ECOLOGIES OF DARKNESS: BUILDING GROUNDS ON SHIFTING SANDS

EXHIBITION
11.01.– 26.01.2019

INCANTATIONS
25.01.– 26.01.2019


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IN COLLABORATION WITH Kelly Krugman

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SAVVY CONTEMPORARY
THE LABORATORY OF FORM-IDEAS
INTRODUCTION

How can we build a common ground upon shifting sands? How do we build tunnels and passages and safe spaces? How do we open channels of transmission? How do we care for a dialogue that resigns from the politics of “emancipation” which are inclusive of some privileged, while excluding and erasing many other voices? How do we create new commons in the name of revolutionary struggles across race, class, age, gender, ability and sexuality? The exhibition ECOLOGIES OF DARKNESS: BUILDING GROUNDS ON SHIFTING SANDS brings together the works of fifteen artists whose practices address the existential, ecological, historical and political “intimacies” that sustain the world we live in, bringing into relation spheres of interconnected existences that are in constant motion, while experimenting with poetic figurations of queer futures. The exhibition delves into the question of the possible conditions of the transmission of visibility and the forms of resistance that can emerge when we practice forms of dis-location and dis-identification in art, writing, and in our daily lives. Together, they form an emergent ecology of practices that attempt to navigate complex architectures of power while making rooms for and experimenting with the possibilities of transmission and resonances in darkness, by inventing new poetics, codes, languages, forms of communing and new technologies of healings.

STATEMENT

The Wall is the thing which separate us [them] but it is also their means of communication.

Simone Weil: Gravity and Grace

And I say symphony rather than cacophony because we have had to learn to orchestrate those furies so that they do not tear us apart.

Audre Lorde: The Uses of Anger: Women Responding to Racism

James Baldwin: We are behind the gates of a kingdom which is determined to destroy us. Audre Lorde: Yes, exactly so. And I'm interested in seeing that we do not accept terms that will help ways in which we destroy each other is by being programmed to knee-jerk on our differences.

Knee-jerk on sex. Knee-jerk on sexuality...I can’t redefine masculinity. I can’t redefine Black masculinity certainly. I am in the business of redefining Black womanness. You are in the business of redefining Black masculinity. And I’m saying, “Hey, please go on doing it;” because I don’t know how much longer I can hold this fort, and I really feel that Black women are holding it and we’re beginning to hold it in ways that are making this dialogue less possible.”

Revolutionary Hope: A Conversation between Audre Lorde and James Baldwin

How much longer can I hold the fort?...[I am holding] it in ways that make this dialogue less possible. Audre Lorde makes a disturbing confession about the real anxieties that continue to characterise our positions within identitarian frames which define our existence within racist, capitalist and sexist power structures. The dialogue between James Baldwin and Audre Lorde reveals the need to acknowledge the multiple divergent histories and intersecting struggles for liberation that must be mobilized simultaneously for this dialogue to take place. How long did Lorde hold her fort? And, how long have we postponed our sharing?

Audre Lorde: we have to take a new look at the ways in which we fight our joint oppression because if we don’t, we’re gonna be blowing each other up. We have to begin to redefine the terms of what woman is, what man is, how we relate to each other.

James Baldwin: But that demands redefining the terms of the western world...

Audre Lorde: And both of us have to do it. Revolutionary Hope: A Conversation between Audre Lorde and James Baldwin, 1984

When hegemonic narratives tend to divide us, producing and reproducing cultures of narration, visibility, and accessibility, and what Baldwin refers to as “kingdoms which we live in”, our locations must be challenged for another kind of freedom that empowers our differences to emerge. By shifting our locations, we inhabit spheres of interconnected existences that are...
constant motion. As we move and shift in collaboration, we crack the ground, tear down walls, and build new bridges.

I am a builder. Sometimes I have built well, but often I have built without researching the ground. Upon which I put my building. I raised a beautiful house. And I lived in it for a year. Then it slowly drifted away with the tides.

For I had laid the foundation. Upon shifting sand.


Are we ready to abandon the fort and lay the foundations for this dialogue upon “shifting sand”? In Angelou’s poem, sand returns us to the messiness of reality, life, the body, and to the realities of suffering which teach us the transformative power of compassion. Sand as a repository of feelings and experiences links us, as Vanessa Agard-Jones notes, “unswervingly to place, to a particular landscape that bears traces of both connection and loss.” How can we be a common ground upon shifting sands? How do we build tunnels and passages and safe spaces? How do we open channels of transmission? How do we build bridges.

To engage in this dialogue on shifting sand, we resign from the politics of neoliberalism’s enchantment and “solidarity” may have not kept many of us [queer women and men, gay, trans, migrants, nonbinary and LGBTQI] safe.

We call for a disidentification with toxic forms of representation; a disidentification that enables politics. José Esteban Muñoz describes disidentification as a strategy used by people of colour to survive in a white supremacist society, “a mode of dealing with dominant ideology” that neither identify or try to oppose such structures, but “works on and against.” He writes:

Instead of buckling under the pressures of dominant ideology (identification, assimilation) or attempting to break through its invisible sphere (counter-identification, utopianism), this ‘working on and against’ is a strategy that tries to transform a cultural logic from within, always laboring to enact permanent structural change while at the same time valuing the importance of local or everyday struggles of resistance.

We are aware that disidentification is not always an adequate strategy for resistance. But, for some of us, disidentification is a survival strategy.

We practice disidentification in collaboration.

Solidarity rests in changing our will to shift our positions, thinking against ourselves, acknowledging and undoing our complicity with the very systems of oppression which we contest; remaining vigilant and aware that each one of us has the capacity to harm and oppress. As our colleague Giovanna Esposito Yusuf observes, our form of resistance is neither anti nor oppressive of others; it is a poetry as a space in which a way for our thinking and practice to queer the spaces of the visible, dismantling what we know, to repair and reproduce. In working together, building grounds allow us to invent new codes of transmission and silent forms of communication and resistance. Our poetry is darkness. In the dark, in that space beyond the realm of the visible, we experiment with forms of communicating and solidarity, and look for common strategies. In darkness, we form alliances and a community which, as in his analysis of resistance and peripheral movements in France, Olivier Marboeuf describes as, “b Briefly reveals itself before returning to its anonymity. The ghostly body... that abnormal body which warns us that another world exists, beyond the visible, […]” This community of rioters, Marboeuf reminds us, must remain invisible within the capitalist and colonial politics of visibility, in order to work to alter our perception of the world as it has been given to us to be consumed. In darkness, the periphery creates its own form of visibility, demanding the repatriation of cultural roots.

In darkness, we listen and narrate. We focus on the elusive, unclear, the uncertain looking for deeper correspondences and attend to the visibility work necessary to end white supremacists’ politics of obfuscation. We invoke darkness as that which forms the possible condition of transmissions’ visibility. Darkness as a repository of experience and feelings, emotions and histories, but also as a space of resistance. To be in darkness is to be part of it, means it to be able to see your people while the others, in the light, cannot see you. It means negotiating a physically demanding task, not from a position of contemplation, but one of active collaboration. To activate this decentralization of knowledge, we must create our own tools in collaboration.

“We become with each other or not at all”. The task is to set things in motion, produce cracks, forms of refusal; developing together strategies that trouble our acquired truths.

We come together to make troubles. urgent times, many of us are tempted to address trouble in terms of making an imagined future safe...staying with trouble does not require such a relationship to times called the future; it requires learning to be truly present (...) as mortal critics entwined in myriad unfinished configurations of places, times, matters and meanings.”

By transmitting knowledges and shifting our locations, we decide to remain with the trouble of engaging in this difficult, yet impossible, dialogue, forming alliances in the darkness to work together towards the elaboration of new forms of solidarity.

Poetry investigates new ways for people to get together and do stuff in the open, in secret.

As women and cultural practitioners, we are deeply inspired by a politics that is invested in the power of imagination, in the poetic as the ‘the open secret’ that allows us to invent new codes of transmission and silent forms of communication and resistance. Our poetry is darkness. In the dark, in that space beyond the realm of the visible, we experiment with forms of communicating and solidarity, and look for common strategies. In darkness, we form alliances and a community which, as in his analysis of resistance and peripheral movements in France, Olivier Marboeuf describes as, “b Briefly reveals itself before returning to its anonymity. The ghostly body... that abnormal body which warns us that another world exists, beyond the visible, […]” This community of rioters, Marboeuf reminds us, must remain invisible within the capitalist and colonial politics of visibility, in order to work to alter our perception of the world as it has been given to us to be consumed. In darkness, the periphery creates its own form of visibility, demanding the repatriation of cultural roots.

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“We become with each other or not at all”. The task is to set things in motion, produce cracks, forms of refusal; developing together strategies that trouble our acquired truths.

We come together to make troubles.

works

01. NUMBER 3 Sound piece 1997
PAMELA Z

The featured piece is a live recording of an improvised duet with choreographer Jo Kreiter from a 1997 performance at Dancer’s Group Footwork in San Francisco. The only predetermined element was a bank of samples of the artist’s voice. As the artist writes, “in the performance, I triggered those samples with the BodySynth™ (a gesture-based controller that used electrode sensors to translate muscle movement into MIDI information for manipulating sound), and I processed my live voice with digital delays, as Jo moved through the space. (If you listen carefully, you can occasionally hear the sound of her feet jumping.) I believe this short, improvised performance was my third collaboration with Jo, thus the title Number 3. The other collaborations were much longer, evening-length dance works for which I composed.”

PAMELA Z is a composer/performer and media artist who works primarily with voice, live electronic processing, sampled sound, and video. A pioneer of live digital looping techniques, she processes her voice in real time to create dense, complex sonic layers. Her solo works combine experimental extended vocal techniques, operatic bel canto, found objects, text, digital processing, and wireless MIDI controllers that allow her to manipulate sound with physical gestures. In addition to her solo work, Pamela Z has been commissioned to compose scores for dance, theatre, film, and chamber ensembles including Kronos Quartet, the Bang on a Can All Stars, Ethel, and San Francisco Contemporary Music Players. Her interdisciplinary performance works have been presented at venues including The Kitchen (NY), Yerba Buena Center for the Arts (SF), REDCAT (LA), and MCA (Chicago), and her installations have been presented at such exhibition spaces as the Whitney (NY), the Diözesanmuseum (Cologne), and the Krannert (IL). Pamela Z has toured extensively throughout the US, Europe, and Japan. She has performed in numerous festivals including Bang on a Can at Lincoln Center (New York), Interlink (Japan), Other Minds (San Francisco), LA Biennale of Venice (Italy), DAK’ART (Senegal) and Pina Bausch.

02. MEDIUMS Three channel video installation 2018 ANA VAZ

The video-work in the exhibition titled Mediums (2018) is part of Vaz’s recent research-project called The Voyage Out (2018), a film installation that, between documentary and speculative fiction, imagine a post-apocalyptic scenario inhabited by a community of “resilient beekeepers, caring marine biologists, workers of radioactive de-contamination, utopian gardens, radioactive flowers, dolphin divers and mutant species.” Woven together the diaries of Japanese author Yoko Hayasuke and fragments from a cathartic ritual in the tsunami-ravaged coast of Sendai, north of Fukushima, Mediums imagines the possibility of earthly survival, calling upon writing and healing in processes of transformation and planetary renewals.

ANA VAZ b. 1986, Brasília is an artist and filmmaker whose films, installations and performed texts explore complex relationships between environments, territories and hybrid histories pushing the boundaries of our perception. Her films have been shown internationally in film festivals and institutions such as the Tate Modern, Palais de Tokyo, Jeu de Paume, LUX Moving Images, New York Film Festival, TIFF Wavelengths, BFI, Cinéma du Réel, TABAKALERA, Courtisane, amongst others. Recent exhibitions include The Voyage Out at LUX Moving Images (London), The Voyage Out: Mediums at Centre d’Art Ange Leccia (Oletta, Corsica), Eco-visionsaries at MAAT (Portugal), What are the Clouds? at WKV Stuttgart and VideoBrasil at SESC Pompéia (Brazil). Ana is also a founding member of the collective COYOTE along with Tristan Bera, Nuno da Luz, Elida Hoêl and Clémence Seurat, a cross-disciplinary group working in the fields of ecology, ethnology and political science through an array of cross-cutting platforms. In 2015, she was the recipient of the Kazuko Trust Award presented by the Film Society of Lincoln Center in recognition of artistic excellence and innovation in her moving-image work.

03. JAN VILLA Tapestry of images 2010 NATASHA MENDONÇA

After the monsoon floods of 2005 that submerged Bombay, filmmaker Natasha Mendonca returns to her city to examine the personal impact of the devastating event. The result is the film Jan Villa (2010), a tapestry of images that studies the space of submerged Bombay, filmmaker Natasha Mendonca returns to her city to examine the personal impact of the devastating event. The result is the film Jan Villa (2010), a tapestry of images that studies the space of submerged Bombay, filmmaker Natasha Mendonca. In its structure, Jan Villa is a vortex, drawing to its center all that surrounds it.

NATASHA MENDONÇA is an award-winning filmmaker and interdisciplinary artist from Bombay, India. She holds a B.A from St. Xavier’s College, Bombay in Sociology and Anthropology and a Masters in Film and Video from the California Institute of the Arts. She works with 16mm film, video, sound, photography and performance around themes of food, gender, sexuality, censorship & music. Her work has shown at the Museum of Modern Art PS1, (USA), Centre Pompidou (France), Tate Modern (UK), Instituto Tomie
04 NOTIONS OF PEACE, SILENCE
Instalation 2012/2019
HELEN ZERU
b. 1987, Addis Abeba

As the artist says, “The question of displacement and isolation are factors keep on
impeiding in my work. On this specific work silence, the seclusion of the space tries to provide a fraction
of this moment of displacement of a space and the silencing of the mind. The work is allocated
with a physical experience through interaction and sensations.” The instalation is made of twelve meters
of coloured fabric and light which cuts across the
social context, touching upon relevant and pressing
issues in society. She studied economics at Bahir Dar
University before enrolling at Addis Abeba University
of Fine Art from where she achieved her BFA in 2008. After
her graduation she worked with DESTA for Africa foundation for one year. She is an active
member of Netas Art Village, works as a studio artists
and freelance photographer, and as an art-therapist for
several local NGO’s. She is currently artist-in-residence
in Vienna, Austria.

05 NET-GRID 15 Oil on linen 2018
DESIGN FOR TIGHTS Oil and paper on linen and stamping of collage 2018
PASSENGERS Oil on linen and artist

frame

SELECTION OF THE ARTIST’S VITRINES Mixed media sculptures 2018

M A N D Y E L - S A Y E G H b. 2018, Malaysia

Making extensive and varied use of focused research and carefully selected written material alongside layering diagramming and found image, El-
Sayegh approaches her practice from a consciously
fragmented perspective. Adapting elements of
psychoanalysis to a formal aesthetic that merges
minimalism, pop, and figuration, she occupies a quasi-
paranoiac worldview as an experimental yet creative
to societal alienation. From this shifting
standpoint, she launches a complex investigation of
the body as signerifier in the context of shared cultural
trauma, linguistic entropy, and the endless mutability
of meaning. The exhibition space is copulated with
part-whole relations,” explains the artist, “and
with ‘procedural thinking’ that allows for observable
growth and decay.” Mandy El-Sayegh received her B.F.A.
in 2007 from the University of Westminster, London,
followed by her M.F.A. in Painting in 2011 from the
Royal College of Art, London. El-Sayegh has exhibited
with The Mistake Room, Guadalajara, Mexico, (2018);
Cari Kostyl, London (2017); Sharjah Biennial 13: Tamaruwi, Sharjah, UAE (2017); Carlos/Ishikawa, London
(2016).

TEXT Anna Pigott

06 DEEP DOWN TIDAL 2017

TABITA REZAIRE

Deep Down Tidal excavates the power of water as a
contextive interface for communication. From
submarine cables to sunken cities, drowned bodies,
hidden histories of navigations and solidarity signal
transmissions, the home is a complex
of communication networks. As modern information
and communication technologies become omnipresent
in our industrialized realities, we urgently need to
understand the cultural, political and environmental
forces that are creating them. Loosely looking at the
infrastructure of submarine fibre optic cables that
transfers our digital data, it is striking to realize that the
cables are layered onto colonial shipping routes. Once
again, the bottom of the sea becomes the interface
between cultural and political identity. From Atlantis,
the ‘Middle Passage’ or refugee seekers presently drowning in the Mediter-
ranian Sea to more recent rainfall in the murals of the Wall, we are
vulnerable to the violent deeds of modernity. Deep Down Tidal navigates the
ocean as a graveyard for Black knowledge and technologies. From Atlantis, to the ‘Middle Passage’ or refugee seekers presently drowning in the Mediterranean, the two recently produced works. The mixed-media on paper and collage titled Watching you on a cloudy day are the most important ones, but those who were not allowed to enter — The Siren Told You So acts as a conduit for these guiding spirits. A sculptural body of information, it seeks to provide a framework for feeling your way in the
dark.”

HERA CHAN & XIAOSHI VIVIAN VIVIAN QIN

As the artists write, “Before we begin, let us not forget who have already warned us about the current condition of things. This is for those who provided just
cause, and for those who did not have the capacity to
read the signs. Drawing from the real lives of female
journalists who perished in search of a true story —
who always knew that those in the room were not the
most important ones, but those who were not allowed
to enter — The Siren Told You So acts as a conduit for
these guiding spirits. A sculptural body of information, it seeks to provide a framework for feeling your way in the
dark.”

S A V V Y Contemporary: The Laboratory of Form Ideas
Ecologies of Darkness. Building Grounds on Shifting Sands 11.01.–26.01.2019 09 / 3 16

NILBAR GÜREŞ b. 1977, Istanbul

lives and works between Vienna and Istanbul. Güreş’s work explores how the human body has been
oppressed and oppression through the use of a range of media such as pencil, watercolour, cut fabric and spray paint, photography, painting and video. She has exhibited at museums internationally including The Istanbul Museum of Modern Art, Istanbul, and Schmuckmuseum, Berlin, Germany; Malmö Konstmuseum, Malmö, Sweden; National Museum of Contemporary Art, Lisbon, Portugal; Serralves Museum of Contemporary Art, Porto, Portugal; Guangdong Times Museum of Contemporary Art, Guangzhou, China; and The Museum of Contemporary Art, Strasbourg, France. Selected exhibitions include the 20th Biennale of Sydney, Cockatoo Island, Australia (2016); Artspaces Auckland (2015); The 31. Bienal de Sao Paulo (2014); MAK, Vienna (2013); 6th Berlin Biennial (2010); Secession Vienna (2010); and 11th International Istanbul Biennial (2009). Güreş is the recipient of the 2018 DeLonghi Art Projects Award. She received the Hilde Goldschmidt Prize in 2013, the Otto Mauer Award of 2014 and fifth edition of the BC21 (Belvedere Contemporary) Art Award 2015 in Austria.

THE SIREN TOLD YOU SO
Mixed media installation 2019
HERA CHAN & XIAOSHI VIVIAN VIVIAN QIN

With her new project ‘THE SIREN TOLD YOU SO’ she is the recipient of the 2018 DeLonghi Art Projects Award. She received the Hilde Goldschmidt Prize in 2013, the Otto Mauer Award of 2014 and fifth edition of the BC21 (Belvedere Contemporary) Art Award 2015 in Austria.

 Nilbar Güreş (Turkey) is a prominent Turkish artist who lives and works between Vienna and Istanbul. Her work explores how the body has been oppressed and oppression through the use of a range of media such as pencil, watercolour, cut fabric and spray paint, photography, painting and video. She has exhibited at museums internationally including The Istanbul Museum of Modern Art, Istanbul, and Schmuckmuseum, Berlin, Germany; Malmö Konstmuseum, Malmö, Sweden; National Museum of Contemporary Art, Lisbon, Portugal; Serralves Museum of Contemporary Art, Porto, Portugal; Guangdong Times Museum of Contemporary Art, Guangzhou, China; and The Museum of Contemporary Art, Strasbourg, France. Selected exhibitions include the 20th Biennale of Sydney, Cockatoo Island, Australia (2016); Artspaces Auckland (2015); The 31. Bienal de Sao Paulo (2014); MAK, Vienna (2013); 6th Berlin Biennial (2010); Secession Vienna (2010); and 11th International Istanbul Biennial (2009). Güreş is the recipient of the 2018 DeLonghi Art Projects Award. She received the Hilde Goldschmidt Prize in 2013, the Otto Mauer Award of 2014 and fifth edition of the BC21 (Belvedere Contemporary) Art Award 2015 in Austria.

The Siren Told You So is an installation that explores the concept of displacement and isolation in the context of geopolitical conflicts. The work references historical and contemporary events such as the displacement of the mind and the isolation of bodies, particularly in relation to colonial and post-colonial contexts. The installation includes a mixed-media collage titled Watching you on a cloudy day, which is a critical commentary on the role of water as a conduit for communication and the haunting memories it carries.

In the mixed-media collage, Watching you on a cloudy day, the work explores the displacement and isolation of bodies, particularly in relation to colonial and post-colonial contexts. The artist, Nilbar Güreş, uses water as a metaphor for displacement and isolation, reflecting on how individuals and communities have been displaced and isolated due to geopolitical conflicts. The collage features various elements such as submarine cables, sunken cities, and drowned bodies, highlighting the interconnectedness of these historical events and their ongoing impact on contemporary societies.

The work also examines the role of water as a conductive interface for communication, drawing from historical and contemporary examples of water's symbolic significance. It considers water as a means of transmission, with colonial shipping routes and ocean currents acting as conduits for communication and exchange. The installation invites viewers to reflect on the complex relationship between water and human displacement, and to consider the ways in which water serves as a reminder of past traumas and ongoing injustices.

The Siren Told You So is a powerful exploration of displacement, isolation, and the ways in which water and maritime networks act as conduits for communication and exchange. The installation challenges viewers to think critically about the historical and ongoing impacts of displacement and isolation, and to reconsider the role of water in shaping our collective memory and collective experiences.
established the ease with which children apprehended violence by recording their aggressive behaviour towards a toy monkey after playing a video of an adult punching one. Women condemned to death in Iran are frequently executed publicly, in forums in which children are encouraged to bear witness and participate; Soleimani employs the Bobo Doll to elucidate upon the learnt apathy toward these disappeared victims and their suffering, as well as state-endorsed, systematised violence towards women.

SH E I D A S O L E I M A N I b. 1990

is an Iranian-American artist who lives in Providence, Rhode Island. Her project, called “Soleimani/LoTa”, explores the Bobo Doll to elucidate upon the learnt apathy toward these disappeared victims and their suffering, as well as state-endorsed, systematised violence towards women.

S O L E I M A N I

The photographic portraits of women unlawfully imprisoned and executed by the state in Iran. Low-resolution images, drawn either from the victims’ lives or from government archives, are printed on three-dimensional effigies, collaged and assembled within elaborately constructed sets. The surreal, colourful spaces are populated by the victim’s repeated faces, evoking a fragmented digital landscape in which images that should have disappeared, permeate and replicate; blurring the distinction between the tangible and the virtual, as very common on the internet. The figures are accompanied by disparate objects and imagery relating to the circumstances and detention of each individual. Soleimani undertakes extensive research in order to unearth each victim’s narrative, communicating visually with journalists from international and local human rights organisations and international media.

The soundtrack further blends time and space as an entity, capable of world-altering transformations.

Carolina. Cats are very common on the island of Puerto Rico, and in this video, the cat is cast as a mythological entity, capable of world-altering transformations. The soundtrack further blends time and space as it alternates between a track from the Persian punk band Los Punx, and the chirping and crying music of the coqui frog that populate PR’s wet landscapes.

A M P A R O , S O N G S T R A T E G Y S I G N at the New Museum, A "The Trouble of Testimony" same Sun, Guggenheim Museum of Art; Her work has also been included in a number of important group exhibitions including Bienal del Caribe, Museo de Arte Moderno, Santo Domingo, Dominican Republic (2003); El Museo’s Bienal: The (S) Files, The Selected Files, El Museo del Barrio, New York (2005); Infinite Island: Contemporary Caribbean Art, Brooklyn Museum, New York (2007); Careos/Relevos, Museo de Arte Contemporáneo de Puerto Rico, San Juan (2010); and at the Trienal Po/Gráfica de San Juan, Puerto Rico (2011) and at Musée d’art contemporain de Montréal, Canada (2013). Santiago Muñoz’s honors include the first prize from Certamen Nacional de Artes Plásticas, Museo de Arte Contemporáneo, San Juan, Puerto Rico (2002).

12 ADHAN / CALL TO PRAYER

Sound piece 2014 B A H I A S H E H A B

For the past 1400 years, the voices of men have emitted the call to prayer in minarets all over the Islamic world. In this installation, the artist, a young man from a very old tradition. As the artist writes, “I decided to have the call for prayer raised by the voice of a woman instead of a man. Mezzo soprano Mai Kamal from the Cairo Opera House was 21-years-old at the time of the recording. For the past 1400 years, the voices of men have emitted the call to prayer in minarets all over the Islamic world. I felt that it was time for the feminine to raise their voices with the same chant calling for people ‘to hasten to worship and to hasten to success’ using Mai’s melodious young voice. This is also a call for peace, equality and understanding.”

B A H I A S H E H A B is a multidisciplinary artist, designer and historian. Her artwork is concerned with identity and preserving cultural heritage. Through investigating Islamic history she reinterprets contemporary Arab politics, feminist discourse and social issues. She is associate professor of design and Egyptian uprising was released in 2015. Her work has founded of the graphic design program at The American University in Cairo. Her work has been on display in exhibitions, galleries and streets in over the Egyptian uprising was released in 2015. Her work has received a number of international recognitions and awards; BBC 100 Women list (2013), TED Senior Artist Award (2014), the Moroccan Contemporary Art Biennial (2012), the Guinness Book of Records (2008), the National Geographic Society Award (2007), the Premio Menadó (2005), the Canción del Trabajo (2005), the Premio Astral (2004). Her work has also been exhibited in more than 100 national and international exhibitions in Europe, Asia, North and South America. She has taught at the University of California, New York University, and the American University in Cairo. ShababFresh was included in the exhibition “Egyptian Uprising” by the Brooklyn Museum and the Bronx Museum. ShababFresh received a number of international recognitions and awards; she received the Creative Capital Visual Art Award (2013), the Louis Comfort Tiffany Foundation Award (2017), Beatriz Santiago Muñoz’s lifetime works and works in San Juan, Puerto Rico (2008); CAWA Watts Institute for Contemporary Art, San Francisco (2007); Televs Arts Exchange, Los Angeles (2006) and at the Trienal Po/Gráfica de San Juan, Puerto Rico (2010); and at the Bienal del Caribe, Museo de Arte Contemporáneo de Puerto Rico (2013). Beatriz Santiago Muñoz's honors include the first prize from Certamen Nacional de Artes Plásticas, Museo de Arte Contemporáneo, San Juan, Puerto Rico (2002).

11a LA CABEZA MATÓ A TODOS/ THE HEAD THAT KILLED EVERYONE Video 2014 BEATRIZ SANTIAGO MUÑOZ

The film on view is a mixing of indigenous myths, popular culture and real characters, geographies and culture in Puerto Rico. The title refers to how a shooting war, in local mythology, interpreted as a head without a body, crossing the sky, signaling the arrival of chaos and destruction. The actor in the video, Michelle Nord, is herself a hybrid creature, mixing male/female traits, in touch with native plants—she’s a medicinal botanist but also a cultural activist. She hosts cultural events in her house, in a section of primarily Afro-Caribbean and post-industrial area called Carolina. Cats are very common on the island of Puerto Rico, and in this video, the cat is cast as a mythological entity, capable of world-altering transformations. The soundtrack further blends time and space as it alternates between a track from the Persian punk band Los Punx, and the chirping and crying music of the coqui frog that populate PR’s wet landscapes.

11b LA CUEVA NEGRA / THE BLACK CAVE Video 2012 BEATRIZ SANTIAGO MUÑOZ

The Black Cave (La Cueva Negra) explores the Paso del Indio, an indigenous burial ground in Puerto Rico that was discovered during the construction of a highway, and eventually paved over. Drawing on indigenous knowledge, Beatriz Santiago Muñoz’s video offers a reflection on the origins and meanings of the site, which becomes in the process an allegory for the island’s convoluted history. The camera tracks between the rocks where the voices of the disappeared victims are heard, and the mother’s song, the representation of the freedom of movement and sense of curiosity symbolizing the romantic but ultimately misguided desire to find and preserve paradise.

PALAGA PAULO MUÑOZ’s work arises out of long periods of observation and documentation, in which the camera is present as an object with social implications and as an instrument mediating aesthetic thought. Her films frequently start out through research into specific social structures, individuals or events, which she transforms into performance and moving image. Santiago Muñoz’s recent work has been concerned with post-military land, the sensorial unconscious of the anti-colonial movement, and feminist speculative fictions. Recent solo exhibitions include: Nuevos Materiales at Museo Amparo, Song Strategy Sign at the New Museum, A "The Trouble of Testimony"
fellowship (2016), Shortlist for V&A’s Jameel Prize (2016), and a Prince Claus Award (2016). Her publications include A Thousand Times NO: The Visual History of Lam-Alif (2010). She is the first Arab woman to receive the UNESCO-Sharjah Prize for Arab Culture.

13 ALL DIRECTIONS AT ONCE GIF essay 2019 LUIZA PRADO DE O. MARTINS

Her work engages with material and visual culture through the lenses of decolonial and queer theories. For her contribution to the show, Luiza Prado has conceived an intervention for the space of the bar titled All Directions At Once (2019). This GIF essay, part of a larger body of work titled A Topography of Excesses, engages with practices of herbal birth control and transmissions of indigenous and folk knowledges as acts of radical, decolonizing care. It starts by invoking ayowiri, a plant that grows abundantly in the tropical areas of the Americas; during European occupation of the continent, an infusion of this plant was often used as a contraceptive (and, in stronger doses, as an abortifacient) by enslaved Indigenous and African peoples as a strategy of resistance. Through the stories of ayowiri and other contraceptive and abortifacient plants, the essay nurtures the idea of radical decolonising care and unravels the poetic dimensions of excess as a fragmented, fast-paced pluriverse, meshing together perceived pasts, presents, and futures; a disjointed collective, moving to all directions at once.

LUIZA PRADO DE O. MARTINS

b. 1985, Rio de Janeiro is an artist and researcher born in Rio de Janeiro in 1985, four hundred and eighty-five years after the Portuguese first invaded Pindorama, the land currently known as Brazil. She holds an MA from the Hochschule für Künste Bremen and a PhD from the Berlin University of the Arts. In her doctoral dissertation, she examined technologies and practices of birth control and their entanglements with colonial hierarchies of gender, race, ethnicity, class, and nationality, offering the idea of ‘technoeologies of birth control’ as a framework for observing and intervening in these biopolitical articulations. Her current artistic research project, titled A Topography of Excesses, starts from a call to re-appropriate the perception of excess attributed to gendered and racialized bodies in the modern/colonial gender system. Through installation, video, performance, and text, the project looks into the transmission of indigenous and folk knowledges about herbal birth control as decolonising practices of radical care that allow communities to forge new paths by accessing the poetic dimensions of the pluriversal. She is a founding member of the Decolonising Design collective and the research duo A Parede.

14 PRESSURE ON BOYS Installation 2018/2019 MARKUES

The installation examines the pressure society exerts on young boys. Its sculptural aesthetic draws from the school gym, a key site of such pressure. The installation consists of a decommissioned parachutes of the kind used for cooperative games in physical education, in which grommets have been hammered to spell out quotations and, b. gym mats, gymnastic apparatuses, and medicine balls, which provide an opportunity to sit or rest, and a series of curated texts to be read aloud during the course of the exhibition. The combined elements point to the friction between collective identity and moment of individuation. To highlight the collectivity and polyphony of boyhood, the installation can only be perceived in the presence of a public reading that warms up the space as the readings unfold, so do the many associations that broaden the idea of what boyhood could be. The installation creates an immersive atmosphere of looseness and slackness where pressure is temporarily lifted. For Markues, boyhood is not a biological concept but a collective and diverse experience encompassing the different boyhoods of heterosexual and homosexual cis-men; the childhoods of transgender women; the late puberty of transgender men; and also the fetishized boyhood of the twink. In Pressure on Boys, these diverse boyhoods become tangible to and shareable by the viewer. The selection of texts include titles such as Hanns Henry Johnn’s Perrudja, Ursula K. Le Guin’s A Wizard of Earthsea, Denton Welch’s In Youth Is Pleasure, and bell hooks’s The Will to Change: Men, Masculinity, and Love, among others.
01 NUMBER 3 Sound installation loop, 6 min 49 sec 2017 PAMELA Z
02 MEDIUMS Three-channel video installation HD and 16mm transferred to HD, colour, stereo, loop, 1 h 9 min 25 sec 2018 ANA VAZ
03 JAN VILLA Tapestry of images 16mm transferred to HD, b/n, stereo, loop, 21 min 16 sec 2010 NATASHA MENDONCA
04 NOTIONS OF PEACE, SILENCE Installation 2012 HELEN ZERU
05 NET-GRID 15 Oil on linen 2018 DESIY FOR TIGHTS Oil and paper on linen and steel frame 2018 PASSENGERS 2018 Oil on linen and artist steel frame
06 DEEP DOWN TIDAL Video essay loop, 18 min 44 sec 2017 TABITA REZAIRE
07 THREADS OF FABRIC, CARPET, MY HAIR Mixed media 2018 WATCHING YOU ON A CLOUDY DAY Mixed media 2018 WAITING IN THE MIDDLE OF A DESERT Mixed media 2018 FROZEN ZEBRA Mixed media collage 2018 Courtesy of Galerie Tanja Wagner NİLBAR GÜREŞ
08 THE SIREN TOLD YOU SO Mixed media installation 2019 HERA CHAN + XIAOSHI VIVIAN VIVIAN QIN
09 TO OBLIVION Mixed media 2017 Courtesy of Gallery Edel Assanti SHEIDA SOLEIMANI
10 CYNTHIA KE SAPNE/THE DREAMS OF CYNTHIA Video installation HD, colour, Hindi and English, sound, 42 min 2017 PALLAVI PAUL
11a LA CABEZA MATA A TODOS/THE HEAD THAT KILLED EVERYONE Digital video, colour, sound, 7 min, Spanish with English subtitles 2014 BEATRIZ SANTIAGO MUÑOZ
11b LA CUEVA NEGRA/THE BLACK CAVE HD video, color, sound, 20 min 2012 BEATRIZ SANTIAGO MUÑOZ
12 ADHAN / CALL TO PRAYER Sound installation loop, 2 min 49 sec 2014 BAHIA SHEHAB
13 ALL DIRECTIONS AT ONCE GIF essay 2019 LUIZA PRADO DE O. MARTINS
14 PRESSURE ON BOYS Installation 2018/2019 MARKUES
DEDICATION
In loving memory of Dr. Alanna Lockward, curator, dancer, journalist, decolonial thinker, activist, friend, mother, sister, womanist. Thank you for your amazing work and spirit.

MORE INFORMATION
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DESIGN Elsa Westreicher ASSISTANCE Lili Somogyi

FONTS Grow (through a generous partnership with DINAMO Foundry, abcdinamo.com) Neutral (carvalho-bernau.com)

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SAVVERY Contemporary: The Laboratory of Form Ideas Ecologies of Darkness, Building Grounds on Shifting Sands 11.01.–26.01.2019 16/ 16