogotá, is a Berlin-based artist, researcher and writer currently part of the MA program Kunst im Kontext at Universität der Künste Berlin. Through site specific, research based work, her practice revolves around the notion of deborderization and de-othering. From bottom up to top down initiatives, it investigates the entanglements between territory, language and identity. In the recent time, Daniela has been interested in tracing resources back to their sources and examining other complex interrelations between the Global South and Global North. She is co-founder of Babel Media Art, program of Contemporary Art at Torre Colpatria and writes regularly for *Eigenart Magazine*.

Daniela Medina Poch has participated in FLORA ars+natura, Lugar a dudas and 4bid Gallery residency programs. Her solo shows include 3+1 Nest, Bogota; Guanabi, Casa Proartes, Cali; and Sacudir la Tierra, Valenzuela Klenner Gallery. Her collective shows include, End to End – Transmediale 2020; Center of Unfinished Business, Berlin; VII Bienal of Performance Cuerpos Social, Político y Crítico, Galería Santa Fé de la Concordia, Bogota; Future Heritage — The New Normal, Chamber of Commerce of Bogotá – Sede Salitre, Bogota; Perforartnet, Artecámara Section 2018, XIV ARTBO Fair, Bogota; LOOP Festival – 2016, Galería Olivart, Barcelona and Fatídico Festivo, Galería Blue Project Foundation, Barcelona, among others.

J U A N P A B L O G A R C I A S O S S A / J P G S , born in Bogotá, is a Berlin-based designer, researcher and artist fascinated by the clash between emerging technologies and popular culture in tropical areas. His practice developed between Berlin and Bogotá explores the development of cultures, visions, realities and worlds through the remix and reappropriation of technologies in the tropics.

JPGS studied Design at Universidad de Los Andes and has a BA and MA in Visual Communication at The University of The Arts UdK Berlin, where he was mainly at the Digital Class from Joachim Sauter and Class Ai Weiwei. JPGS has been part of diverse research institutions and design studios and currently is a member of SAVVY Contemporary's Design Department. JPGS is a 2020 Rapid Response for a Better Digital Future Fellow at EYEBEAM.

18

Vostok 7

Radiofilm, 33 min, 2020

This project has been funded by the Senatsverwaltung für Kultur und Europa des Landes Berlin

Vostok 7 is the re-enactment of a spaceship that has not been built yet. The radiofilm is an artistic study of the Vostok Program of Soviet Space Travel that began with Yuri Gagarin's first manned space flight Vostok 1 in 1961 and ended with Vostok 6 in 1963 with Valentina Tereshkova, the first woman in space. The semi-fictional narrative is introduced from the perspective of the first radio frequency between humans in space: established between the Vostok 5 and Vostok 6 spaceships. Remembering its three human incarnations in Kherson, South Ukraine, the radio frequency addresses the relationship between eco-logical and ego-logical concerns reflected within a human experience.

Suggesting radio, sound, and listening as dynamic methods of self-enquiry, politics and processes of inner and outer-space exploration, the colonization of space is taken into consideration, in order to reflect and to critique contemporary colonial forces of separation and marginalising segregation processes on earth. The first woman in space, Valentina Tereshkova, is an anti-hero and protagonist of the play giving voice to the current political developments in Post-Soviet Russia, such as radical constitutional amendments: including allowance of two more six-year presidential terms for Vladimir Putin and introducing a constitutional ban of same-sex marriage and patriotic education in schools, among others.

Proposing a diversity of strategies to overcome unsustainable, separative, and exploitative tendencies of the ego – in light of intense collective and individual struggle and near-death experiences – the piece is a listening manual anchored in the politics of war, dementia and love ethics; transmigration, gasoline and music.

The point of departure for the video is a radio play accompanied by seven illustrations rooted in artistic research at the Russian State Archive of Scientific-Technical Documentation in Moscow. Together with the illustrations, the radio play acts as a dynamic score for the performance of a single-shot video-choreography

embracing elements of an interactive installation, sculpture and a performance lecture. Remotely directed during the current pandemic, the work unfolds in response to the increase of isolationist policies in (Eastern) Europe and addresses the core question – how can the synthesis of fine art and sound art respond to site-specific problems in the everyday?

With thanks to the contributors: Taras Kovach (artist, Soshenko 33), Anna Sorokovaya (artist, Soshenko 33), Igor Kritskiy (light), Viktor Ruban (choreography), Yarema Malashchuk (camera), Louis Becket (sound mixing and mastering), Jared Meier-Klodt (voice recording), Shelley Pellegrin (voice), Simone Legner (voice fairy), Marcus Bow Badow (color grading), Marcus Eich and Igor Pavlovic Pointet (VFX), Eugene Filatov (focus puller/1st AC), Nikita Znak (2nd AC)

A N T O N K A T S , born in Kherson, Ukraine, is an artist and musician. His practice derives from informal everyday relationships within a vibrant neighbourhood in Kherson, Ukraine and is complemented through the necessity and pragmatics of self-legalisation in Europe via entering formal institutions of education. Taking the form of installations, performances, sound and radio interventions, music albums, films and learning sites, Kats is concerned with the interplay between pragmatic and aesthetic dimensions in his work.

Developing practice-driven research projects, Kats explores ambiguity of art practice as a question of agency and intentionality while developing site-specific work engaging with structures of self-organisation, self-education, marginalised people and the non-normative. His enquiry reveals the various forms of learning necessary to generate critical and practical knowledge in the everyday, and departs from art practice as a form of investigation.

Kats works have been exhibited and performed in venues including the Serpentine Galleries, Tate Modern, Tate Britain, Victoria and Albert Museum, the Showroom Gallery, Bergen Kunsthall, Kochi Muziris Biennale, New York University, I.S.C.P New York, Haus der Kulturen der Welt and at the documenta 14 in Athens and Kassel.

19

*HAPPY NEPAL !!! PROSPEROUS NEPAL !!!*

Photographs, contributing photographer: Sheelasha Rajbhandari, from the series “ I Have to Feed Myself, My Family and My Country...”, 2019-ongoing  
Handwriting by Cecilia Lo

Since 2012 Hit Man Gurung's series “I Have to Feed Myself, My Family and My Country” addresses labour migration, a phenomena prevalent in South Asian countries like Nepal. The labourers, most of whom are young to middle-aged, come from marginalized and underprivileged backgrounds. They leave their families and their homeland with the dream of pursuing a

better life. Sadly, migrant labourers are often subjected to exploitation. Abuse, slavery-like conditions and untimely deaths are common among migrant workers. Gurung's various media of artworks are also a reflection of Nepal's rapidly changing socio-political and socio-economic landscape: a decade long People's War (1996-2006), unstable governments and the impact all of this has had on the personal and professional lives of Nepali citizens. In parallel, his art also speaks to the strong impact of global capitalism, the dramatic economic boom in the Middle East and Southeast Asia and their unprecedented investment in infrastructure development, leading to a high demand of cheap labourers, and consequently, stitching the various patterns of mass migrations seen in Nepal. This recent wave of migration from Nepal is the highest it has been since the end of the Second World War. During both the World Wars, hundreds of thousands of Nepali men were mobilized to fight for the British Army as Gurkhas. Those who joined the army almost exclusively belonged to the marginalized indigenous groups such as the Gurung, Magar, Rai and Limbu.

Hit Man belongs to one of these ethnic groups, men from his community have been serving as Gurkhas for several generations. However, the pattern of migration has now changed. People from his and other ethnic groups are migrating as temporary labourers; most of whom hold menial, low-paying jobs. Nepal's economy is heavily dependent on the remittance sent by these very workers. Globally, Nepal ranks high in terms of foreign remittance as a percentage of the country's GDP. Yet, the government has not paid serious attention to the rights of migrant workers; neither has it developed better policies regarding their safety. Gurung has traveled to his ancestral homeland and different parts of the country, conducting research in order to explore how migration has dramatically changed the social fabric of Nepal over the years.

This series has only been completed in 6 out of the 77 districts of Nepal. Due to the COVID-19 situation, the process has been delayed.

H I T M A N G U R U N G ( A R T R E E N E P A L ) was born in Lamjung, Nepal, and is currently based in Kathmandu. He completed his M.F.A. from Central Department of Fine Arts, Tribhuvan University in 2012. Gurung's various media works are concerned with some of the most pressing socio-political, socio-economic and socio-cultural landscapes of Nepal. In parallel, his art also speaks to the strong impact of global capitalism, the dramatic economic boom in the Middle East and Southeast Asia and their unprecedented investment in infrastructure development, leading to a high demand of cheap labourers; and consequently, stitching the various patterns of mass migrations seen in Nepal.

Hit Man Gurung infuses his paintings, documentary

photo, video, performance and installation works with political conviction and personal poetry. Gurung has participated in major national and international art exhibitions including Biennale of Sydney 2020, as part of Artree Nepal Artist Collective; The 8th Asia Pacific Triennial of Contemporary Art (APT8), Brisbane; The 1st Yinchuan Biennale “For An Image Faster Than Light” MOCA Yinchuan; 1st Kathmandu Triennale “City My Life, City My Studio”; as well as the 2nd, 3rd, 4th editions of Dhaka Art Summit, a.o. His works have been collected by prestigious public and private museums and collections around the world, including the Queensland Art Gallery/Gallery of Modern Art, Brisbane, Weltmuseum Wien, Vienna; Head Office of World Bank, Washington DC, Kadist, San Francisco, Samdani Art Foundation, Dhaka, Ilham Art Gallery, Kuala Lumpur, Malaysia a.o. He is co-founder of the artist collective ArTree Nepal (2013).

# RAUPENIMMERSATTISM. THE AFFLUENT SOCIETY AS CONSUMED SOCIETY OR THE MYTH OF ENDLESS PRODUCTION AND CONSUMPTION

CONCEPT BY BONAVENTURE SOH  
BEJENG NDIKUNG

The chairs we are sitting on are, or at least have the semblance of, antique chairs. Maybe, judging from their beauty and comfort, Biedermeier antique chairs. We have been settling our weights on the chairs for all these years and decades, and they have always accommodated and even contained us with little or no complaints apart from silent screeches time and again. Things have been good, and we've been living in the land of milk and honey. And as we've grown fatter and bulkier, the situation of the chairs have grown inversely proportional to our weights. We are seduced by the beauty and hardly noticed that with every sitting, the screeches have become screams. We are well, but the society that carries us is laming, lamenting and can't seem to carry us anymore. Those who have the possibilities of sitting on the society have forgotten that even the strongest society won't be able to carry their weights forever and without care.

Cities, spaces in general, give to their dwellers and visitors mnemonic tools that help people remember and navigate them. These tools can be wide-ranging from remarkable buildings like churches or skyscrapers, to monuments, prominent sculptures and many other outstanding structures. Besides the obvious sights like the Gedächtniskirche or the Fernsehturm at Alexanderplatz, people who have visited Berlin in the last years, and even the city's residents, have taken with them an unlikely feature that has been marked in their memories: the image of young and old people alike with a sack hanging from one shoulder, a torch in one hand

and the other hand digging deep in the trash containers of the city in search of food, drinks, or mostly empty bottles to be returned for deposit (Pfandflaschen). My neighbour in Neukölln, an elderly woman in her mid 70s who is on retirement, leaves her home early in the morning armed with a robust IKEA sack and starts combing the streets as early as 6am. She doesn't beg passers-by for money. She sees the digging into trash as a form of work and her pride doesn't allow her to ask for help. When I asked once, she said if the state has failed her, she doesn't want to be a burden on others. She also said she understands my sympathy, but tried to appease me by saying that it is unimaginable how much edible and valuable stuff people discard. This is one of many examples one sees in Berlin on a daily basis. Pensioners, students, young men and women, people of all walks of life whose main income is the Pfandflaschen they pick up every day, whose main course of the day is the leftovers they find in the trash, whose main career is begging, and whose space of repose in the night are the streets of Berlin.

The question that arises is how could one of the strongest economies in the world, Germany, afford to treat its old and young as such? How could one of the most affluent societies not have food and shelter for all its citizens? How come a country of egalitarianism could cultivate such a yawning gap between the rich and the poor? Until now, the advocates of capitalist economy have told us that the more we produce, the more we consume, the more we work, the better our lives will be. So what happened to the dreams dreamt by the architects of neoliberal economy? What happened to the dreams dreamt by the believers and disciples of free

economy and the social state? It is difficult to reconcile the terms poverty and Germany, especially for some of us who have seen poverty before. Although the poverty in Berlin is modelled to be unseen, unperceived, unfelt, it is there in terms of the relative wealth of the society. How many people have the courage to look into the eyes of the homeless beggar who approaches you in the U-Bahn asking you for money or food? Do we actually see them? Hear them? Care for what has happened to them? Do we consider their human suffering? Or do we just move to the next wagon when we smell them?

PROSPERITY ABOVE EVERYTHING  
- DIE FETTE JAHRE DAUERN AN

Germany's economy has been on a constant rise in the past decades, especially thanks to the solid and calm-handed stewardship of Angela Merkel. According to the Financial Times after some slight economic hiccups in the last year due to trade tensions between the USA and China, as well as the USA and Germany, and due to some internal European political uncertainties like Brexit, German economy is regaining its full economic strength. While manufacturers in Germany, "the eurozone's economic powerhouse,"<sup>1</sup> have slightly experienced some rough grounds in the global economy last year, "low unemployment and a surge in wages have propped up the economy."<sup>2</sup> In a 2018 article on deutschland.de with the title "Why is the German Economy so Strong?", we learn that the seven reasons Germany is doing so well economically are: 1. The important role of industry (the strongest among the G7 countries based on share of industry in gross value. With the strongest industry sectors being vehicle construction, electrical industry, engineering and chemical industry); 2. High export quota (next to China and the USA, and with an export quota that was almost 40 per cent, and over 50 per cent in industry); 3. Open economy (based on the importance of foreign trade for gross domestic product, Germany is the most open economy among the G7 states); 4. High performing medium-sized enterprise (companies with an annual turnover of less than 50 million euros and less than 500 employees are the core of German economy. This sector of the economy embraces 99.6 per cent of German companies); 5. Best trade fair location (Two-thirds of the major global industrial events take place in Germany); 6. Strong economic centers (f.ex. Munich for high tech, Stuttgart for vehicle construction, Rhine-Neckar for chemical industry, Frankfurt am Main for finance, Hamburg for port, aircraft construction, media and Berlin/Brandenburg for start-start-up companies); 7. Good employment rate (Germany is approaching full employment. In June 2018, the number of unemployed people totaled 2.2 million. This is the lowest level since reunification).<sup>3</sup>

These figures speak for themselves. So then how can we reconcile this reality with the fact that more and more Germans and migrants in the society feed from the bins of the city? How do we reconcile this reality with the sentiment that more and more people working full time in this society are worried about not being able to make ends meet when they go on retirement, amidst rising energy costs and low interest rates? How can we reconcile these realities with the growing financial insecurities that have led people to vote for the AfD? How do we reconcile these reality of an almost full employment with the calls from the extreme right parties that migrants are coming to take away jobs from the Germans?

According to a report on *Deutsche Welle*<sup>4</sup> on the disparity of the economic reality and the economic fear in Germany, citing the German newspaper *Die Welt* and a study by the consultants Ernst & Young on consumer trust for 2019, more than half of all Germans are afraid of being financially insecure in old age. The fact that the population is rapidly ageing seems to put the pension system under stress, while rising living costs, low interest rates, and temporary employment were given as reasons for fears of financial insecurity. Another study by the Bertelsmann Foundation in 2017 showed that old-age poverty in Germany would increase from 16 percent in 2015 to 20 percent by 2036. So, how can a country with one of the strongest economies in the world have, at the same time, some of the greatest fears of poverty, and afford so much visible poverty amongst its old, sick and the weakest or most needy in the society?

Today, and in these months, these thoughts have gained an unprecedented and unforeseen significance. As Covid-19 spread around the world, and markets suddenly crashed, we witnessed and confronted ourselves, probably more clearly than ever, with the pitfalls of capitalist economies. We witnessed the vulnerability of bodies and infrastructures within such economies, and of course the frail limits of European and global solidarity.

This project grapples with what affluence, growth and degrowth have meant, mean, and will mean to societies, problematising the myth of endless consumption and our cultures of affluence, in particular within the context of Berlin and Germany. We look at the paradoxes of a space like Germany and other "strong economies", whose strength more often than not relies on the weakness of others. Since the inception of the project – one year ago – what we wanted to understand is the sudden possibility of volatile change, the violence embedded in the structures we inhabit so precariously, and the possibilities or impossibilities of a sustainable future.

1 "German Economic Outlook Brightens After a Year of Gloom", *Financial Times*, 16.04.2019  
2 Ibid.  
3 "Why is the German economy so strong?", *Deutschland.de*, 16.07.2018  
4 "2019 brings Germans Greater Fear of Old-Age Poverty", *Deutsche Welle*, 02.01.2019.

If in the 1930's, the economic crisis (the so called Great Depression) created a fertile ground for the rise of fascist governments in Europe, in the second decade of the 21st century (during the so called Great Recession, and the financial crisis of 2008-2009) the economic struggles for neoliberal sovereignty have been assisting the rise of the far right. Austerity policies have crafted the grounds for discriminatory social welfare Darwinism and national economic policies (a la "America First", "Prima Gli Italiani", and so on). And again, a primacy of economic support has been coupled to nationalist logics; pairing growth and nation.

#### THE AFFLUENT SOCIETY

"I would now, however, more strongly emphasize, and especially as to the United States, the inequality in income and that it is getting worse — that the poor remain poor and the command of income by those in the top income brackets is increasing egregiously. So is the political eloquence and power by which that income is defended. This I did not foresee."

— John Kenneth Galbraith, *The Affluent Society*

In 1958, post-Keynesian economist John Kenneth Galbraith published a seminal, though controversial, book with the title *The Affluent Society*. Though the object of study was postwar US-American economy and society, the significance of the content could be applicable to other economies till this day. This book that was meant to be titled *Why the Poor Are Poor*, asserts that the conventional wisdom of economic thinking in the USA was based in nineteenth-century European economic theory and needed to be adapted to the phenomenon of mass affluence experienced by the American society in the twentieth century. Galbraith's key point is a critique of the overemphasis on high rates of production as a measure of economic prosperity, while pointing out that advertising artificially creates high rates of consumption to support high rates of production. The crux of *The Affluent Society* is the reassessment of economic models in relation to societies of affluence, the relationship between production, consumption, and advertising, the issue of poverty and economic inequality, and their relation to economic concerns such as employment, inflation, and consumer debt. Galbraith thus advocates for sales tax over property tax, as well as greater government expenditure on public services like education and health care, as well as a national investment in a "new class" of citizens to do work they find enjoyable. Essentially, Galbraith's arguments are how to rethink the economy of a society not based on poverty, but on extreme affluence.

In terms of production, Galbraith argues that the question of inequality in the distribution of wealth is less of a concern in American conventional wisdom, and has been replaced by the benefits of increased production at all levels of society, making production the preeminent concern in economic thought and the

most important measure of economic vitality. Though production is celebrated, there is a bias that evaluates private sector production as positive for the economy, and social services production provided by the government as bad for the economy.

In terms of consumption, Galbraith argues that as wages steadily increase in affluent societies, ostentatious goods become considered as consumer "needs" like food, drinks or shelter in less affluent societies. It is here that he points at the extensive efforts of the advertising industry to sell luxury goods as "needs" to the consumer. Basically society is coaxed into being a consume(d) society in what Galbraith has called the "dependence effect."

In terms of social balance, which is the acceptable relationship between private and public expenditure, Galbraith argues that the high production in the private sector is more valued while the value of goods and services provided by the government are too often denigrated, which leads to consumer expenditure on personal goods and services over government expenditure which is funded by taxes. Galbraith points out that the affluent society is dependent, for the public good, on state expenditures in the areas of the police force, education, public sanitation, public transportation, roads, and the regulation of safety standards for air and water. He proposes that more government spending in the public sector is the most crucial factor in reducing poverty. He advocated for more sales taxes over income taxes as a possibility to attain a greater social balance of private and public sector production.

In terms of unemployment, Galbraith argues that instead of finding employment for all unemployed as a solution to economic downturns, he proposes an increase in unemployment benefits from the government to the unemployed thereby avoiding the problem of inflation.<sup>5</sup>

#### THE CONSUMER SOCIETY MYTHS AND STRUCTURES

"Just as medieval society was balanced on God and the Devil, so ours is balanced on consumption and its denunciation. Though at least around the Devil heresies and black magic sects could organize. Our magic is white. No heresy is possible any longer in a state of affluence. It is the prophylactic whiteness of a saturated society, a society with no history and no dizzying heights, a society with no myth other than itself."

— Jean Baudrillard, *The Consumer Society*

In 1970, barely twelve years after Galbraith's *The Affluent Society*, sociologist and cultural theorist Jean Baudrillard published *The Consumer Society Myths and Structures* in which he takes to task contemporary

Western societies' fixation on objects consumption. In Part I, *THE FORMAL LITURGY OF THE OBJECT*, chapter 1 *Profusion*, Baudrillard makes his point clear:

"There is all around us today a kind of fantastic conspicuousness of consumption and abundance, constituted by the multiplication of objects, services and material goods, and this represents something of a fundamental mutation in the ecology of the human species. Strictly speaking, the humans of the age of affluence are surrounded not so much by other human beings, as they were in all previous ages, but by objects."<sup>6</sup> Baudrillard's concern is the way "technocratic corporations" incite and instill uncontrollable desires and how these create new social hierarchies and new mythologies. He imagines consumption as a new tribal myth of many affluent societies, which he says "in this sense, affluence and consumption - again, we mean not the consumption of material goods, products and services, but the consumed image of consumption - do, indeed, constitute our new tribal mythology - the morality of modernity."<sup>7</sup>

Instead of focusing on the affluent society, Baudrillard proposes a shift saying that ours is a "growth" society, wherein growth produces both wealth and poverty. He suggests that growth is a function of poverty and growth is needed and used to control and contain the poor and it is also a tool to maintain the statuesque of the system. Indeed, Baudrillard argues that the growth society is the opposite of the affluent society as George Ritzer points out in the introduction "its inherent tensions lead to psychological pauperization as well as systematic penury since 'needs' will always outstrip the production of goods. Since both wealth and shortage are inherent in the system, efforts like those proposed by Galbraith to solve the problem of poverty are doomed to failure." Thus it seems as if the issue is that of a growth society and a system of growth, which "once it has passed a certain threshold, extra productivity is almost entirely wiped out, swallowed up, by this homoeopathic treatment of growth by growth."<sup>8</sup> Baudrillard looks at the way production is prioritised over consumption, in the ascendancy of the culture and commodities, wherein production struggles to keep up with the growth of needs. He discusses consumption as a "collective behaviour" and argues that it is wasteful, superfluous consumption that allows people and society to feel that they exist, that they are truly alive. "We are at the point where consumption is laying hold of the whole of life, where all activities are sequenced in the same combinatorial mode, where the course of satisfaction is outlined in advance, hour by hour,

where the 'environment' is total - fully air-conditioned, organized, culturalized. In the phenomenology of consumption, this general 'air-conditioning' of life, goods, objects, services, behaviour and social relations represents the perfected, 'consummated' [consomme] stage of an evolution which runs from affluence pure and simple, through inter connected networks of objects, to the total conditioning of action and time, and finally to the systematic atmospherics built into those cities of the future that are our drugstores, Parly 2s and modern airports."<sup>9</sup>

#### RAUPENIMMERSATTISM<sup>10</sup>

In discussing issues of development, aid and poverty in the world, and Africa in particular, author Fatou Diome stated that the fight against poverty is not a question of means, but a question of politics ("c'est pas une question de moyens, c'est une question de politique.")<sup>11</sup>

We do not need to look far: the threat of poverty in the future, it is a real and relatively under-discussed threat also for most cultural practitioners living in the city of Berlin today, if part of the Künstlersozialkasse. It is a threat that will take place as soon as subsidized cultural practitioners will reach the age of pension. Hence we believe that also at a cultural level, it is of utmost importance to address the subject (please see the survey published by The Institute for Strategy Development (IFSE) about the threat of poverty for the majority of Berlin based artists)<sup>12</sup>.

The project RAUPENIMMERSATTISM is an effort to situate the notions of the affluent and growth societies within our contemporary and geographical spaces. The project aims at understanding the machinations, the technologies, the cultures that allow for, that enable such a rich society, wherein production and consumption are ever rising, but wherein people in the so-called middle of the society are scared of an eminent poverty, while some have to feed from the trash cans of the city and others sleep on the pavements without a roof over their heads.

This project does not aim at pointing fingers but rather to understand where the promise of a 100% employment has taken us to, if the weakest in the society are still living under the most precarious conditions. In the last years, one of the main economic and political goals of the German state has been to keep its promise of the "schwarze Null" - a federal budget that is in the black, or fully balanced -but what does that mean for the citizens and how does this trickle down to the people whose social conditions have kept them under the poverty belt, but who have constantly been sold the idea that with increased production and consumption they might be able to free themselves from that status.

<sup>6</sup> Jean Baudrillard, *The Consumer Society*, London: Sage Publishing, p.25.

<sup>7</sup> Ibid., p. 194.

<sup>8</sup> Ibid., p. 8.

<sup>9</sup> Ibid., p.29.

<sup>10</sup> RAUPENIMMERSATTISM takes its cue from the *The Very Hungry Caterpillar* (In German: *Die kleine Raupe Nimmersatt*), a children's picture book designed, illustrated, and written by Eric Carle, first published by the World Publishing Company in 1969

<sup>11</sup> In a discussion streamed via the Facebook page Africa 24 Matin

<sup>12</sup> Unfortunately the IFSE website is currently under construction but information can still be retraced, for instance here: [artdaily.com/news/106950/IFSE-presents-Study-on-the-Situation-of-Artists-in-Berlin-and-the-Gender-Gap](http://artdaily.com/news/106950/IFSE-presents-Study-on-the-Situation-of-Artists-in-Berlin-and-the-Gender-Gap)

In the past ten years, S A V V Y Contemporary has engaged with art and especially exhibition practices as spaces of social research, spaces of knowledge production, exchange and dissemination, and spaces in which certain social norms can be challenged. With the project R A U P E N I M M E R S A T T I S M , we intend to pursue this interest especially in three folds: Working with pupils/ students; organising workshops with artists, economists, sociologists, activists and politicians; and culminating in an exhibition and publication.

In Galbraith's notion of the affluent society, Baudrillard's concept of growth society, Diome's assertion that the economic conditions are dependent on political willingness all deeply harbour something one might want to call an elementary truth.

Our aim is not to give the right answers, but to instigate possibilities of coming together, working together and finding ways of posing the right questions.

The project is an effort to reflect on the myths of a consume society, especially in times of advanced information technology and social media. It is a project that tries to understand the phenomenon of the young and old people alike with a sack hanging from one shoulder, a torch in one hand and the other hand digging deep in the trash containers of the city in search of food, drinks, or bottles (Pfandflaschen), in one of the richest cities in the world.

The antique chairs we have been sitting on have done their bit in sustaining our weights, and their screeches and screams have become not only audible but also visible. Society like any other being/body has a limit to what it can carry, and the more that limit is stretched, the more likely it is to break.

## MORE INFORMATION

[savvy-contemporary.com](http://savvy-contemporary.com)

[facebook.com/savvyberlin](https://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 Onur Çimen Sagal Farah Billy Fowo Raisa Galofre Juan Pablo García Sossa Monilola Ilupeju Ahmed Isamaldin Anna Jäger Kimani Joseph Manmeet Kaur Laura Klöckner 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 Melina Sofia Tsiledaki Ola Zielińska

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