MAGICAL HACKERISM OR THE ELASTICITY OF RESILIENCE ∿

RESEARCH, EXHIBITION, NETTING, PERFORMANCE AND PUBLICATION
PROJECT IN COLLABORATION WITH PANKE.GALLERY   2022

AT SAVVY CONTEMPORARY Reinickendorfer Straße 17   13347 Berlin
ON SHOW   14.09.–04.11.2022   THURSDAY–SUNDAY   14:00–19:00
INVOCATIONS   05.–06.11.2022
WITH   Aarati Akkapeddi   Theresah Ankomah   aruma   Erick Beltrán   Shailesh BR   Jung Hsu & Natalia Rivera
Tania Candiani   Cian Dayrit & Mark Sanchez   Nolan Oswald Dennis   Merv Espina   Los Carpinteros
Joiri Minaya   Sheila Nakitende   Vernelle A. A. Noel   Sahej Rahal   Eliécer Salazar   Corinne de San Jose
Juliana dos Santos   Sindicato Virtual de Mods & Club Matryoshka   Cem Sonel   Gabriella Torres-Ferrer
Abel Rodríguez   Wakaliga Uganda

AT PANKE.GALLERY Hof V Gerichtstraße 23 13347 Berlin
ON SHOW   14.09.–04.11.2022   WEDNESDAY-SATURDAY   15:00–19:00
WITH   Brian Mackern   Cristóbal Cea   Giselle Beiguelman   Bruno Moreschi & Bernardo Fontes
Gustavo Romano   Fabiola Larios   Liliana Farber   Miyö Van Stenis   Molly Soda   Thiago Herzan

AT /ROSA Rosa-Luxemburg-Straße 35   10178 Berlin
OPENING   16.09.2022   19:00–22:00
ON SHOW   16.09.–06.11.2022   FRIDAY 15:00–19:00 & SATURDAY–SUNDAY 14:00–19:00
WITH   Brian Mackern   Gustavo Romano   Homeostasis Lab   Alcides Martínez Portillo   Mari Nagem
Mariela Yeregui   NETescopio (MEIAC)

NETTING GROUP
Immy Mali   Czar Kristoff   Neema Githere   Alejo Duque   Sahej Rahal   Morehshin Allahyari

SAVVY TOURS IN SAVVY TONGUES + BITES
18.09.2022 17:00 TOUR IN DENGLISH && ENGLISH && SPANGLISH with jpgs
23.09.2022 18:00 TOUR IN ESPAÑOL with jpgs
29.09.2022 18:00 TOUR IN ENGLISH with Lili Somogyi and Lynhan Balatbat-Helbock
27.10.2022 18:00 TOUR IN HUNGARIAN with Lili Somogyi
29.10.2022 18:00 TOUR IN ENGLISH with Lili Somogyi and Lynhan Balatbat-Helbock and Raisa Galofre
14.10.2022 17:00 TOUR IN ESPAÑOL & COSTEÑOL with Raisa Galofre
22.10.2022 16:00 TOUR IN DENGLISH with Raisa Galofre
...and more on our website

SAVVY CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

panke.gallery

Senatsverwaltung für Kultur und Europa | BERLIN
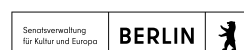
BERLIN ART WEEK 14—18 SEP 2022

TEAMS

SAVVY CONTEMPORARY
ARTISTIC DIRECTION Bonaventure Soh Bejeng Ndikung, Elena Agudio
CONCEPT & CURATION Juan Pablo García Sossa
CO-CURATION Raisa Galofre Lili Somogyi
RESEARCH Raisa Galofre Juan Pablo García Sossa Sarah Grant Lili Somogyi
TECH DEVELOPMENT Sarah Grant
NETTING GROUP WEAVING / COORDINATION Daniellis Hernández Aditi Kapur
PRODUCTION MANAGEMENT António Pedro Mendes
PRODUCTION ASSISTANCE Hubert Gromny
ART HANDLING Waylon D'Mello Santiago Doljanin Rey Domurat Hannah Jones Kimani Joseph
Willem van den Hoek Simon v. Krosigk Iga Świeściak
LIGHT DESIGN Emilio Cordero
TECH Bert Günther
MANAGEMENT Lema Sikod Lynhan Balatbat-Helbock Onur Çimen
COMMUNICATION Anna Jäger
GRAPHIC DESIGN Juan Pablo García Sossa

PANKE GALLERY
ARTISTIC DIRECTION Sakrowski
CURATION Jazmín Adler Paloma Oliveira
MANAGEMENT Noemi Garay
SOCIAL MEDIA Igor Štromajer

CONTENT

FREQUENCIES OVERVIEW

FREQUENCY O··O   RESEARCH NETTING GROUP
JULY–SEPTEMBER 2022
WITH   Immy Mali   Czar Kristoff   Neema Githere   Alejo Duque   Sahej Rahal   Morehshin Allahyari

NOVEMBER–DECEMBER 2022
Web Residencies in collaboration with Akademie Schloss Solitude
OPEN CALL   Until 23.09.2022

FREQUENCY ··•··O··O   PULSES
14.09.2022   17:00–19:00
Prophecies: Speculative Decolonial New Historical Destiny   WORKSHOP   At panke.gallery
WITH   Leslie Garcia
REGISTRATION   info@panke.gallery

14.09.2022   20:00
My Dream Room   PERFORMANCE   At panke.gallery & panke.club
WITH   Molly Soda

15.09.2022   18:00–02:00
404 Suns & Shadows   LISTENING & DANCING SESSION   At panke.club
WITH   KMRU   Qeei   Edna Martínez   Chaos Clay   Makumba & Zufu   NYKSAN (TraTraTrax)

14.–20.09.2022
Späti Circuit   FILM PROGRAM   screened at a selection of spätis in Berlin
Please visit magicalhackerism.savvy-contemporary.com for an updated map & program.

17.09.2022   15:00–17:00
Algotypes   READING // PERFORMANCE   At panke.gallery
WITH   Thiago Hersan

18.09.2022   16:00–18:00
ROUNDTABLE   At /rosa
WITH   Gustavo Romano, Brian Mackern

19.09.2022   18:00
Planetary Atoll   SYMPOSIUM   At Iberoamerikanisches Institut
WITH   Diego Gómez Venegas, Molly Soda, Óscar González Díaz, Jazmín Adler

◊ SEPTEMBER–OCTOBER ◊
Instagram Tours through the exhibitions with the curators
>> instagram.com/panke.gallery
TaubeRithm – a TelegramBot carrier bag
In this digital carrier bag, instead of products, you can take home extra information about the exhibition.
Telegram channel: @planetary_atoll
To receive a random information type: /more
Asynchronous Discussions on Reddit
>> reddit.com/r/planetaryAtoll

◊ SEPTEMBER–NOVEMBER ◊
SAVVY TOURS IN SAVVY TONGUES
Navigation tours in Deutsch, English, Español or Castellano, Costeñol, Português, Persian, Hungarian, Denglish, Spanglish, Portuñol   At SAVVY Contemporary
See SAVVY 's website for dates.

KITCHEN LAB
Every first and third Thursday of the month   19:00   At SAVVY Contemporary
The Wok-Life-Balance Kitchen will be activated for the collective envisioning and eating of archives.

◊ OCTOBER ◊
01.–02.10.2022
Redistributing TNT   WORKSHOP   At SAVVY Contemporary
WITH   Temporary UnReLearning (URL) Academy
REGISTRATION   workshop@savvy-contemporary.com

8.10.2022   Corrected Chairs   WORKSHOP   At SAVVY Contemporary
WITH   Ernesto Oroza
REGISTRATION   workshop@savvy-contemporary.com

13. – 23.10.2022
The Self-repeating Picó – The Sound System as Platform   EXHIBITION ACTIVATION
At SAVVY Contemporary
Please visit magicalhackerism.savvy-contemporary.com for an updated program.

22.10.2022 10:00–17:00   WIKIPEDIA SQUAD: EDIT-A-THON
At panke.gallery & online
REGISTRATION   info@panke.gallery

24–26.10.22   Multivalence Movement   WORKSHOP   At SAVVY Contemporary
WITH   Regina LoMio & HOW WILL YOU ASCERTAIN TIME?
REGISTRATION   workshop@savvy-contemporary.com

28.10.2022   Guaracha Budots   VIRTUAL RAVE
WITH   Sindicato Virtual de Mods x Club Matryoshka

◊ NOVEMBER ◊
05.11.–06.11.2022   INVOCATIONS   At SAVVY Contemporary

TRACING MAGICAL HACKERISM OR THE ELASTICITY OF RESILIENCE∿

Magical Hackerism refers to this essential hacking of reality and the rendering of a multiplicity of worlds.

The etymology of the word Tropics comes from the ancient belief that the sun turned back at the solstices, the Tropikós, from the greek word τροπή – meaning the point where things turn. Magical Hackerism is the manifestation of the Tropical Turn as a mindset.

Since the conception of the globe, a one-world way of being has been positioned as our main cosmology. A cosmology can be understood as a set of principles or a framework that determines our understandings of the planet, our ways of being, and ways of relating to each other. Consequently, our responses and response·abilities are conditioned by our cosmologies and frameworks too. The dominant cosmology of globalism is deeply rooted in modern binary understandings of the planet with embedded hierarchies in them: nature / culture, civilized / savage, West / East, the so-called Global North / South. Whatever is done at one side of the line is validated whereas what is done at the other side is rendered invisible. The computational thinking of solutionism and optimization has made us impose an homogenizing universal system into communities and environments for the sake of progress and civilization. Often, whenever a post-capitalist scenario is envisioned, it is still conceived as a single global system. We ask ourselves: To which extent will we keep perpetuating the verticalities we have performed so far? There's no single answer for the complexities of our planet but rather multiple responses. How can we alter the way we respond to the climate emergency and (Post-)COVID–19 realities? How can we render a multiplicity of worlds and ways of being?

In this collaborative thought-do-flow experiment, the neighbors S A V V Y Contemporary and panke.gallery come together to examine various forms of technologies from a Tropikós perspective (both as region and as mindset), in order to diversify and redistribute the networks of technologies and cultural imaginaries towards pluriversal understandings of the planet. With this constellation, we aim to complexify the dominant cosmology of modern binary divisions and systems of classification, disrupt the vertical sight in our relationship to natural, artificial and hybrid environments and establish dialogues between a multiplicity of worlds and cosmologies that exist by themselves and not by opposing to a contrary.

With M A G I C A L H A C K E R I S M , we have the intention of pluriversing technologies in order to assemble means that render a multiplicity of realities. More than a recognition, it is the opportunity for a re·cognition: to rewire the root code of what we think makes us human. We are interested in the tropisms that keep life in motion. Despite an existence that is against all odds, and evens, and binaries, technologies of life bloom and outlive the technologies of mass distraction and dis·location.

MAGICAL HACKERISM AS A MINDSET.

Working towards overcoming the import / export logic of globalism where the fiction of universalism positions itself, we intend to cannibalize responses and situate them in the ecologies, that is systems of relationships, of S A V V Y Contemporary, Berlin and Brandenburg. Many of the pieces here are system-specific, as Nolan Oswald Dennis would say. To cannibalize doesn't mean to reproduce 1:1 but rather to pull the principles behind certain dynamics, and chew them and digest them to local specificities.

The first contributions visitors of this show will encounter aren't found inside the building of S A V V Y Contemporary but outside in its surroundings: A film program taking place at Spätis will orbit around Berlin for the first week of the exhibition and will be activated again later. If you are using public transportation, there might be a good chance that you will encounter E R I C K B E L T R Á N 's sound pieces comparing cumbia with quantum theory. Traveling from one end of the city to the other, pointing to different directions, all at the same time, there will be passengers in the U–Bahn sounding *Superpositions* with their phones and speakers. In one of the windows of S A V V Y Contemporary, a pulled down bus-stop-billboard shows Erick's cumbia covers for each episode facing the street and back to the space.

In the mesh of thought of Magical Hackerism lies the repurposing of systems. Systems, artifacts and objects that were already in the space: sometimes in use, sometimes in disuse.

The first system that visitors encounter is right at the entrance, facing the street. With a practice of intervening in LED signs in Istanbul, including changing the messages displayed at Mosques, C E M S O N E L greets us with a LED intervention that alternates with information on the show. Departing from a premise that One and Zero makes Two and examining the tyranny of binary systems in our technologie, this program explores where the more-than-binary lies.

Inside the space, visitors are welcomed and greeted by one of S H A I L E S H B R 's *Prayer Machines*. These belief apparatuses are spread all over the space performing machinery rituals. On one hand blueprints made as illustrations draft and sketch the logics behind these mechanisms, on the other machines perform tasks and movements as a form of ritual.

Further into the space, T A N I A C A N D I A N I 's *Subaviático* pulses interdependent sounds from a hanging formation of roots and branches with speakers and wires embracing them. At one side migratory waterbirds sing, at the other, underwater sounds emerge.

The diversion created here brings us to T H E R E S A H A N K O M A H 's chain of baskets. This being, communally made with baskets, grows from walls, ceiling and floor, occupying the space of S A V V Y Contemporary. This assembly of nets and baskets might provoke us to envision other forms and compositions for networks and blockchain technologies, where a stack isn't only a block but also a carrier of social fabric.

Further in, behind a wall, a dark void pulls into a big scale flow diagram or blueprint. In *Further Notes 4 a Planet*, N O L A N O S W A L D D E N N I S drafts a multiplicity of worlds and their interrelations. Worlds that already take place and defy the singularity of the "globe". In addition, visitors encounter *un voile inflation model*, a transgressed globe extruded into multiple ones, shaking the foundations of the constructs of globalism.

With the *Cloaking Series*, J O I R I M I N A Y A covers the space with wallpapers in "tropical patterns". This "trojan" is a data carrier codifying knowledges and symbols of resilience embedded in medicinal plants, gestures and social patterns.

Floating between two gigantic speakers, we find E L I E C E R S A L A Z A R 's "*Mike Char lee el discurso sobre el colonialismo de Aimé Césaire*" (Mike Char reads Aimé Césaire's discourse on colonialism). Exploring sound systems as discursive platforms present in Caribbean Picó culture, this work examines the diversity in containers of knowledges and the embodiment of them by translating philosophical reflections into pop cultural sonic and visual languages. Everybody knows that the real party isn't inside or at the core but actually around, in the surroundings.

Between spaces, a ring of tilted screens on the floor form an atoll. J U L I A N A D O S S A N T O S ' *Sambiência* explores body grammar through the encoding of a state of mind in movement. In order to watch this 5 channel video installation one should move in turns repeating as a mantra.

Taking as a departure point the Brazilian Portuguese word rede which means both network and hammock, a set of hammocks are tied to each other in front of the library. Thinking of a net as a hammock might help us envision, design and render our networks with other logics and balances. A M A G I C A L H A C K E R I S M response to the library is a Xerox copy machine – for collective editing and experimental publishing practices, common in many places, for example in the Philippines. The T E M P O R A R Y U N R E L E A R N I N G A C A D E M Y will activate this space in a workshop in October.

After a swing in the library, move over to the Photo-Automat. Standing in the space so far as an artwork-producing installation by Akinbode Akinbiyi, this is another platform reincarnating in a new life. As a host for A A R A T I A K K A P E D D I , the photo booth presents *I knew that if I walked in your footsteps, it would become a ritual*, a media installation composed of a program running on a local server, a video and a collection of pictures. Aarati has trained an AI using a photo album of her own family as a dataset, instead of public images. Visitors have the possibility to upload their own pictures to be paired with another from the archive and contribute to a dataset of extended relatives. The program is not connected to the internet and all images will be deleted after the exhibition.

Lying on the floor, A R U M A's *e-llapa* is presented as an instrument in a broader sense. Visitors are encouraged to touch the textile as it contains conductive yarn and copper that makes the gesture of touching a vibe. Here, the endemic and the emerging find each other in a space where technologies can be informed by the logics of situated knowledges and their performances.

At a pillar, yellow umbrellas from Hong Kong mushroom and grow throughout the exhibition time. J U N G H S U & N A T A L I A R I V E R A's *bi0film.net* are repurposed umbrellas that have been turned around to be used as parabolic antennas or repeaters, and are umbrella hosts of our research N E T T I N G G R O U P : an inter-tropical net of practitioners for the collective envisioning and spelling of worlds.

From the ceiling hangs C I A N D A Y R I T & M A R K S A N C H E Z ' *Agrev Algorithm*, a textile cartography and timeline around contested grounds in the Philippines. The textures in the fabric contain a collection of resources in patterns and QR codes.

Behind the shadows of these agrarian struggles we find A B E L R O D R I G U E Z ' *Guacury* and *Bosque Vega*. Growing up in the Muinane community in Colombia, Abel's drawings are examples of cartographies and botanical illustrations that aren't rooted in isolation but in relationality and interdependence, and as such make us think of epistemological diversity.

A round dark booth might pull visitors into the space. L O S C A R P I N T E R O S ' *Conga Irreversible* is placed in a vortex of two semi circles while showing a mirrored projection of a comparsa in reverse.

At the stairway wall, copious amounts of pineapples are wired with mini computers, sensors, and screens. G A B R I E L L A T O R R E S - F E R R E R's *(Untitled) Piñas, coladas.* is an installation drawing parallels between exploitation and concentration around tropical fruits, such as plantains, coconuts and pineapples, and crypto mining technologies.

Transitioning from the ground floor to the underground, visitors get a sense of M E R V E S P I N A's practice that could be described as "ephemeral archiving". His contributions are two works – one using sound and one using scent. From the walls we hear sounds of birds: forest calls and non-lexical vocables, made by humans and used in daily forest life. *Sa Bawat Ngalan, Kagubatan (For every Name, a Forest)* is a project that investigates the sonic traces embedded in the language and grammar of a displaced Indigenous community at the Pantaron Mountain Range in the Philippines. Entering the underground level, visitors are welcomed by the scent of mangroves. *Maynila Redolensya (To Remember is to Resist)* sensibilises to the plant that probably gave the name to the city of Manila, while now it is not there anymore, as mangroves have been removed from their LAN(SCAPES) to make space for "development" projects.

The underground is a space with shades and tonalities, where one of the pieces to first be seen (or perceived) is *59.59* by C O R I N N E D E S A N J O S É . This piece revolves around silence – with 118 radios which are suspended as an exploding swarm, tuning their frequencies to the sound of crickets, stretching the shades of the constructs of silence in environments.

To your left, V E R N E L L E A. A. N O E L's *Carnival AI* contributes with tonalities creating space through projections made into layers of transparent textiles. These visuals are latent walks trained by carnival imagery from the Caribbean.

Turning clockwise, we find S H E I L A N A K I T E N D E 's *ABAANA Ba KINTU*. As generative installation, the pieces made of barkcloths (lubugo) play with light and shadows stretching spatial dimensions.

At the end of the space, S A H E J R A H A L 's *finalforest.exe*, spells worlds that listen to others. This generative piece listens to others in the space and reacts to them making it interdependent to their surroundings.

In the fridge room, we have prepared a kibanda – a social film screening room as they are activated throughout neighborhoods in East Africa. Films aren't dubbed or subtitled, someone known as a Video Joker is narrating over what is seen on the screen, generating sub_versions of the films. W A K A L I G A U G A N D A is a collective known for their low budget action film movies and they have shared with us four versions of their *Isaak Ninja* trailer. Besides the original version, we have VJs in Luganda, Luo and English. Visitors are invited to VJ more versions using a Videoke machine from the Philippines.

Opposite the kibanda, a three screen gaming setup is connected to a Minecraft server. We have invited C L U B M A T R Y O S H K A & S I N D I C A T O V I R T U A L D E M O D S to develop a piece together. Sindicato Virtual de Mods is a collective modifying video games such as Grand Theft Auto so they look and feel more "Colombian". As a result, transport devices, dynamics and logics respond to the local contexts of Latin American gamers. They organize virtual demonstrations and paint virtual political graffiti whenever there is a national protest. Club Matryoshka is a collective in the Philippines that has made a name for throwing virtual parties on Minecraft servers. For *Guaracha Budots*, Colombian and Filipino world builders have come together for the collective crafting of a virtual Minecraft world for demonstrations and raving. The world is being built during the exhibition time and culminates with a virtual rave on 28.10.22.

FLOORPLAN
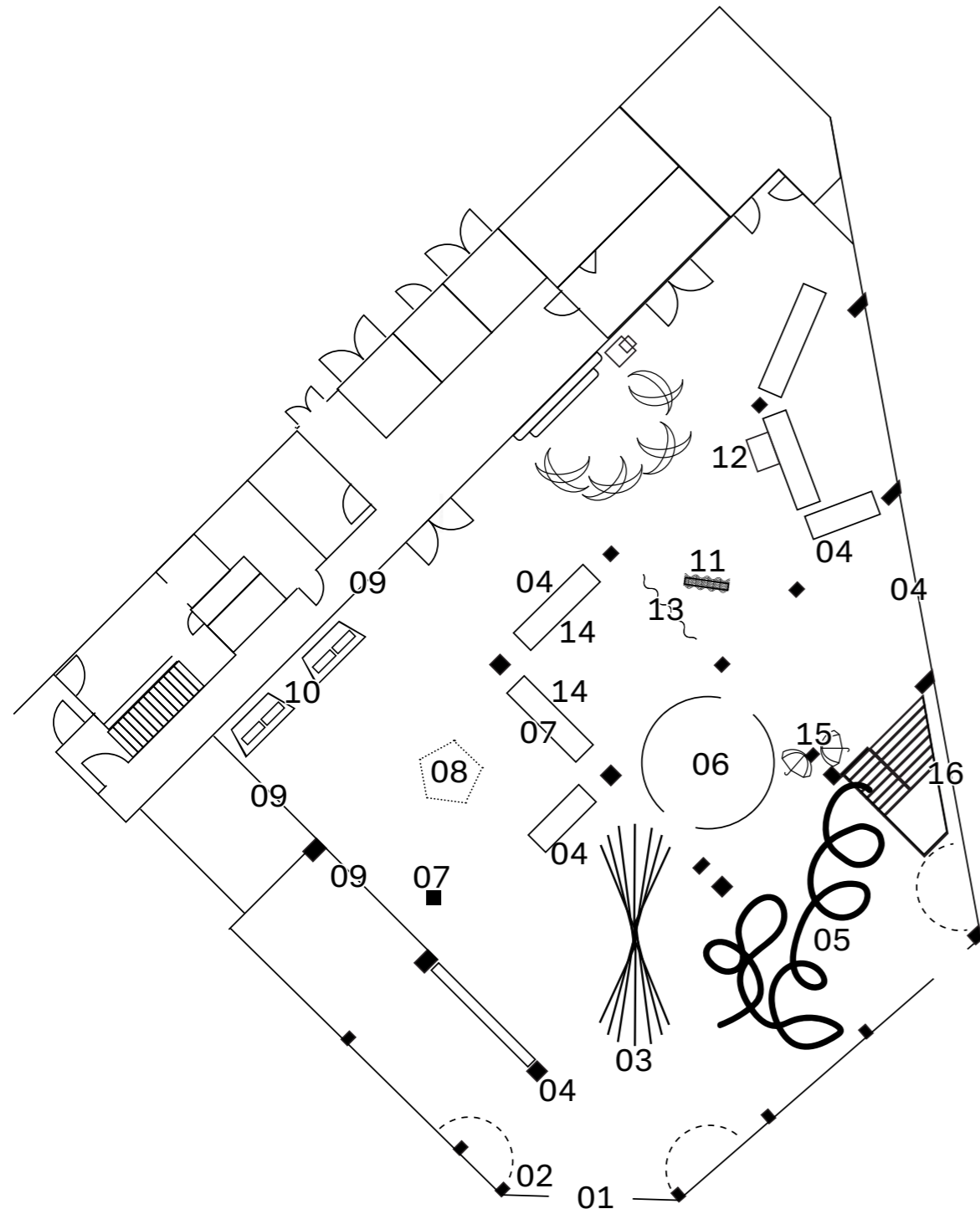
01 CEM SONEL
Imperfect Symmetry
LED Intervention, 2022

02 ERICK BELTRÁN
Superposition
Discursive / Sound composition and cumbia artworks, 2021

03 TANIA CANDIANI
Subaviático
Installation, fallen branches, speakers, generative composition of migratory bird sounds and underwater, 2022

04 SHAILESH BR
Prayer Machine
Kinetic sculpture, wood, copper, brass, motors, turmeric, milk, animal hair, lamp, bell, variable dimensions, 2022

05 THERESAH ANKOMAH
Untitled
Installation, dyed kenaf onion baskets, 2021

Invasion
Installation, dyed kenaf onion basket, 2016

06 LOS CARPINTEROS
Conga Irreversible
Video of the Performance Conga Irreversible at the IX Havana Biennial. Havana, Cuba, 11:53 mins, 2012

07 NOLAN OSWALD DENNIS
un voile inflation model
Installation, compounded PET globe model, synthetic stone finish, black primer and cowry shell veil,
54,2 x 20,8 x 20,8 cm, 2021

further notes 4 a planet (wilfully)
Flow diagram on wall with chalk and riso prints, 60 × 43 cm, 2022

08 JULIANA DOS SANTOS
Sambiência
Installation, 5 channel video, 1:36 mins, 2016

09 JOIRI MINAYA
The Cloaking Series
"Tropical patterns" and wallpaper, 2017–2022

10 ELIÉCER SALAZAR
"Mike Char lee el discurso sobre el colonialismo de Aimé Césaire mientras un par de Bboys hacen el famoso giro decolonial"
Painting, acrylic on canvas, 80 x 80 cm, 2021

Vientos del sur
Soundscape, 18 mins, lacas by Monosóniko Champetuo, 2022

11 ARUMA
e-llapa
Installation, traditional andean weave, various hand spun fibers, copper rods, one hundred meters of conductive thread, speakers, electronics and microcontroller, 150 cm x 35 cm, 2022

12 AARATI AKKAPEDDI
I knew that if I walked in your footsteps, it would become a ritual.
Mixed media installation, code, video, riso prints, variable dimensions, 2022

13 CIAN DAYRIT & MARK SANCHEZ
Agrev Algorithm
Tapestry, QR code link to google drive archive compiling materials regarding agrarian question in the Philippines, 2022

14 ABEL RODRÍGUEZ
Guacury
Painting, acrylic on paper, 40 x 50 cm, 2018

Bosque Vega
Painting, mixed media on cotton paper, 50 x 70 cm, 2019

15 JUNG HSU & NATALIA RIVERA
Bi0film.net: Resist like bacteria
Installation, dome shape umbrella, metal mesh, Raspberry Pi, yellow fabric mesh, each umbrella: 1 sqm, 2021

16 GABRIELLA TORRES-FERRER
(Untitled) Piñas, coladas.
Installation, pineapples, live cryptocurrency displays, variable dimensions, 2022
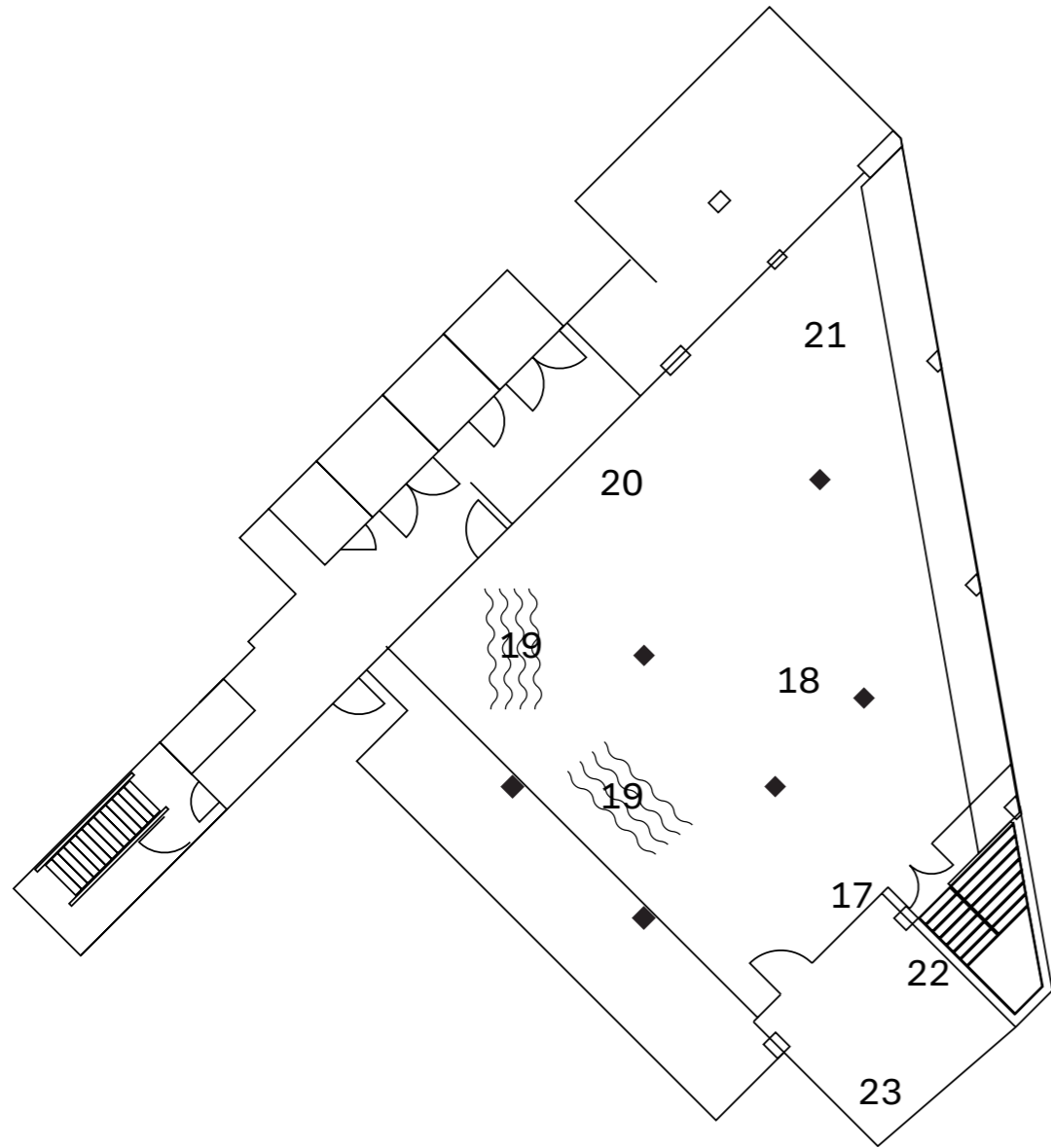
17 M E R V E S P I N A
Maynila Redolensya (To Remember is to Resist)
Scent composition, essential oil and hydrosol from plants
thought to be Manila (Scyphiphora hydrophyllacea and
Eichhornia crassipes), 2015, 2022
In collaboration with Anneth S. Rigon

Sa Bawat Ngalan, Kagubatan (For Every Name, a Forest)
Multichannel sound installation with human voices from
(Pantaron range elders and their children), multichannel
sound installation, in collaboration with Kulagu Tu Buvongan,
2021–2022

18 C O R I N N E D E S A N J O S E
59.59
Installation, 118 transistor radios, 2 FM Radio Transmitters,
2022

19 V E R N E L L E A . A . N O E L
Carnival AI
Video animation of StyleGAN generated designs,
1:59 and 1:15 mins, 2021

20 S H E I L A N A K I T E N D E
ABAANA Ba KINTU
Sculptural installation, barkcloth, 2022

21 S A H E J R A H A L
finalforest.exe
AI Simulation, 2021

22 W A K A L I G A U G A N D A
Isaak Ninja
Video trailer and multilingual VJ's at a Videoke machine,
2021, 2022

**22 S I N D I C A T O V I R T U A L D E M O D S &
C L U B M A T R Y O S H K A**
Guaracha Budots
Minecraft world, 2022

WORKS & BIOS

01 C E M S O N E L
Imperfect Symmetry
LED intervention, 2022

Cem Sonel's LED installation titled *Imperfect Symmetry* is facing the street in front of the S A V V Y space with coloured patterns programmed to dance with and against one another. His work is calling for the acknowledgement of the tyranny of binary systems in traditional coding methods and languages. In the context of Turkey, public spaces are not to be freely used, things are not openly communicated. By hacking LED signs on streets and mosques, Sonel is re-claiming and re-appropriating public spaces in the name of the people who are using and inhabiting these spaces.

C E M S O N E L , born in Ankara, is a multidisciplinary artist and designer. Guerilla street hacker. Semi-digital mediator. Mathematical observer. He is inspired by the street where he spent most of his life. He mostly prefers the street as a production area. Sonel completed his undergraduate education at Hacettepe University, Faculty of Fine Arts, Graphic Design Department with an honorary degree. In 2009, he succeeded in bringing to life his childhood interest in street art, by co-founding the street art collective (KÜF Project). In 2014, he was accepted to the Sculpture Master's Program at Hacettepe University Fine Arts Institute. Between 2008 and 2013, he worked as a graphic designer and art director for design agencies. In 2013, he decided to turn his interior design hobby into a profession and designed many spaces. He organized workshops on street art, directed sessions, and took part in group exhibitions. Moving his workshop to Izmir-Darağaç in 2017, he continued to work both individually and with the neighborhood art collective. Since 2020, he has been continuing his art and design productions in his workshop in Ankara.

02 E R I C K B E L T R Á N
Superposition
Discursive / Sound composition and cumbia artworks, 2021

Superposition uses sound and graphical drawings to see the body move through ripples and rhythms as a way of reflecting on different forms of being and coming together, beyond the conventional understanding of the individual. Erick deconstructs music from the Cumbia genre – a transversal rhythm in Latin America – by bringing together ideas of proprioception (the body's ability to perceive its own position in space), quantum physics, psychopomp (spirits that escort souls to the afterlife), and collective psyche. Different types of knowledge and velocities are central to this narrative, including our perception of frequency, harmonics, bodily knowledge and dream states. For M A G I C A L H A C K E R I S M , *Superposition*'s sound compositions are to be encountered traveling from one end of the city to the other, in multiple directions, all at the same time via the U-Bahn transportation service in Berlin, carried by fellow passengers with mobile speakers – a pervasive practice by street artists and vendors in public transportation. At the S A V V Y space, an open bare-bones billboard faces the window to the traffic light, resembling a bus stop. The double-sided visual surface contains the cumbia artworks that compose each episode of *Superposition*.

E R I C K B E L T R Á N , born in Mexico City, lives and works in Barcelona, Spain. Erick analyses and reflects on the mechanisms of thought systems, specifically the relationship of power that exists between the editing process and ways of constructing knowledge. Working with diverse media, such as publication, lecture-performance and installation, Beltrán experiments with the link between public art and diverse graphic languages, investigating the museum, library and the archive as forms of knowledge. Recent exhibitions include Volt, Norway (2019); La Tallera, Mexico (2018); Espacio Odeón, Colombia (2018); and Cuenca Bienal, Ecuador (2018).

03 T A N I A C A N D I A N I
Subaviático
Installation, fallen branches, speakers, generative composition of migratory bird sounds and underwater, 2022

What happens below influences what is above and vice versa. This piece consists of a system of branches that intertwine horizontally, as if they were exposed roots of a floating tree. Branches and roots come together woven by the sounds of multiple environments – underwater sounds captured in the rivers and water bodies of Berlin, and the songs of migratory aquatic birds – conversing in a generative sound composition. Over 800 species of birds rely on the aquatic environment. Birds are highly sensitive to the tone and rhythm of sound, so they can more easily discern sounds even in a noisy environment. Sound provides birds with information for individual recognition.

Underwater hearing abilities of water birds might help us broaden our understanding of being situated within an environment and a surrounding world (an Umwelt). Aquatic birds are potentially impacted by underwater sound sources.

In *Subaviático*, there is no above and below – bird songs and the pulsing murmurs of the rivers converge in a common flow.

Generative sound composition: Leslie García
Underwater sound recordings: Gustavo Méndez López

T A N I A C A N D I A N I , born and based in Mexico City, has worked in various media and practices, maintaining her interest in the complex intersection between phonetics, graphics, linguistics, the symbolic and the technological. She has employed different narratives of association, rearranging, remixing and playing with correspondences between technology, knowledge and thought. Thus, she uses the idea of organization and reorganization as discourse and critical thinking and empirical research as material for production. The translation between diverse systems of representation is key in the materialization of her works. She creates interdisciplinary working groups in various fields, consolidating intersections between art, design, literature, music, architecture, and science, with an emphasis on the recovery of early technologies and their history in the production of knowledge. Her projects are related to crafts, work, tradition, sound, synesthesia, rhythm and translation.

04 S H A I L E S H B R
Prayer Machine
Kinetic sculpture, wood, copper, brass, motors, turmeric, milk, animal hair, lamp, bell, variable dimensions, 2022

"You have the right to perform your actions, but you are not entitled to the fruit of the action." Taking reference from the above quote from Geeta, the holy text, Prayer Machine attempts to highlight the machine-like nature of human beings and investigates the ethics followed to access and run a temple.

Four of Shailesh BR's prayer machines are spread throughout the exhibition space along with drawings that serve as blueprints for the creation of the machines. The different symbols and meanings that each drawing carries, highlight the most crucial elements in the machines. They are the most important components for imagining the machines without necessarily having to see them. The drawings also serve a very practical function in Shailesh BR's artistic practice: the sketches of the machines help him to raise money for their realization.

S H A I L E S H B R , born in India, has received his BFA in painting (2013) from CAVA, Mysore and PG Diploma in Painting (2015) from the Faculty of Fine Arts, MSU, Baroda. His practice is grounded on the nature of processes – of philosophical thought, art and rituals as and through a material vocabulary of the everyday that allows for re-imagining the purpose and function of everyday objects around him. Shailesh's practice is supported and recognized at various national and international platforms such as *Language is Migrant*, Colomboscope, Sri Lanka and Abu Dhabi Edition in 2022; 17th Sovereign Asian Art Prize Exhibition, Hong Kong in 2021; *Vector of Oppression* BIVAF (Busan International Video Art Festival) South Korea in 2020; *Big Biennale*, Geneva in 2019. In 2015, Shailesh received the prestigious Emerging Artist Award by FICA and traveled to Basel for an art residency at Atelier Mondial/Pro Helvetia in 2016 and to the Embassy of Foreign Artist Residency in Geneva in 2019. Shailesh has shown his works (*The Last Brahmin*, solo exhibition) at the Villa Arson in Nice in 2020. Shailesh currently practices at his studio in Delhi-NCR, India.

05 T H E R E S A H A N K O M A H
Untitled
Installation, dyed kenaf onion baskets, 2021

Like a climbing plant growing and making its way through the S A V V Y space until finally occupying it, Theresah Ankomah's sculptural installation *Untitled* (2021) a basketchain made of dyed and undyed kenaf onion baskets, invites us to contemplate and engage with the material and immaterial intricacies of networks as well as of the woven environments created through them.

Made through both individual and collective processes of repurposing, dismantling, dying, weaving and rejoining parts, the interconnected baskets build together a set of carriers and holders that provoke us to think and imagine other forms and compositions for networks as embodiments and hosts for social structures. On the other hand, by looking at the materiality of the baskets, the natural fibers from which they are made and the cycle they follow when decaying and returning to the earth, the interconnected kenaf basket invites us also to reflect on cycles of transformation, renewal, fall and growth – and through that on the „life of" networks, their entanglements, accumulations, decay, uprising, and so on.

Ankomah's work is rooted in the West African traditions of basket-making for which the coming together of a community is at the core. At the time where the fragments of the work are being created, networks as well are being made and preserved. With the introduction and widespread use of plastic baskets and other cheaper goods that have come to replace kenaf baskets, the networks of people are at risk of being replaced. By returning to this traditional practice and

transforming it into her sculptural works Ankomah reconnects and revives the communal practice of basket-making within her practice while commenting on socio-economic issues on consumerism, fast/slow production in the capitalist society.

Distributed throughout the space are individual baskets invading the space and showing up in uncommon places in the exhibition and sometimes „parasitizing" the lighting of other works or obstructing the way for walking. These baskets are part of Ankomah's work INVASION with which Ankomah thinks about the consistent human behavior of invading and forcing power over other living creatures. It poses the question about our understandings of coexistence, dependency and interdependency.

T H E R E S A H   A N K O M A H is a multifaceted contemporary Ghanaian artist, who lives and works in Accra, Ghana. Her artistic expressions manifest in the form of performative installations, sculpture, painting, weaving, fashion, and printmaking. Recently, she has been interested in exploring woven baskets, strings, jute rope, used clothes and royal palm leaves at all levels and scales of weaving while at the same time examining the hidden stories associated with the making of these objects. Theresah was the recipient of the 2021 second runner up prize of the Inaugural Yaa Asantewaa Art Prize in Africa by Gallery 1957 and also the recipient of the 2017 first runner up prize of the prestigious Kuenyehia Art Prize for Contemporary Art in Ghana. Her work has been included in publications and exhibitions such as *Where I Come From*, Memphis In May International Festival, Urevbu Contemporary Gallery, Memphis, USA (2022); *That Those Beings Be Not Being* (2022) Berlin, Germany; the MasterCard Foundation's Art Book on *Hope, Energy and Ingenuity: Voices of African Youth* (2018), among others.

06 L O S   C A R P I N T E R O S   (D A G O B E R T O R O D R Í G U E Z   S Á N C H E Z   A N D   M A R C O A N T O N I O   C A S T I L L O   V A L D E S)
Conga Irreversible
Video of the Performance Conga Irreversible at the IX Havana Biennial. Havana, Cuba, 11:53 mins, 2012

Whirling like a tropical hurricane in the Caribbean in this installation the video of the performance *Conga Irreversible*, conceived by the Cuban artist collective Los Carpinteros, drags us into an endless loop of movements in opposite directions, where the logics of time and space are constantly challenged.

By recurring to irony and the tradition of the carnivals and Cuban comparsas, in this work, Los Carpinteros comment on the social and political situation of the island, where change is almost inconceivable. When watching the performance, one could just pose a very simple question: how is the Conga irreversible, when

indeed it is proven it can be danced in reverse? This work invites us to re-think the validity of the status-quo and the conceptions of time that are neither linear nor static.

Comparsas in Carnivals have historically been a space for the expression, celebration and liberation of marginalized communities in the public space. In this work, Los Carpinteros make use of that character and reinforce it with the elegance of irony both in the content and the aesthetics of the dance. The conga dancers moving in reverse in one of the most important avenues in la Habana, wearing black and white dresses make us ask ourselves for a moment: is it a parade? A funeral? A funeral in the form of a parade or comparsa? Are they celebrating or mourning?

L O S   C A R P I N T E R O S is a Cuban artist collective founded in Havana in 1992 by Marco Antonio Castillo Valdes, Dagoberto Rodriguez Sanchez, and Alexandre Arrechea (who left the group in 2003). The group merges architecture, design, and sculpture in unexpected and often humorous ways. They create installations and drawings which negotiate the space between the functional and the nonfunctional. Los Carpinteros' work is collected by major museums in the United States, Europe and Abya Yala/Latin America, including the Museum of Modern Art, NYC; and the Guggenheim Museum, NYC.

07 N O L A N   O S W A L D   D E N N I S
un voile inflation model
Installation, compounded PET globe model, synthetic stone finish, black primer and cowry shell veil, 54,2 x 20,8 x 20,8 cm, 2021

further notes 4 a planet (wilfully)
Flow diagram on wall with chalk and riso prints, 60 × 43 cm, 2022

Since the conception of the globe, a single world view was positioned through universalism and globalism. Moving through system-specific, rather site-specific responses, Nolan Oswald Dennis' practice is committed to the sub_versioning of worlds towards pluriversal understandings of the planet. In the series encompassing *un voile inflation model*, the terrestrial globe is taken as a starting point to perform a series of simple transformations: doubling, halving, substitutions. These prepared globes become instruments for considering other planetary possibilities. Nolan notes: "Within this burning planet has always existed another world, and the struggle to realize it… The logic of colonial cosmology insists on the universality of the Western world: a planet rendered as private property, as social violence, as deliberate crisis." With *further notes 4 a planet (wilfully)*, Nolan presents at S A V V Y its fourth permutation. This is a flow diagram mapping a multiplicity of worlds and their interrelations. Occupying

the same space and time as the colonial / global planet, other worlds exist by themselves and in relation to each other. The current in-trend idea of multiverses might help re-position our understanding of the planet, with the difference that the renderings aren't only virtual. Multiple worlds co-exist in tangible and intangible worlds and are interdependent to each other.

N O L A N   O S W A L D   D E N N I S , born in Zambia, is an interdisciplinary artist whose practice explores what he calls "a black consciousness of space": the material and metaphysical conditions of decolonization. He holds a Bachelor's degree in architecture from the University of the Witwatersrand (Wits) and a Masters of Science in Art, Culture and Technology for the Massachusetts Institute of Technology (MIT). His work questions the politics of space (and time) through a system-specific, rather than site-specific approach and is concerned with the hidden structures that pre-determine the limits of our social and political imagination. Through a language of diagrams, drawings and models he explores a hidden landscape of systematic and structural conditions that organize our political sub-terrain. This sub-space is framed by systems which transverse multiple realms (technical, spiritual, economic, psychological, etc) and therefore Dennis' work can be seen as an attempt to stitch these, sometimes opposed, sometimes complimentary, systems together. Dennis' is the 2016 winner of the FNB Arts Prize, and has exhibited in various solo and group shows, including the 9th Berlin Biennale (2016), the Young Congo Biennale (2019), Museu d'Art Contemporani de Barcelona (MACBA), Architekturmuseum der TU München, among others. He is participating in upcoming exhibitions at Palais de Tokyo (Paris), Le Lieu Unique (Nantes), and the Goodman Gallery, and is a 2020 artist in residence at NTUCCA (Singapore).

08 J U L I A N A   D O S   S A N T O S
Sambiência
Installation, 5 channel video, 1:36 mins, 2016

In this five channel installation of *Sambiência*, Juliana dos Santos invites us to follow and join the act of sambar as a form of knowledge production with and through the body. This embodied knowledge is expressed in the grammar designed by the feet that follows the force and energy of life, ancestry and memory.

The artist writes: The act of sambar is knowledge. Everything is repeated in the disposition of the feet that walk with the pulse of life. It is the most ancestral manifestation, a legacy.

Sambiência is a term that I have used to think about the different forms of responses that the black body has wisely developed through diasporic processes in order to elaborate processes of racism and its complexities.

Sambar is black. Although many still want to paint the samba white. But sambar is the science of resistance. It's a revolutionary act. Sambar precedes samba – only few can understand this. The feet organize themselves in time and space, the whole body follows organizing itself in a game, a Capoeira game. A Capoeira mandinga will deceive the rhythm and challenge the cadence of the sound.

In a visit to the festival of the Irmandade da Boa Morte (Order of Our Lady of the Good Death) in the city of Cachoeira in the recôncavo region of Bahia, in 2016, I found a man sambando in front of the house of this great organization of women who have been organized in this religious order for about three centuries. He sambaded incessantly as if he were marching to nowhere. But the patterns drawn by his feet on the ground carried him far. How much memory, ancestry and vital force did he carry in each foot?

This short video reflects the desire for the encounter of my samba with him. The possibility of scratching with my feet on the ground, the path of the invisible.

J U L I A N A   D O S   S A N T O S is a visual artist, master in art/education and doctoral candidate in Arts at the Institute of Arts of the Paulista State University UNESP born in São Paulo, Brazil. She is a member of the musical group Afoxé Ile Amo Dada religious songs of African matrix, has performed as a dancer in the Balé Folclórico de São Paulo and has been conducting research and traveling with interest in investigating the Afro-diasporic legacy in the Americas. Her research is at the intersection of art, history, and education, with an interest in how black artists have engaged in practices to deal with the limits of representation and possibilities of abstraction. She has been investigating the color blue of the flower Clitória Ternátea and the challenges of thinking time, ephemerality having color as a sensitive experience in the process of expanding the senses. Juliana has held group exhibitions with works in different media, such as installation, video, painting, performance, photography and multimedia.

09 J O I R I   M I N A Y A
The Cloaking Series
"Tropical patterns" and wallpaper, 2017–2022

Using tropical patterns as a critical medium, Joiri Minaya was interested in connecting the commodification of the "tropical" flora and the legacy of colonization, evidencing how deceptively innocuous mass produced "tropical" prints flatten Caribbean identities and erase specific histories of colonialism. Castor plant, the main plant in the Columbus pattern, is a plant brought to the Americas by enslaved people, who had the knowledge of how to process the plant for many medical applications in spite of its toxicity

– castor has high amounts of ricin, a potent toxin, all over the plant – successfully distilling non-toxic parts and using them for healing. The other plants on that design are yaupon holly, used by several Indigenous communities (including the ones in South Florida) for purging rituals, and rompe saraguey, used widely in Yoruba-derived religions for cleansing, and depojos (dispossession, riddance of unwanted energy).

For the patterns in The Cloaking series, the artist researched plants used in Indigenous American, Black and Afro-Caribbean traditions as metaphors of resistance, plants with a poison healing or poison-defense duality, and traditions of purging, cleansing, casting evil spirits away or protection. She was interested in material uses of chemicals present in the plants, as well as spiritual beliefs in relation to plants. The design for the Ponce statue is based on the manchineel tree – holder of the Guiness World Record for the "most dangerous poisonous tree." The Calusa (one of the Indigenous communities in Florida) used this tree to poison the arrow that killed the colonizer Juan Ponce de León. They resisted colonization in their territory for 200 years, forcing the Spanish to settle in other areas of Florida. This design also features coontie leaves, which is a palm-like leaf plant that has a root used by Indigenous people to make bread (it is similar to cassava in the Caribbean). It was one of their main crops, thus important sustenance.

With her most recent intervention of the series, Joiri Minaya highlights both global and specific stories of resistance to the colonial and imperial systems symbolized by the figures of Christopher Colombus and Vasco da Gama. She painted sábila (aloe) and espada de San Jorge / Iansa (sansevieria) for a pattern inspired by spiritual practices and ethnobotanical traditions in the Americas with plants brought from the African continent. For an additional motif, the artist used castor plant leaves and mtama (millet / sorghum) for a pattern inspired by the Maji Maji Rebellion in Tanzania (then German East Africa) in 1905.

Joiri's patterns are trojan data carriers with multiple layers of meaning disguised in so-called tropical patterns. The codified meaning would be visible to some and would be rendered invisible to some others.

J O I R I M I N A Y A , born in New York and raised in the Dominican Republic, is a Dominican-American multi-disciplinary artist whose work investigates the body within constructions of gender, identity, social space and landscape, complicating hierarchies through hybridity, challenging otherness and, most recently, thinking through opacity. Minaya graduated from the Escuela Nacional de Artes Visuales in Santo Domingo in 2009, the Altos de Chavón School of Design in 2011 and Parsons the New School for Design in 2013. She has been a participant of residencies like Skowhegan School of Painting and Sculpture, Guttenberg Arts,

Smack Mellon and Bronx ArtSpace, and programs like Bronx Museum's AIM Program and the NYFA Mentoring Program for Immigrant Artists. Minaya has exhibited internationally, mostly across the Dominican Republic, the Caribbean and the U.S. Her work is in the collection of the Museo de Arte Moderno in Santo Domingo and the Centro León Jiménes in Santiago, Dominican Republic.

10 E L I É C E R S A L A Z A R

"Mike Char lee el discurso sobre el colonialismo de Aimé Césaire mientras un par de Bboys hacen el famoso giro decolonial"
Painting, acrylic on canvas, 80 x 80 cm, 2021

Through the means of appropriation of style and images, in his painting whose title in English translates to *"Mike Char reads Aimé Césaire's speech on colonialism while a couple of Bboys do the famous decolonial twist"*, Salazar creates a pictorial universe where the popular aesthetics of the Colombian Caribbean Soundsystem also known as *picó*, the dancing style of Breakdance and Caribbean Philosophy dialogue. Thus, while the announcer and animator Mike Char reads and amplifies in a picó the discourse on colonialism by Aimeé Cesaire, philosophical concepts such as the *decolonial turn* become a dance step for the Breakdance. Histories, music and philosophy are embodied and performed. And the technological system of the picó is highlighted in this piece, as a discursive and philosophical device used to re-trace and tell stories of resistance and liberation of the peoples of the Caribbean.

Vientos del sur
Soundscape, 18 mins, lacas by Monosóniko Champetuo, 2022

The artist's personal experience of listening to a soundsystem from a remote room in a peripheral neighborhood of the Colombian Caribbean is the starting point of the sound piece *Vientos del sur* (Winds from the South). A variety of sonorities ranging from the low frequencies of Afro-Caribbean music, the sound of the wind, everyday sounds of rural and urban life, sound systems with the locution of Caribbean anti-colonial philosophical texts by Manuel Zapata Olivella, Aimé Césaire and Frantz Fanon, are the components of this soundscape that invites the listener to ask: how strong can the wind blow and make the sound travel to unexpected places? To what extent is sound a vehicle that empowers and replicates the capacity for escape and liberation of the peoples of the Colombian Caribbean?

In October, the speakers used in this installation will be aesthetically and musically activated by Berlin-based soundsystem collectives called: *El Picó que se repite: The Self-repeating Picó*. The soundsystem as a platform. Please visit magicalhackerism.savvy-contemporary.com for an updated program.

E L I É C E R S A L A Z A R is a visual artist graduated from the University of Atlantico (Colombia). He holds a Masters degree in Technology and Electronic Arts Aesthetics from University Nacional Tres de Febrero (Argentina), and a Masters degree in Mixed Media Artistic Language from University Nacional of Art (Argentina). He has worked as director of the media production team at Teatro Nacional Cervantes in Buenos Aires. His work revolves around the creation of images and sounds that reflect on the relation between omitted and widely recognized elements and references in the Caribbean and Latin American cultures and societies. In his practice, he navigates throughout different techniques and mixed media languages such as painting, sound art, drawing and interactive art. Salazar has participated in diverse cultural events and different exhibitions, both collectively and individually, in Colombia, Germany and Argentina. He lives and works in Monteria, Colombia.

11 A R U M A
e-Illapa
Installation, traditional andean weave, various hand spun fibers, copper rods, one hundred meters of conductive thread, speakers, electronics and microcontroller, 150 cm x 35 cm, 2022

Illapa is the Andean deity of thunder, lighting and rain. An electrical force often represented with snakes. In her work *e-Illapa*, aruma evokes Illapa's energy by merging both the millenia-old technology of Andean weaving with tools commonly used in emerging technologies, enabling this energy to manifest through vibration and sound. The result is a textile interface woven with various hand-spun sheep and alpaca fibers as well as conductive materials, such as copper wires, electronic circuits, a microcontroller and speakers, as an artifact for sound experimentation that can be reprogrammed.

As a textile weaver and new media artist, aruma's research-based work explores the infinite possibilities in which energy circulates and can be experienced through Andean textiles. In her practice, textiles are thought and conceived to be performed, to be engaged with beyond the traditional uses attached to them in daily life or the art world. Situated in a region known for its textile histories – such as the khipus knot systems, often recognized as one of the first computational systems –, aruma's practice pushes and stretches the possibilities of this ancient technology and proposes other sensorial ways to engage with it. As the Mayans used to look down to the water to read the stars, visitors are encouraged to tap into *e-Illapa*'s energy by directing their bodies to the piece, sitting down and engaging with it by going with their fingers through the surface and touching the sound interface in the form of a snake.

Sandra De Berduccy, known as A R U M A , is a new media artist, weaver, researcher and specialist in Andean textile techniques from Bolivia. For nearly two decades she has been studying and practicing pre-Hispanic weaving techniques and specialized in back-strap looms using complex and ancient weaving techniques such as those found in Paracas, Chimu and Chancay cultures. In her research-based practice, Andean ancient technology is translated into new media art practice where textile is understood as a technology, carrier of energy, and the loom, as a portable thinking machine. While she works with simple and rudimentary tools like sticks, llama bones, hand-spun animal fiber and natural dyes, she incorporates unusual materials for the traditional Andean weave, such as optical fiber, conductive thread, copper as sensors. In the hidden structure of these weaves, aruma includes electronics circuits, microcontrollers, movement or color sensors, digital LEDs, code and more. All those practices merge with each other, resulting in works that give continuity to the ancient textile tradition of which she considers herself to be part.

12 A A R A T I A K K A P E D D I
I knew that if I walked in your footsteps, it would become a ritual
Mixed media installation, code, video, riso prints, variable dimensions, 2022

Aarati Akkapeddi's installation consists of two parts: The video work *I knew that if I walked in your footsteps, it would become a ritual*, as well as a participatory database building process. For the video, family members were asked to speak about specific family photographs. Using footage from these interviews, images generated from the machine learning model are being animated. In this process, the facial expressions mimic the original expressions of the family member, and the audio we hear is their original voice. Surrounding the video are prints of the generated images mixed with actual family photographs. For this work, the artist developed a machine learning model based on their own family photographs which is able to create images that combine and emulate characteristics of the photos. The model is remixing and approximating as a metaphor for personal and generational memory while, at the same time, reflects on a very crucial question around training AIs: the relevance of datasets. The qualities of datasets will determine the AI's conduct, scope and way of operating. Homogenous datasets result in biased algorithms that are not able to recognize any subject that doesn't remotely fit the common imagery. In this work, Akkapeddi appropriated a top-down AI training process from a personal point of view that might reposition a multiplicity of her/their-stories over a single history.

Extending the installation, visitors are invited to participate in a database building process: everyone is welcome to upload their own family photos into this photo archive from which the same AI continuously creates new images based on the different submitted characteristics. The archive of the uploaded photos and the newly generated photos will be deleted at the end of the exhibition.

A A R A T I A K K A P E D D I is a Telugu-American cross-disciplinary artist, coder and educator based in Lenapehoking (Brooklyn, NY). They often use family and archival photographs as source material, combining code-based and analog techniques (photography and printmaking) to create artworks about intergenerational/collective memory. Their creative work has been supported by institutions such as Ada X, The Interactive Telecommunications program at NYU, ETOPIA Center for Art & Technology, Fotomuseum Winterthur, and LES Printshop. They currently teach creative coding in the Design & Technology department at Parsons and work as a designer/developer for The Experimental Humanities Collaborative Network where they create digital spaces and tools.

13 C I A N D A Y R I T & M A R K S A N C H E Z
Agrev Algorithm
Tapestry, QR code link to google drive archive compiling materials regarding agrarian question in the Philippines, 2022

Fertile grounds exposed to the projection of artificial scarcity are part of the many paradoxes embodied in the tropics. Departing from the Filipino context, Cian Dayrit and Mark Sanchez, together with Henry Caceres, "reverse engineered" *Agrev Algorithm*. A cartography and visual code charting the spatial and temporal natures of agrarian revolution in the Filipino society. In recognizing the semi-feudal conditions within neo-colonial tropical regions, the tapestry highlights the agrarian questions and narratives centered on landlessness against the grand backdrop of national history.

The algorithm is visualized in an anti-feudal tapestry which subverts the material cultures of colonial powers. These objects and traditions of opulence function to monumentalize the accumulation of capital via extraction of resources. In its cartographic format, instances of landlessness and justice are "surveyed" as oppressive policies are plotted together with gestures of resistance.

The sea – historical chapters of (semi)colonial rule; the coast – trade and economic policies which define the use and control of land; plains – the struggles of peasant-led legal democratic mass movement against the neoliberal state policies on land reform, agrarian development and food security; the frontier – the armed agrarian revolution waged in the countryside.

The tapestry is supported by a working archive of literature, images, media files and other content pertaining to the agrarian revolution and its politico-historical and cultural context in the Philippines. Materials are arranged in the logic presented in the tapestry, which in turn presents a map, so far, of revolution. This web-based archive can be accessed through a QR code sewn as a badge within the violent grids of semi-feudal topography. The QR code, a talisman, becomes a portal.

Corroding the verticality power of satellites, concentration and capital, *Agrev Algorithm* infiltrates colonial legacies with revolutionary epistemes, tools and resources when facing contested physical, digital and hybrid grounds.

C I A N D A Y R I T , born in the Philippines, is an interdisciplinary artist whose work investigates notions of power and identity as they are represented and reproduced in monuments, museums, maps and other institutionalized media. Working with textile, installations, archival interventions and community based workshops, Cian's work responds to diverse marginalized communities, encouraging a critical reflection on colonial and privileged perspectives. While informed by the experience of colonialism from the perspective of the Philippines, Cian's work nonetheless defies being tied to a specific position or location. Instead, his work and research cross over geopolitical and supranational bearings.

M A R K S A N C H E Z , born in Manila, the Philippines, deals with accumulation, inventory, and classification. It is through the examination of these practices that he generates representations of systems upon which identities and values are formed. Previous projects include *In a Maintained State of Being a Few Seconds Away from an Inevitable Breakdown* (2016); *Sanity Mapping* for the OK. Video Indonesia Arts Festival (2017); and *From Where Labor Blooms* for the Singapore Biennale (2019). Sanchez finished Bachelor in Studio Arts at The University of the Philippines. He lives and works in Quezon City, Philippines.

14 A B E L R O D R Í G U E Z
Guacury
Painting, acrylic on paper, 40 x 50 cm, 2018

Bosque Vega
Painting, mixed media on cotton paper, 50 x 70 cm, 2019

In visual culture and sciences, botanical illustrations are often praised with affection. In dominant culture, we have learned to appreciate them from an aesthetic aspect, as well as narrowing narratives like the ones inscribed through cabinets of curiosities. These

illustrations usually portray a being as an object isolated from their contexts and surroundings. This projected isolation often neglects the interconnections of beings in their environment and might have potentially contributed to reinforce the idea of the individual: the indivisible. Abel Rodríguez from the Indigenous Muinane community in Colombia, helps us to envision other ways for botanical illustrations and cartographies. Abel's mappings acknowledge the interrelations present in a LAN(SCAPE) and make us think of the implications embedded in dominant containers of knowledge.

A B E L R O D R Í G U E Z , also known as Mogaje Guihu in his Nonuya-Muinane community started to use his Western name in the 1990s. He grew up in the Muinane community near the headwaters of the Cahuinarí River in the Colombian Amazon. His uncle, a sabedor (man of knowledge) taught him the knowledge of plants and he became known as el nombrador de plantas (the namer or speller of plants). In the 1980s, Rodríguez became a guide for scientific researchers studying the tropical forest. In the following decade, the Colombian armed conflict and the exploitation of natural resources displaced Rodríguez and his family. They moved to Bogotá, where he met Carlos Rodríguez from Tropenbos International Colombia; this encounter led to Abel Rodríguez translating his knowledge of plants into drawings to preserve and share his stories. When asked about the definition of art in his language Abel Rodríguez said: "We don't really have that concept, but the closest one I can think of is iimitya – which in muinane language means 'word of power' all paths lead to the same knowledge, which is the beginning of all paths." Rodríguez's work is part of a cultural continuum inseparable from his relations to ancestral Country that exists out of and beyond the colonial time frame.

15 J U N G H S U & N A T A L I A R I V E R A
Bi0film.net: Resist like bacteria
Installation, dome shape umbrella, metal mesh, 3D printed case, Raspberry Pi, yellow fabric mesh, each umbrella: 1 sqm, 2021

By late 2019 and early 2020, border closures and confinement measures abruptly interrupted various protests emerging around the world. This paralysis of widespread demonstrations during the pandemic generated the need to rethink and create alternative forms of civil resistance, while radically transforming our narratives, metaphors and understandings on the living systems and their ways to break through, especially in microorganisms.
Bi0film.net, is an open project, playing with the resilience qualities of bacteria, to build P2P networks in demonstrations. Yung and Natalia reappropriate Hong Kong movement's iconic yellow umbrellas and turn it around to make it a parabolic WiFi antenna. Apart from covering, hiding, and protecting demonstrators, Bi0film.net enhances umbrellas to strengthen P2P

communication. The umbrella can act as an antenna for a mini server, a repeater or a router, increasing the range, while building a nomadic network that accompanies the demonstration in the streets. For M A G I C A L H A C K E R I S M , *Biofilm.net* is an umbrella work hosting our research N E T T I N G G R O U P : an inter-tropical net of practitioners for the collective envisioning and spelling of worlds. The Netting Group interfaces in Futura Trōpica Netroots and is composed by Immy Mali, Czar Kristoff, Neema Githere, Alejo Duque, Sahej Rahal, Morehshin Allahyari.

Project by: Jung Hsu & Natalia Rivera
Co-Creation with: Mutante, Juan Diego Rivera, Manuel Orellana, Carlos Acosta, Margarita González, Daniel Osorio, Ana Isabel Castrillón, Robert Schnüll, Medienhaus/ project
In dialogue with: Juan Manuel Anzola, Lulu Hsieh, Carlos Maldonado, ZKL, I Lun Shih, Shung Fuwei
Based on the tutorial by Andrew Mcneil: The Wifi Umbrella Ultra long range Wifi
New Media Class, UDK Berlin
Prof. Jussi Ängeslevä, Luiz Zanotello
Project connected to the Suratómica Network

J U N G H S U is a Taiwanese researcher and new media artist based in Berlin. She attempts to combine interdisciplinary knowledge with artistic research to create heterogeneous encounters. In her process, she responds to the current social situation with multiple perspectives and uses metaphorical objects to create a speculative scenario. Her recent work has focused on micro-biopolitics and social movements.

N A T A L I A R I V E R A is an emerging Colombian media artist currently exploring the possibilities of digital technologies as inter-living entities and mutual aid media. In the context of indeterminate/queer knowledge creation, their processes are indisciplinary, open, collective, collaborative and communitarian, through the Mutante laboratory (Bogotá) and the global Suratómica Network for creation, art and science.

16 G A B R I E L L A T O R R E S - F E R R E R
(Untitled) Piñas, coladas.
Installation, pineapples, live cryptocurrency displays, variable dimensions, 2022

Pineapples are indigenous to what is now known as the American tropics, and during the 16th century Western European colonization, the fruit was heavily desired and exoticised, turning it into a prevalent symbol of power and wealth (and an early example of a global commodity). This was weighted by the connections to plantation slavery; the displacement and exploitation of local resources and millions of enslaved African and Indigenous lives and indentured labour. *(Untitled) Piñas, coladas.* is an artwork by artist Gabriella Torres-Ferrer, situated to the space of S A V V Y Contemporary. It

consists of pineapples and microcomputers displaying real time data on cryptocurrency and decentralized technologies. The twist in its name tries to distance itself a bit from the colonial cocktail drink as this tropical cliché (for the wealthy foreigner or the other's pleasure) and allude more to the colloquial use of the verb "colado'' (American continent Spanish), meaning to "crash" a party uninvited, or to "get in" but in a fugitive manner, inviting the viewer to question today's *colonial crashings* on unwelcomed grounds, and who ultimately benefits from them.

This living sculpture is part of their ongoing series, *Mine Your Own Business* that explores the digital environment as part of a continuum of capitalist-colonial entanglements. Instead of using found objects, as earlier versions, *(Untitled) Piñas, coladas.* is made of fresh tropical fruit which is decaying in real time along live data fluctuations that cross-examine global fintech dreams of deregulated empowerment and sovereignty.

GABRIELLA TORRES-FERRER, born in Puerto Rico, is a contemporary artist and researcher whose practice considers futurability, power dynamics, and means of exchange in a globalized networked society. Their transmediale practice integrates new media, installation, video, web-based interventions, and other experimentations. Torres-Ferrer's work has been featured at The Wrong New Digital Art Biennale; A.I.R. Gallery (Brooklyn, New York); Phillip Martin (Los Angeles, CA); Galería CURRO (Guadalajara, Mexico); and Embajada (San Juan, Puerto Rico). Their work has also been shown at the National Museum (Kinshasa, Congo), the Whitney Museum of American Art (with Occupy Museums, 2017), El Museo del Barrio (New York City) and the Hessel Museum of Art at CCS Bard (New York, 2022). In 2020, Torres-Ferrer received a guest artist prize from CERN (Geneva) and enrolled in the Akademie Schloss Solitude's international artist-in-residence fellowship.

17 MERV ESPINA
Maynila Redolensya (To Remember is to Resist)
Scent composition, essential oils and hydrosol from plants thought to be Manila (Scyphiphora hydrophyllacea and Eichhornia crassipes), 2015, 2022
In collaboration with Anneth S. Rigon

The name Manila comes from the Tagalog phrase "may nilà", "where nilà is found". Historians argue that nilà is derived from the Sanskrit word for indigo, nīla (नील), and several plant species from which this natural dye can be extracted. An inaccurate but persistent theory is that nila refers to nilad (Scyphiphora hydrophyllacea), the Tagalog word for a species of mangrove, once abundant in the swampy expanse around Manila Bay. An even more inaccurate belief is that nilà refers to water hyacinth (Eichhornia crassipes), a species introduced

from South America in the early 20th century. Pushed to extinction in Manila in the name of coastal reclamation and development, such as the Marcos-era Cultural Center of the Philippines and its complex, the nilad mangrove still grows sparingly in surrounding provinces around Manila, and in other parts of Southeast Asia. Meanwhile, the water hyacinth is today omnipresent and notorious for choking the Pasig River, Manila's main riverine artery, now labeled one of the worst invasive plant species in Southeast Asia.

What does it mean for a place to lose sight of what it was named after, and what are its implications – in terms of the environmental concerns and the symbolic ecology of a city and its people? Merv Espina navigates these questions while destiling a scent that invokes the essence of a place that once was.

During the course of this exhibition, the scent will transition from rare mangrove to invasive species and back again, an olfactory account of a place misremembered, the ecological cost of anthropocentric modernism, and the ensuing vengeance of the natural world.

Sa Bawat Ngalan, Kagubatan (For Every Name, a Forest)
Multichannel sound installation with human voices from Pantaron range elders and their children, in collaboration with Kulagu Tu Buvongan, 2021–2022

Home of endangered flora and fauna, and the source of the several rivers, large areas of the Pantaron Range have already been usurped for large-scale monocrop plantations, mining and logging operations, disrupting the most important watershed and biodiversity corridor in Mindanao. Government and corporate interests have been driving out the Indigenous lumad stewards of the Pantaron Range, even labeling them as terrorists. Some Indigenous groups vocally critical of this injustice are now displaced in refugee camps and sanctuaries across the Philippine archipelago, some even driven to hiding for fear of their lives.

In late 2021, Kulagu Tu Buvongan, a collective of Indigenous, mostly Pantaron range, members, held a series of recording sessions and workshops focused on forest calls and non-lexical vocables, non-words used in daily forest life, that also mimic forest fauna sounds. Several Indigenous elders in refugee camps in Davao City re-created forest sounds from memory and explained their meanings and use. Some sacred, some for play, these sounds were later taught to children in the camps, many of whom were born in the camps and have never experienced forest life in their ancestral domains.

Presented here are the result of these recording sessions and workshops: A forest of sounds made by displaced human voices, documenting a place they can not yet return to, a landscape in the midst of disappearance.

MERV ESPINA is an artist and researcher based in Metro Manila. His work investigates the fissures of systemic biases and historical lapses in art, culture, media, and knowledge production, and the networks and organisms that have grown through them.

KULAGU TU BUVONGAN is a collective focused on environmental justice and sonic ethnography of the nature and people of the Pantaron Mountain Range in the Central Cordillera region of Mindanao, Philippines. The collective's name roughly translates to Kulagu of the Mountains. Kulagu is a bird, sacred to the Ata-Manobo and Tinananun peoples, endemic to this region. Consisting of Indigenous and Non-Indigenous members, the collective's projects aim to create awareness of the ongoing struggle to preserve the Pantaron habitat and its stewards.

18 CORINNE DE SAN JOSE
59.59
Installation, 118 transistor radios, 2 FM radio transmitters, 2022

In *59.59*, 118 radios play an audio loop of crickets chirping, broadcast through different FM frequencies, half playing field recordings of crickets in their natural habitat, the other half playing recordings from a farm that breeds crickets for human consumption. Corinne de San José's installation negotiates silence and the duality this phenomenon carries with its forever counterpart, noise. It asks the question how much silence weighs and what space it can create. In the context of the tropics, silence is a precious and precarious state that one has to purposefully create, if possible to create it at all. The sound of the crickets in the installation echoes the universal cliché for silence and calmness, as it is usually depicted in mainstream media. The radios reflect on the two different meanings of the phrase "radio silence". The first and most obvious meaning is when there is an absence or abstention from radio transmissions in order to create space for mayday calls. The other, more hidden meaning refers to a period during which one hears nothing from a normally communicative person or group which is a strict silence that one can perform to sever connections between each other. By the two simultaneous explorations on silence and interconnectedness, the artist is investigating questions around the comprehension of silence and sound and how our own personal narratives interfere in perceiving, filtering and interpreting these phenomena.

CORINNE DE SAN JOSE, born in the Philippines, is an award-winning film sound designer and multidisciplinary artist, whose works are predominantly in the photographic realm. Her images, whether animated or static, are heavily anchored in processes of time – fluid, malleable, and experiential. There is both a self-reflexively sculptural

and performative aspect to de San Jose's work as she documents varieties of alteration through her recurring subjects, such as the female body, whilst analyzing how it changes them. De San Jose's visual aesthetic is principally impacted by sound. Specifically, silence in relation to noise as she orchestrates pieces that boast quietude in an increasingly deafening world. Furthermore, the temporal and rhythmic idea of repetition, incorporating visual grids as a method to manage and organize time and progressions in storytelling.

19 VERNELLE A. A. NOEL
Carnival AI
Video animation of StyleGAN generated designs, 1:59 and 1:15 mins, 2021

French planters introduced carnival to the island of Trinidad in the 1780s. Africans on the island engaged in carnival festivities during their slavement, but, after slavery was abolished in 1834, they reinvented carnival to celebrate their freedom, creativity, aesthethic sensibilities, and reclaim their humanity in the face of a system that considered them less than human. In carnival, people reconnect with their histories, communities, and feel a sense of belonging through art, design, and performance. For artist and design scholar Vernelle A. A. Noel, the Trinidad Carnival, called Mas, is also a contested design space, political arena and creative outlet in which individuals and communities express their imagination, innovation and craftsmanship. Departing from these characteristics of the traditional carnival in Trinidad & Tobago, in her project *Carnival-AI*, she investigates how a system and technology like AI, that to some extent has also become another source of oppression for historically marginalized communities, can be used for community engagement and creativity and at the same time be practiced with a critical view towards its implications on data collection, targeted engagement and surveillance. Carnival-AI puts a spotlight on the voices of historically excluded groups that are continuously left out when it comes to the design and development of these systems. Using a generative adversarial network, StyleGAN, and immersive virtual experiences, the project draws on the existing carnival costumes and performances and imagines new expressions and possibilities for design and engagement with Carnival and its diaspora. It is at its core a remix of Black creative histories from the Trinidad Carnival to generate new expressions and add Caribbean voices to the global discourses on Artificial Intelligence (AI).

VERNELLE A. A. NOEL is a design scholar, architect, artist, and director of the Situated Computation + Design Lab. She investigates cultural design practices, traditional crafts, and computation for the development of new frameworks, expressions, and tools to explore social, cultural, and political

aspects of computation and emerging technologies for new reconfigurations of practice, pedagogy, and publics. She holds a Ph.D. in Architecture from The Pennsylvania State University, a Master of Science in Architecture Studies from The Massachusetts Institute of Technology (MIT), a Bachelor of Architecture from Howard University, and a Diploma in Civil Engineering from Trinidad & Tobago. She has been a researcher and educator at MIT, The Singapore University of Technology & Design, Penn State, The University of Florida, The University of Stuttgart, and has practiced as an architect in the USA, India, and Trinidad & Tobago. Noel's work has been supported by the Graham Foundation, the Mozilla Foundation, and ideas2innovation (i2i) among others. Her 2015 TEDx Talk is titled, "The Power of Making: Craft, Computation, and Carnival." Noel is currently an Assistant Professor of Architecture and Interactive Computing at the Georgia Institute of Technology in Atlanta, Georgia, USA.

20 SHEILA NAKITENDE
ABAANA Ba KINTU
Sculptural installation, barkcloth, 2022

Sheila Nakitende's sculptural installation *ABAANA Ba KINTU* brings us back to the forest, which is the place of origin of the ancestral technology of barkcloth (lubugo) making in central Uganda. Installed like tree stems, the pieces that form the *ABAANA Ba KINTU* collection, invite us to reflect on the regenerative and sustainable qualities of this technology, craft and art and how they can inform not only the design practices of human relationship with its environment.

The title of the artwork refers to the Luganda proverb "Abaana Ba Kintu Tebaggweerawo Ddala" which means "the descendants of Kintu (legendary ancestor of the Baganda) will never die out". For the artist, this proverb calls us to reflect on how humankind is constantly renewed. Her work which departs from the 600-hundred years old-practice *Okukomaga* (the practice of crafting this permanently renewable bark from *Mutuba* without having to fell the fig tree) pushes this technology forward by innovating the use, material and form of the cloth. It proposes a reflection on the practices of innovation and preservation in our societies and how humans can either adapt (become part of), create (make) or destroy (break) through processes like multiplication, transformation and division. It also invites us to think how we can imagine regenerative practices in dialogue with ancestral technologies from each of our localities.

Alongside natural fibers such as raffia, and banana leaves, Nakitende usies barkcloth paper which she makes by harvesting from the natal Mutuba tree. By transforming its structure and nature into new abstract organic forms through twisting, stitching, repairing through patch work and burning while merging it

with other fibers for possible recombination and patterns, Nakitende understands this material and ancestral practice as a space for artistic expression and interdisciplinary interactions.

SHEILA NAKITENDE, born in Uganda, is a multi-disciplinary artist whose practice focuses on womanhood experiences that include nurturing, evolving aesthetics, material culture and methodological history while addressing current influences, challenges and transformations. She graduated with a Bachelor's Degree in Industrial Fine Art and Design from Makerere University in 2005. She experimented with painting before exploring installation and performance art. Her artistic experience ranges from concept development, product and graphics design to gallery curatorial practice, coordinating arts projects, participating in local and international art workshops, residencies and exhibitions.
She participated in the Kampala Art Biennale and Kampala Art Auction 2016. She is a recipient of the Parent residency grant 2017 New York and internationally exhibited in Kenya, Congo, Zambia, Namibia, South Africa, Belgium, Austria and USA.

21 SAHEJ RAHAL
finalforest.exe
AI simulation, 2021

finalforest.exe imagines one form of a possible dialogue between planetary and "extraplanetary systems". We find ourselves, perhaps as the last humans, witnessing an AI simulation that follows a bipedal creature wandering a virtual forest. It moves with a strange staccato inside its tropical biome. This biped is driven by a collection of multiple AI scripts that are attached to the virtual bones within its calcified petroleum body. Each of these scripts is capable of "listening" to the physical world outside the program by picking up audio cues through the computer's microphone. This audio feedback interrupts the movement of the wandering creature, and when inputs above a certain intensity are registered, it emits a burst of molten black petro-forms. In, the body of this petro-being, the hierarchy of mind, limb, and ear has collapsed, making them indistinguishable from each other. They act as a consortium of ungoverned organs that collectively bring this creature to life, between the porous boundaries of mythic and machinic worlds.
SAHEJ RAHAL is primarily a storyteller who weaves together fact and fiction to create counter-mythologies that interrogate narratives shaping the present. His myth-world takes the shape of sculptures, performances, films, paintings, installations, and AI programs, that he creates by drawing upon sources ranging from local legends to science fiction, rendering scenarios where indeterminate beings emerge from the cracks in our civilization. Rahal's participation in group and solo exhibitions includes the Gwangju

Biennale, the Liverpool Biennial, the Kochi Biennale, the Vancouver Biennale, MACRO Museum Rome, Kadist SF, ACCA Melbourne, CCA Glasgow. He is the recipient of the Cove Park/Henry Moore Fellowship, Akademie Schloss Solitude Fellowship, the Sher-Gil Sundaram Arts Foundation Installation Art Grant, the Digital Earth Fellowship, and the first Human-Machine Fellowship organized by Junge Akademie ADK.

22 WAKALIGA UGANDA
Isaak Ninja
Video trailer and multilingual VJ's at a Videoke machine, 2021, 2022

A kibanda is a social screening room commonly found in popular neighborhoods in East Africa. At a kibanda, communities gather to watch films and series that instead of being dubbed or subtitled are accompanied by a Video Joker (VJ). A VJ is a host narrating what is happening in a film while it is playing. A VJ stretches a film with alternate narrative versions over of the "original", resulting in a sub_version of imaginaries and spelling of worlds. *Isaak Ninja* is the trailer of a film that hasn't been produced. All projected visions for the long-version of this audio visual film are completed with multilingual VJing in Luganda, Luo and English. Visitors are invited to use the videoke (video+karaoke) machine where the trailer is screened to contribute to the sub_versioning of narrative lines.

WAKALIGA, aka Wakaliwood, the notorious collective and film production studio based in Kampala's Wakaliga neighbourhood. Best known for its ultra-low budget, special-effect Bruce-Lee homage action movies, such as *Who Killed Captain Alex?* or *Bad Black* and *Tebaatusasula*, Wakaliwood's community-led practice of film exhibition is geared towards a local viewing culture. Wakaliwood are participating artists at this year's documenta 15 in Kassel.

23 SINDICATO VIRTUAL DE MODS & CLUB MATRYOSHKA
Guaracha Budots
Minecraft world, 2022

Guaracha, also known as Zapateo or Aleteo, is an electronic music genre from Medellín, Colombia. The genre has no connection to the traditional Guaracha of Cuba and it originated in the 2010s when Colombian DJs began looking for inspiration within their own culture. This eventually led to taking the festive trumpets, tambora drums and accordions of traditional cumbia arrangements and mixing them into electronic dance music. Meanwhile, at the opposite side of the planet, at the antipode, Budots emerged as a grassroots electronic dance music (EDM) genre originating in Davao City, Philippines. Based on House music and indigenous Badjao beats, it is regarded as

the first "Filipino-fied" electronic music, characterized by its heavy use of percussion, hypnotic bass, high-pitched "tiw ti-ti-tiw" whistle hooks, and organic noises that surround the city. For MAGICAL HACKERISM we have brought together Sindicato Virtual de Mods (SVM) with Club Matryoshka (CM) to establish a dialogue and develop a piece together. With a practice of modifying video games to feel more Colombian, SVM organizes virtual demonstrations and paints virtual graffiti whenever there is a national strike. On the other hand Club Matryoshka has made a name for itself with virtual raves hosted on Minecraft servers, making them more successful than the physical parties which they also organized (before the pandemic). In Guaracha Budots, Colombian and Filipino world builders come together to craft a virtual world for squatting at and occupying virtual demonstrations and raves. The world is being built during the duration of the exhibition, having builders gathering at 9 PM Philippines / 3 PM Berlin / 8 AM Colombia, and will culminate in a virtual rave on 28.10.22.

CLUB MATRYOSHKA is a Philippines-based but international virtual venue established to enable a diverse and experimental set of artists to perform in a decolonized space that sits outside of western expectations of capitalist structures, heteronormativity, and racial subservience to European ideals. They have hosted a plethora of artists over the last years, such as Giraffage, HD Mirror, Parkgolf, Seiho, StarRo, Mark Redito, Meishi Smile, Gabber Modus Operandi, Hyph11E, Rui Ho, Slikback, Galen Tipton, and many others.

JORGE JUAN B. WIENEKE V is a producer, musician, artist, educator and DJ from Manila, Philippines who has founded several cultural and community platforms including BuwanBuwan (est. 2012), a collective, community and label for hybrid electronic musicians; Cosmic Sonic Arts (est. 2016), a non-traditional electronic music mentorship program and school that focuses on music as a means of self-discovery and meditation;, Manila Community Radio, an independent non-profit non-commercial internet radio platform "created by the community for the community. His most recent venture is Kindred Music Productions, an all-around audio post-production studio and hybrid music label. Despite a good track record via his participation in Boiler Room Manila in 2017 and the Redbull Music Academy 2018 in Berlin as well as numerous releases, residencies, collaborations and releases on various labels through the years (Maltine Records, Zoom Lens, Darker Than Wax, Eastern Margins, Tropical Diskoral, Botanic Records and more), he retired his 11-year-old similarobjects project in 2021, to make way for a new journey of sonic self-discovery leaning on a more primal, intuitive yet unapologetic experimental sound which he is currently cultivating.

SINDICATO VIRTUAL DE MODS
(or The Virtual Union of Mods) traces the forms of
cooperativism and social struggle in today's era of
digital capitalism. It is a virtual association that seeks
to collect and archive the symbolic visual production of
the gamer collective (modifications or mods), especially
that related to the working class, identity policies
and class struggle, as well as to address the crisis of
joining trade unions and cooperatives from a place
of leisure and virtuality. It compiles the virtual work
that players do by replacing virtuality with fragments
of their own realities: buses, precarious jobs, protests
and demonstrations, city streets, etc. The mods are
implemented in computer games such as Grand Theft
Auto, Fallout, 18 Wheels of Steel or The Sims, among
others. The project also creates spaces for discussion
with the gamer community concerning the new
problems of precariousness, representation and the way
in which the spirit of association has been transformed.

GUIM CAMPS lives and works in Medellin,
Colombia. He is a part time artist, educator, curator and
river swimmer.

MAGICAL HACKERISM
OR
THE ELASTICITY OF RESILIENCE~

Alvin Pang
WHEN THE BARBARIANS ARRIVE

lay out the dead, but do not mourn them overmuch.

a mild sentimentality is proper. nostalgia will be expected on demand.

cremate: conserve land, regret no secrets. prepare ashes for those with cameras.

hide your best furniture. tear down monuments. first to go are statues with arms outstretched in victory, and then anything with lions.

it is safer to consort with loss, to know the ground yet suggest no mysteries.

purport illiteracy.

have at hand servants good with numbers. err in their favour between schemes.

keep all receipts out of sight. as soon as is proper, embrace their laws and decline all credit for your own.

confound their historians. give up the wrong recipe for ketupat, for otak.

lay claim to the tongue of roots, the provenance of trees. when the chiku blooms, tell them it is linden. when linden, tell them it is ginko.

recommend laxatives as love potions. attribute pain to the passage of hard feelings. there will be a surge

of interest in soothsaying. do not tell them how it will end, or when. progress, while difficult, is always being made.

on no account acknowledge what your folktales imply.

never deal in the dark unless you can see the whites of their eyes. when they speak of god

bow your head to veil piety, shame, laughter, or indifference.

dress your children like their long-dead elders. marry your daughters to them.

soon you will attend the same funerals.

Magical Hackerism refers to the essential hacking of reality and the rendering of a multiplicity of worlds. The etymology of the word tropics comes from the ancient belief that the sun turned back at the solstices, the tropikós, from the greek word τροπή (tropḗ, "a turn, turning, solstice, trope"), meaning the point where things turn. Magical Hackerism is the manifestation of the tropical turn as a mindset.

In this collaborative and experimental project, the neighbours SAVVY Contemporary and panke. gallery come together to examine various forms of technologies from a tropikós perspective (both as region and as mindset), in order to diversify and redistribute the networks of technologies and cultural imaginaries towards pluriversal understandings of the planet. With this constellation, we aim to complexify the dominant cosmology of modern binary divisions and systems of classification, disrupt the vertical sight in our relationship to natural and artificial environments and establish dialogues between a multiplicity of worlds and cosmologies that exist by themselves and not by opposing to a contrary.

The project unfolds as a [15]-months-long research and public programme, reflecting on tools for the subversion of realities and for active world-making. It is punctuated with an exhibition in the two venues and a discursive programme composed of workshops, sound performances, experimental radio, video essays and the restoration of two historical net culture experiments. We will organize Wikipedia-Edit-a-thons to invoke net manifestations, occultations and realities from the tropics, among other experimental formats. With the intention of repositioning these notions of technologies, cosmologies and net explorations, the project culminates with a hybrid publication exploring print, web and USB drives as mediums.

"We're all cut to the same genetic cloth. It shows that race is a total fiction, has no basis in biology whatsoever, but the important corollary of that is, if we're cut from the same genetic cloth by definition, all human populations share the same raw genius, the same mental acuity, the same human potential. And critically, it's obvious that whether that's placed in the technological wizardry, the great achievement of the West, or invested by contrast in the complex task of unraveling the mystic memories of a myth, is simply a matter of choice or cultural orientation. There is no hierarchy in the affairs of culture."
— Wade Davis

Inside the word "emergencies", one finds the verb "emerge". Tropical territories are grounds of emergencies and of emergence. Between the imaginary lines of Capricorn, a circle line 23.5 degrees South of the middle of the planet, also known as the Equator; and Cancer, 23.5 degrees North, lie the tropics. The tropics are regions that have been historically disenfranchised,

undervalued, exploited and (over-)exoticised. Very often the tropics are considered cocktails of sun, sand, sea, and crises where fertile grounds face troublesome and troubled realities that challenge what is possible and what is not, almost everyday. If crises can be understood as a turning point, with frequent states of crisis, the tropics have developed an elastic resilience that goes beyond resistance and is closer to re-existence. But the tropics are more than a physical and geographical space. In essence, the tropics must be understood as metaphysical, and even psychological dispositions. As a way of existing that is anchored in the meandering and swiveling of mundane notions of existence.

With the dearth of state infrastructures and an abundance in stranger-than-fiction realities, Magical Hackerism has emerged as an attitude. One could say that these parts of the world could only survive 500 years of colonial suppression and disenfranchisement because from the very onset they practiced Magical Hackerism. The writings of Gabriel García Márquez from Colombia, Ben Okri from Nigeria or Erna Brodber from Jamaica, among others, have been recognized under the concept of Magical Realism because of the supranatural, fantasmatic twist they give to that thing called reality. But one could actually say that what Magical Realism does at its foundation is a process of hacking reality, and with it its cultures and technologies, its norms and attitudes, its banalities and politics, even its geographies and economies and its laws of gravities: making up the core of its physics as much as other mundane occurrences. It is from this perspective and the analysis of this modus operandi that we are birthing the notion of Magical Hackerism.

Magical Hackerism is a manifestation of the tools, the methods, the ways of being that refuse impossibility and embrace it as a method and a medium. As Sun Ra wrote in the liner notes of his very first album: "The possible has been tried and failed. Now it's time to try the impossible."[2]

Imaginary lines were drawn on planet earth. Meridians and parallels (latitudes and longitudes) were composed in a way to intersect each other forming a grid, with a main intention to help humans understand and navigate the planet. This mesh of lines not only explored ways of understanding the planet but also of controlling and dominating it. A story tells that in 1492 a man departed from Castile with three ships looking for Indian spices and, on October 12th of that same year, arrived in a land that he initially called the Indies of America. He set foot in what some knew by the name of Abya Yala and claimed the land for Spain – the rest is "history". Half a century later, the navigational routes traced in the period of colonialism are drawn by submarine internet fiber optic cables that go from the African continent to

their former colonial empires and from Latin America to corporations based in Madrid.[3]

A cosmology can be understood, beyond its mythological connotations, as a set of rules and principles, essentially a framework, that determines our understandings of the planet, our ways of being and what we perceive as conceivable or not. In this sense, globalism can be considered a cosmology too. A dominant cosmology we live in. This dominant cosmology is deeply rooted in binary category systems with embedded hierarchies that validate what is done at one side of the line and render invisible what is done at the opposite side.[4]

In our day and age, it is still a common belief that technological innovations in the tropical belt are a direct legacy of colonial and postcolonial intervention, rather than a manifestation of genuine, blooming interactions between emerging technologies and endemic practices and costumes. Since the 1990s, there has been an ongoing obsession with the so-called "digital gap" or "digital divide" which refers to the division between those that benefit from the digital age and those who are not involved in it. The almost pervasive idea is that outside of the Global North technologies as such don't even exist. This resulted in donation programs aiming to give computers and related services to "people without access" and plans to bring the Internet to every corner in the world, by organizations such as Internet.org from Facebook. For some years already an idea has been growing: "DATA is the new oil". Repeated as a mantra of the modern world, this phrase was possibly coined in 2006 by British Mathematician Clive Humby.[5]

The tropics nowadays represent places not only to exploit resources but also data, as Cambridge Analytica did in the presidential elections in Kenya in 2013 and 2017.[6] Today, the vertical sight of satellite imagery is used in combination with algorithms for the exploitation of oil and other natural resources. [7] The tropics are only considered in the cycles of technologies as the regions from which to exploit minerals as cobalt,[8] used to produce lithium-ion batteries that power phones, computers, and electric cars. The transition of the planet to green energies might add to the irreversible

wounds in the region. Similarly, as data started being conceived as oil, and considered "the most valuable resource",[9] this vertical sight was extended to our digital interactions. The same dynamics and models used towards our natural environments were now reproduced forming verticalities that resulted in exploitative and extractivist relationships.

The intersecting lines of the "matrix of power"[10] we live in have conditioned and influenced our understandings of the planet, our ways of being, and the way we relate to each other including living, non-living and hybrid beings. This matrix renders reality as a single global "normality" conditioning our responses to the frictions and challenges we face as planetary beings. Very often, whenever a post-capitalist scenario is envisioned it is still considered as a single global system. We can ask ourselves, to which extent would we keep perpetuating the verticalities we have performed so far if we keep thinking in terms of universal solutions. There is no single answer for the complexities of our planet but rather multiple responses. Similarly, at the moment when we are facing the promise of a more decentralized internet in the form of the web3.0, we keep perpetuating concentrations by translating the concept of "artificial scarcity" to a system that could operate with other laws of physics and logics. If we were truly to decentralize, why do we keep centering things only shifting from product-centered design, to human-centered design to planet-centered design. How could we alter these logics? A deep rooted re-wiring that shakes the foundations of our grounds is still pending. To examine technologies from a tropikós perspective represent not only a recognition but also the opportunity of a re·cognition.

People in the tropics are commonly viewed as passive recipients of imposed foreign ideas of progress and development technologies. In reality, this technological stimulus is getting augmented by the possibility of establishing a dialogue with already existing systems of knowledges, cosmologies and technologies: from networks of support and communal care to the medicinal use of endemic plants, today countless dynamics are breaking social, geographical and infrastructural borders and redefining what it means to be a citizen, what privacy is, the idea of an individual or the forms of a net in the tropical belt and the digital age.

1   Wade Davis, "Into the Wild: Anthropologist Wade Davis", *CBC Ideas Podcast*, aired on 18.2.2020. podcasts.apple.com/de/podcast/ideas/id1514856637?l=en&i=1000465989189 (accessed: 01.03.2021).

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THE FLOW

> "When you hit a wrong note,
> it's the next note that you play
> that determines if it's good or bad."
> — Miles Davis

The tropical turn embraces inter- and intradependencies as modes of being together in a world in which our well-being, our breath is contingent on the well-being and breath of the other. The tropical turn is an advocacy of collaborations and cohabitations of different kinds and species rather than the competition and antagonisms between kinds and species. The tropical turn is an acknowledgement that with each tree that is destroyed in the Amazonas or the tropical rainforest, the reverberations are palpable as far as the North and South poles. The tropical turn is a radical refusal of the industrialised capitalist economic model as the only way and a fervent repudiation of a universalised Eurocentrism as the sole way of being in the world. And finally, the tropical urn is the embracing of the plethora of knowledges, arts, sciences, technologies, philosophies that facilitate our situated being in the world with and in relation to others.

In Hundred Years of Solitude, Márquez writes that "the world was so recent that many things lacked names, and in order to indicate them it was necessary to point".[11] In this project we would like not only to point and visibilize historically disregarded forms of knowledges and technologies but to re-script the names and tools for agency to actively build a multiplicity of local worlds that coexist together and reframe our relationships to other beings, environments and the planet. As post-development theorist Arturo Escobar puts it, it is crucial to unveil that "another possible is possible."[12]

The project has investigative lines defined by responses to natural as well as artificial and hybrid environments. Over a period of four months we form a Netting Group for the lateral exchange of knowledges and resources (value systems) with diverse technology practitioners within the tropical belt. Some of the practitioners joining the net(ing) are Estación Terrena & Alejo Duque in Colombia, Neema Githere from Kenya, Immy Mali from Uganda, Czar Kristoff from The Temporary UnReLearning (URL) Academy in the Philippines, Sahej Rahal from India, and Morehshin Allahyari.

PART I: ELASTIC RESILIENCE
Magical Hackerism as responses to the pulses of
NATURAL ENVIRONMENTS

Elastic resilience turns around these pulses and develops symbiotic relationships and dances with other living and nonliving beings and the planet, beyond the idea of control and domination. Within the tropical belt, endemic and endotic (opposed to exotic) knowledges and technologies have been developed as diverse strategies to respond to environments in symbiotic ways. Floating villages made out of reed in the Titicaca Lake in Abya Yala between Bolivia and Perú, living root bridges in the Indian Subcontinent, Mountain Terraces in Perú and Subak agrarian systems in Bali – these are some of the various examples of tropical resilience and endemic knowledges.

As anthropologist Wade Davis states: "If you view the world as being inert, a mountain is just a pile of rock, a forest is just board, feet and cellulose, you're gonna have a very different attitude toward it than if you're raised in the mountains of Peru and believe that a mountain is Apu deity that will direct your destiny. Now, it's not about who's right and who's wrong, who's to say, but the belief system mediates the relationship between the natural world and human populations with profoundly different consequences for the way of life and for the ecological footprint."[13]

PART II: MAGICAL HACKERISM
Magical Hackerism are responses to the pulses of
ARTIFICIAL ENVIRONMENTS.

With this project we reflect on manifestations of the tropical turn as a shift from FLOSS (Free Libre Open Source Software) technologies into FLOW (Free Libre Open Wild) systems. FLOW systems are technologies meant to be cannibalized which take diverse forms of situated knowledge according to the local specificities of a territory. They take the form in various ways of grass-root hacking, for example Brazilian Jeitinho and Gambiarra, Latin American Rebusque and Hechiza, Indian Jugaad or Goorgorlou in Ghana.

Magical Hackerism is embracing emerging technologies for the sub-version of realities. The way technologies are being "misused" or reappropriated in the tropics, develop scenarios that would otherwise be inconceivable in the Global North. From SMS based mobile banking systems as MPesa[14] in Kenya or using SMS commands to control cars in Cameroon as an effect of unreliable data packages because of internet blackouts in the anglophone part of the country,[15] to offline local networks using USB based distribution systems as El Paquete Semanal in Cuba[16] or USB drives in Colombia accessing any kind of digital content without even needing to use a computer (as drives are plugged into sound systems or TVs). At video halls in Uganda, people gather to watch audiovisual series or films that are neither dubbed nor subtitled but actually they are live interpreted and narrated by a host next to the screen.[17] Similarly, Magical Hackerism is a set of responses and not at all concerned with reading instruction manuals but rather interested in re-interpreting and rescripting them for spelling worlds and the sub-version of realities.

11 Gabriel García Márquez, *One Hundred Years of Solitude*, (translated by: Gregory Rabassa, New York: Harper & Row, Publishers, 1970 [1967]), 1.
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S A V V Y Contemporary–The laboratory of form-ideas is an art space, discursive platform, place for good talks, foods and drinks–a space
for conviviality. S A V V Y Contemporary situates itself at the threshold of notions of the West and non-West, to understand and deconstruct them.
S A V V Y Contemporary has realized a kaleidoscope of art exhibitions, performances, film screenings, lectures, concerts, readings, talks,
dances. S A V V Y Contemporary has established a participatory archive on German colonial history, a performance arts documentation centre,
a library, a residency program, as well as educational projects with schools. The art space engages in its neighborhood's history and socio-political
realities which are entangled with the reflections and discourses of the project.

S A V V Y Contemporary is Elena Agudio   Lynhan Balatbat-Helbock   Bona Bell   Cecilia Bien   Onur Çimen   Bilge Emir   Sagal Farah   Billy Fowo
Raisa Galofre   Juan Pablo García Sossa   Hubert Gromny   Hajra Haider Karrar   Anna Jäger   Kimani Joseph   Aditi Kapur   Laura Klöckner   Kelly Krugman
Mokia Laisin   Rafal Lazar   António Mendes   Hubert Gromny   Kamila Metwaly   Daniellis Hernandez   Nancy Naser Al Deen   Arlette-Louise Ndakoze
Bonaventure Soh Bejeng Ndikung   Abhishek Nilamber   Matthias Rademacher   Lema Sikod   Meghna Singh   Lili Somogyi   Ola Zielińska