

***COLLECTIVE  
PRACTICES***

***TO BE  
CONTINUED***



## **COLLECTIVE PRACTICES—TO BE CONTINUED**

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**COLLECTIVE PRACTICES**

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A Project by ACUD MACHT NEU

Curated by Andrea Goetzke, Juba, Daniela Silvestrin, Inga Seidler





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# COLLECTIVE PRACTICES... TO BE CONTINUED

Within the framework of our event series COLLECTIVE PRACTICES, we, Andrea Goetzke, Chinwe Juba, Daniela Silvestrin, Inga Seidler and an extended team of artists, scholars and cultural producers examined »collective practices« as these relate to artistic creation, cultural organizing and social coexistence. Originally conceived as an experiment to gain more experience with the topic, the project was caught up in a global pandemic in which our interdependence became that much more evident.

After more than eight months of intense exchanges online and on site at ACUD MACHT NEU, the program of COLLECTIVE PRACTICES culminated in the 3-day online event TO BE CONTINUED. Since June 2020, artists, activists, academics, journalists and cultural producers of various disciplines and backgrounds had explored topics surrounding being, living and working collectively, and had brought people together in participatory gatherings, exchanges and discussions.

From 20 until 22 January 2021 past contributors of COLLECTIVE PRACTICES reconverged alongside new invited guests, in the hopes of fostering joint learning, drawing together the thematic threads #NARRATIVES #KNOWLEDGES #CARE #RESISTANCE and reinvigorating each other's processes with fresh perspectives. Focusing on collectivity as a work in progress, TBC brought together both practical and theoretical contributions on collectivity.



To document the program finale, we invited an observation-research team to participate in and report on the events. The writings by the three observers brought in an outside perspective on the program, while reflecting their individual backgrounds and roles as journalists or cultural workers.

Together with the contributions of our guests to the TBC program, they create new starting points for ongoing considerations and explorations of the concepts and practices of the collective. While our series is coming to an end, we consider the work of exploring collective practices to be ongoing—and therefore **TO BE CONTINUED.**

# What Does it Mean to Tell a Story?

## Observations from COLLECTIVE PRACTICES— TO BE CONTINUED Day 1

**By Joe von Hutch**

This phrase is common at the end of a story, but the beginning? In naming their annual program COLLECTIVE PRACTICE—TO BE CONTINUED, the curators went even further by leading with this promise in the title. In rejecting a fixed endpoint from the onset, the curators explained that although this particular series would ultimately finish, »the work of exploring collective practices [is] ongoing.« I also see elements of nonlinear storytelling in that wherever and whenever you join the program, the ambiguity of how much more is to come—and how much else has already preceded it—allows participants to engage more organically than in a traditional format.

This was certainly my experience observing the first day of the final 3-day program, which coincidentally took place on the last day of one presidency and the beginning of another. Working together since June 2020, the cross-disciplinary teams of participants returned to a gathering, which ran from 20-22 January 2021 with newly invited guests to share their knowledge and other offerings. While

we gathered at our computer screens to discuss COLLECTIVE NARRATIONS, more than a few participants referenced the subject of Joe Biden's inauguration—occurring simultaneously in front of the same Capitol previously stormed by Trump insurrectionists just a few weeks prior. And as Kamala Harris made history as the first Black Indian woman to become Vice President of the United States, Vidisha Fadescha and Shaunak Mahbubani of the Delhi-based Party Office opened our first session on »Consent of The Governed: RACE, CONSTITUTION & KINK«.

The Indian-American connection was reinforced with an offering from »Black queer dyke« Tiona Nekkia McClodden, logging on from Philadelphia. Describing »silhouetting« as the stripping of nuance based on appearance, she reminded us that »identity politics« are simply politics »that can be read on your body.« Building on these paradigms, Dhrubo Jyoti shifted the focus to love from the perspective of a Dalit person in Indian society. I was somewhat familiar with the recent controversy surrounding non-Dalit filmmakers casting an upper-caste woman in the role of politician and former Chief Minister Mayawati. Despite her many achievements, Bollywood couldn't do better than depict Mayawati (who is still alive) as dirty and holding a broom in the promotional images for a film crassly titled »Untouchable«. For a direct comparison, imagine if Scarlett Johansson was cast in the role of America's new Madam Vice President, but dressed as a janitor on posters prominently featuring a word I refuse to type here.

Numbering over 200 million, Dalits theoretically enjoy full equality, but in practice, they are still denied basic humanity. Knowing that the larger a group gets, the more abstract it becomes, Jyoti focused his presentation not on

millions of people, but on two: Kausalya and Shankar. For the crime of marrying a Dailt man, which is no crime at all under Indian law, Kausalya's family first abducted her and then brutally murdered her husband on a daytime street. After testifying against his killers, she was shunned by relatives and politicians alike, who did not want to »offend« the Thevar community in her home state. In describing this one case, Jyoti revealed the persecution of a large community without sacrificing the humanity of a young man who was simply in town to buy a new shirt with his beloved wife.

Focusing on the personal to reach a broader audience recurred in the second session »Stories From the Future: storytelling and speculative thinking as tools for collective visions of carbon-neutral futures.« In development over eight months of brainstorming, »Affrilachian« storyteller Lyn Ford opened this session with different takes on **The Trees and the Axe** to bring ancient wisdom to modern-day problems arising from globalization and climate change. In the Aesop version, a harmless man walks into a forest, seeking wood for the handle of his axe and is granted his request by the grander trees, at the expense of the lowly ash tree. Returning later with his new axe, the previously harmless man proceeds to chop down all of the larger trees, who realize too late that »in yielding the rights of others, we may endanger our own.« Although commonly ascribed to Aesop, and therefore of Greek origin, researchers believe that the fable of The Woodcutter and the Trees is more likely of West Asian origin. And it is in its new form, rebirthed for the digital age, that I had previously seen this variant shared on social media:

»The forest was shrinking, but the trees kept voting for the Axe, for the Axe was clever and convinced

the Trees that because his handle was made of wood, he was one of them.«

TURKISH PROVERB

Returning to the same story, but from an Ethiopian perspective, Ford further complicated the narrative by describing the Australian origins of eucalyptus, one of Ethiopia's main crops. Introduced in 1895 by Emperor Menelik II to construct his new capital, Addis Ababa, this non-native species continues to provide accessible fuel and building materials, but at the expense of desertification and soil erosion, and providing neither food nor shelter for native wildlife. Remarking on the human dimension to Ford's stories to note that she feels like »the one with the axe,« fellow participant Lisa Pettibone reminded us that sustainability originally developed from the economic need to save Germany's shipping industry. Attributed to Hans Carl von Carlowitz, the three pillars of environmental equilibrium, economic security and social justice, appear to be constantly in tension. This ambiguity, also seen with larger questions about climate change and carbon neutrality, is why Dylan Harris sees storytelling as the optimum method for allowing people to reach their own conclusions without offering »easy« answers.

For the closing panel, »Sonic In(ter)ventions«, the Berlin-based collective offered the collective healing of music as another form of non-narrative storytelling. Reminiscing about COVID-friendly music gatherings this past summer, the musicians Nyambura and Jess Korp emphasized the need for connection amidst global trauma. It was a fitting capstone to other discussions of the day. Hearing about groups of people coming together to enjoy nature — something unthinkable in the depths of winter amidst a surge in new infections — sounded like something that happened as long ago as when trees still spoke to humans.

And the particular need to support those affected by the pandemic more disproportionately than others highlighted the many needs of the moment. For health, but also for touch. With distance, as much as with connection.

The concluding performance from Keshu and Nani Kale, like much of the day's programming, defied easy categorization. Unable to understand the language of the spoken words, my body had no difficulties responding to the rhythm and beat. It was the kind of transcendental experience I remember from the »before« times, but reimagined for stay-at-home. I missed the original jam sessions in Tempelhofer Feld and don't know whether the authorities will permit them again. Late last week it emerged that the regional district of Friedrichshain-Kreuzberg had cancelled all public events through spring and summer. Coming so quickly after the political celebration mid-week, it was a stark reminder that our lives will remain disrupted for the foreseeable future. So, for all of those in future times who choose to look back on this moment, I leave you with a few words from Amanda Gorman's inaugural poem »The Hill We Climb«:

Let the globe, if nothing else, say this is true:  
That even as we grieved, we grew  
That even as we hurt, we hoped  
That even as we tired, we tried

# Songs of Solidarity for Jeremy Gilbert's Guitars

## Observations from COLLECTIVE PRACTICES— TO BE CONTINUED

### Day 2

**By Caspar Shaller**

Our brains have become accustomed to a high level of cognitive dissonance. Living through a pandemic in which Western governments have proven either unwilling or incapable of protecting the lives of their citizens over the profit needs of business, we are called to shelter in place, self-isolate, quarantine, socially distance as paradoxical acts of solidarity.

Solidarity: A word that just a year ago was nowhere to be heard outside of ignored left protest chants calling for such quaint outdated notions as international solidarity has now ascended to the heights of the Davos set. International managers, IMF economists and European politicians bent on dismantling health care systems and enforcing fiscal discipline now aim to envelope us in the warm blanket of solidarity. We huddle at home alone with our screens, only interrupting our Netflix binge sessions to clap for overworked and still underpaid medical staff.

What is to be made of this new wave of so-called

solidarity? Berlin's ACUD project COLLECTIVE PRACTICES counters the emptying out of the term with the online conference »To be continued«, the second day of which tackles the question of solidarity head on under the title **#CARE #WORK #SOLIDARITY**. The three sets of streamed lectures, panels and discussions engage with the term solidarity from theoretical perspectives as well as through practical considerations raised in both labor struggles and in the work of artistic collectives.

Two historical coincidences frame the conference. The first day of TO BE CONTINUED coincided with the inauguration of Joe Biden as the president of the United States, a grand celebration of liberal democracy in all its glory and hypocrisy under the theme of unity. At first glance, bridging political divides may seem related to solidarity, since both unity and solidarity seem committed to working together. The difference between calls for unity from above and the urgent need for solidarity between equals is revealed in the second alignment: **#CARE #WORK #SOLIDARITY** takes place exactly 100 years after the founding of the grand old Italian Communist Party, which offered quite a different view of political cooperation than the Biden administration.

A view perhaps more adequately encapsulated by the internet trend of the English sea shanty that burned hot and bright in the days leading up to TO BE CONTINUED. Sea shanties are work songs, sung collectively to keep the rhythm while pulling ropes to bring in sails or simply pass the time. This spirit of »all hands on deck« is what animates much political discussion amid proliferating planetary crises, such as the current pandemic and the even more ominous climate change. As political theorist Jeremy Gilbert unspools his thoughts on solidarity, the centrality of shared interest and the harmful moralisation



of politics, his living room comes into view behind him. Four guitars hang on the wall behind Gilbert, a fact that shouldn't surprise us if we know that Gilbert is also the host of the delightful podcast ACFM on collective joy, hedonism, musical culture and left politics. Perhaps he will use one of his guitars to play that quintessential, revived sea shanty, **Wellermann**:

Soon may the Wellerman come  
To bring us sugar and tea and rum  
One day, when the tonguin' is done  
We'll take our leave and go.

But alas, instead of singing, Gilbert enlightens us about the lost concept of shared interest that has been pushed aside by notions of recognition and identity. He reminds us of the 1976 Grunwick strike, in which white male postal workers aligned with women of color around the recognition of their shared interest as workers, terrifying powers that be. It is this shared interest that the English language chapter of Berlin's *Deutsche Wohnen Enteignen* **Right 2 the City** aims to mobilize. Their activists speak passionately and convincingly about how solidarity can be cultivated via shared spaces and joyful collaboration, but also remind us of the importance of conflict in finding our shared interest. »It's a pain in the ass« says one of the activist from Berlin, it's time consuming, it requires a willingness to listen. But, she goes on to say that it is worth it, for in the end, we can realize that we are in fact all connected and can fight for a common goal. All hands on deck.

If only Jeremy Gilbert would serenade our fight for a common goal. He could grab yet another of his guitars and drive the rhythm for another song to come out of January 2021's sea-shanty craze, a song even more aligned with

the values of solidarity, shared interest and mutual cooperation, offered up by users in response to the baroque inequalities of the world that birthed the sea shanty: The chemical workers' song, a British union song.

And it's go boys go  
They'll time your every breath  
And every day you're in this place  
You're two days nearer death  
But you go....

And it's go girls go could be the motto of the panel hosted by the Pirate Care collective, a delightful project that collects examples of radical care work and rebellious solidarity throughout the world in freely available online syllabi, from migrant networks throughout the Mediterranean to repossess Wohnraum to the Covid crisis. The panel focuses on the work of two organizations in Austria: Sezonieri, which organizes seasonal agricultural workers mainly from Eastern Europe, and IG24, which represents live-in care workers, often from Romania. Discussions focus on the theme of visibility, a matter central to the artist-activists and theorists coming together here. »Visibility is important to overcome isolation, build solidarity between carers, to tell them they are not alone« says one activist. Hungarian artist Katalin Erdödi, who works with Sezonieri, provides the crucial answer to what artists can deliver for labor struggles in solidarity: »Artists are in the business of discourse and knowledge production,« she says. Art intervenes in public discourse differently than media and can change people's minds about issues such as labor.

The enlightening theoretical discussions are cut through by Dora. Pugnacious, pragmatic Dora. A Romanian care worker herself, she grounds the discussions in the reality

of lived experiences of elderly care in Austria. Exploitative families who only allow workers to shower two times a week or don't fill the fridge, agencies that fleece the workers. »Only together do we stand a chance,« she says. »If politics doesn't have a heart or a brain, we have to have a heart or a brain.« This is what perhaps encapsulates the guiding spirit of solidarity that animates COLLECTIVE PRACTICES »to be continued« best. And it reminds us of another song for Jeremy Gilbert's guitars:

When the union's inspiration through the workers'  
blood shall run  
There can be no power greater anywhere beneath  
the sun;  
Yet what force on earth is weaker than the feeble  
strength of one  
But the union makes us strong

Solidarity forever  
Solidarity forever  
Solidarity forever  
For the union makes us strong

# A Night in Berlin

## Observations from COLLECTIVE PRACTICES— TO BE CONTINUED

### Day 3

By Illah van Oijen

It's Friday night. I am in my studio. As every day during the pandemic, I spend my day at home with my kids, homeschooling and cooking and such, and in the afternoon my husband changes places with me, and I am off to my studio to write, have online meetings and listen to music. Sometimes I work on my daily job in an NGO I am part of. We organize events or markets, and facilitate participatory processes in urban development. It is a practice that has become a never-ending challenge to reinvent ourselves this year and has brought a great deal of financial stress. The Slovak government does a lousy job of taking care of freelancers and cultural workers, and is a very unreliable partner for any organizer, due to ad hoc and contradictory measures. It has pushed us, the cultural and civil-society sector, into a mode of pure survival panic. In this whirlwind of events, the one thing that kept me sane was this: Making clothes with my best friend Nina, with whom I run a small business that works with leftover fabrics that we upcycle. Our studio is in the cultural center Nova Cvernovka, which has been mostly closed this last year. And as we don't sell much online—the majority of our income comes from contact with our customers, markets,

events etc. — our revenue has gone down dramatically. What this crisis brought us? A deepened relationship with a small group of »residents«. We meet, cook, party, talk and create together. And to our great surprise, they kept not only our juices flowing, but also our cashflow.

Who am I? I am a Dutch photographer, designer and cultural organizer living in Bratislava, Slovakia. But tonight, I am an observer. An observer in two online discussions organized in Berlin, with people from virtually all over the world. Some who live and work in Berlin, some who have been collaborating on the project COLLECTIVE PRACTICES over the last year long distance. I felt a thrill going through me prior to going to the meeting as if I were actually going to a club, traveling far to see different places, meet different people, hang out in a room full of people I had never seen before. If I came to the meeting with any expectations, it was to learn about tools of cooperation, possible strategies of dealing with group dynamics, and alternative democratic hierarchical structures. In truth, I don't know what I was thinking or hoping to learn by hopping into a closing event, where the rest of the people had already spent months cooperating, and were discussing the outcomes amongst each other.

Five minutes into the first session on #KNOWLEDGES #NARRATIVES, I realized how isolated I have been in my little bubble in my little Central European town this past year. It was a complete shock to suddenly be transported back into what seemed to me a whole other universe. A universe of suppressed voices, of the hard work of decolonization, of the hardships of validating oneself, especially as a member of a marginalized group, of the politics of desire, the need for safe spaces for those who are different. The broad scale of very worldly and highly individual experiences was summed up by someone with

the following metaphor: »If you need to be ›chosen‹ by gatekeepers to be able to go into a mainstream Berlin club, then the narrative is, that those who were chosen, are the ones that count.« If we take the metaphor of the club further, it shows that the gatekeepers are the ones deciding who belongs and who doesn't belong to those that count. And this is where it gets messy. Because the reality is, that the mainstream clubs are not at all inclusive of people who are different, let alone a safe space. And think about the complexity of it: How can a safe space be made for those whose identity is constantly shifting, changing? Is the solution to create your own safe space? But why would you have to create your own safe space and not be able to feel safe everywhere?

When, between the two sessions, I had time to run to the toilet, through the empty halls of our cultural centre, my head was spinning with the lively discourse that continued on to the politics of archiving and the use of imagination by creating narratives, in order to make way for a more inclusive future.

The second session on ~~#~~care ~~#~~resistance ~~#~~collective organizing was a more practical discussion, with a focus mainly on the Berlin cultural scene, mixed up with a bit of Liverpool and Bulgaria. It was everything you would expect from a talk between dj's, a sex worker, a community radio station, an event designer and a public servant in the arts that took place in the middle of a lockdown. Closed venues, loss of income, time to reflect and rest. Reflect on personal and collective wellbeing. But also on the economics of power, the power and pitfalls of solidarity movements, the healing power of music and food, and, again: the issue of safe spaces. The Berlin club popped up again and again in the conversation. This time around, the discussion about the club was less

metaphorical. Should Berlin clubs make a monthly commitment to give space for alternative scenes? Should we collectively resist working for/in clubs that have a racist or sexist door policy? What do you do when you are »exoticized«? What makes a space really safe? How many negative experiences make you give up having your voice heard? Is there an infrastructure of help?

It was at the end of the second session that I learned about the existence of awareness teams in Berlin clubs. An infrastructure of help, of sensibility to those who have not the position or power to make themselves heard, or seen, or accepted. A tool. Something I hoped to learn. Something practical that I can take home to my practice as an organizer of events.

After the stream, I closed my computer, wrapped up the fabrics and tools of the day, and came back to my reality. Back to the empty halls of Cvernovka. From the little bits and pieces from different speakers I had listened to, I made a list of thoughts that resonate most with my own experience of collective practices and their challenges. Here it goes:

Listen.

Listen harder.

Don't judge, share your opinion.

Develop individual talents within your own collective.

Don't look for representation, run your own show.

Share information, experiences, resources.

The collective gives context to what you do.

Art is all about context.

And different collectives are driven together by

different shared topics.

Be more conscious about what you are part of.  
For a man is not an island.

And one more thing that did not really seem to fit in that list of thoughts, but seems essential to every-day reality in all times: Take care of music and food, and the rest will follow.

As for me? I've added THF radio on my playlist.



# The Many Ways of Making Ice-Cream.

## A Roundtable Exploring Knowledges and Narratives

The roundtable brought together participants in the **COLLECTIVE PRACTICES** program whose projects met at making knowledges and perspectives visible that are marginalized in hegemonic systems of discourse, in different contexts. Creating narratives collectively, and from lived experience, was also a combining practice. **#KNOWLEDGEs** and **#NARRATIVES** organically evolved into one core thematic thread of the CP program. The roundtable was a free flowing exchange and conversation among the participants, online on the last day of the CP public program, with a small audience. The conversation gave many insights into the participants' practices, as well as their thinking on archives, spaces and stories/narratives. Therefore we decided to document it in a selection of quotes, which would follow the flow of the exchange, and communicate key ideas in the participants' own words. The quotes were selected by Andrea Goetzke, who also hosted the roundtable.

## **The roundtable facilitated an exchange between the participants:**

**Diana Troya** | Coordinates to an Island in no Map

**Erkan Affan** | ORIENTIERUNGspan

**Folly Ghost** | Politics of Desire on the Dancefloor and Beyond

**Marte Roel** | Birdsongs of a Hyperorganism

**Okhiogbe Omonblanks Omonhinmin** | Archiving the  
Mo(ve)ment

**Vidisha-Fadescha** | Soil-To-Soil Meal, Consent of  
the Governed: Race, Constitution and Kink

### **A comparison of your different approaches.**

**DIANA** [...] interviews were online, we applied a decolonial methodology. To engage in a conversation without a specific aim or topic. We triggered the conversation with music. We shared a playlist and specific songs in the interviews. From different directions, everything met in the movement—of the body, vibration, the sound. To create these encounter spaces to enjoy, but also to trigger different conversations that are not easy to have when we are isolated. It was hard to prepare myself to be open to whatever comes. The conversations that we got with them were more personal [...]

**ERKAN** I was born and raised in London. My family is Syrian and Turkish. [...] inspired to focus on why the first 18 years of my life were spent not being able to understand my own history and my own narrative. I took a big interest in knowledge. My intention with the project is to decenter these Western production of knowledge and to focus on the artistry, the intellect and the discourse that comes from people in West Asia and North Africa. The people that I chose for the interviews were people that are in close proximity to me.

**OKHIOGBE** [...] if my 16 year old self had access to an archive where I could see people like me. When you are being told you are different, you tend to want to find out—who else is there who thinks like me. When you say Black, it's so many things that that could represent. My own opinions and ideas are secondary. The conversation is about the person who said—yes I want to share my story. I tend not to do any research on whoever I'm speaking with, because I don't want to go in with ideas that could be wrong; I like my conversation to be like you meet you stranger at a bus stop and you share.

**MARTE** [...] to integrate several ways of knowing. And have a more integral epistemology, that is more compatible with the complexities and inequalities of our world [...] create spaces for exchange that go beyond the verbal [...]

**VIDISHA-FADESCHA** [...] Party Office—it's a space which focuses on anti caste and trans-feminist dialogues. With Collective Practices, we got the opportunity to have those dialogues internationally. We are doing cultural politics towards questions of what are the future publics and the kinds of spaces we want to be in.

**FOLLY GHOST** My curatorial approach is very much based on proposals. And on imagining futures that I feel that are necessary to exist. Creativity and imagination are key to survival. If we are stuck on saying what we don't want, we won't know where to head when we get the chance to do something. The first step to doing something new, that serves our bodies, the people who we are, is to first imagine that. Imagine if I was happy, if I had all my needs met, imagine I was respected as a human being.

## Questions of identities, narratives and spaces

**FOLLY GHOST** Locating where people come from in their discourse, is key to not step on each others toes. When I speak, it needs to be marked who I am, where I come from, what language am I speaking, what is it about me. It's so different when I speak about something and when someone who is entirely different speaks the same thing [...] And then you have all those subaltern identities that are always named. But whenever a speech is coming from a white, male, cis, hetero that identity is seen as normal, or that's the standard point of view.

Black literature – yes if there is so scarce material from those non hegemonic groups [...] but at the same time you are not locating the other type of persona who is taken as normal. The death of the author is a nightmare for me. The author is majorly important in any type of narrative.

**ERKAN** I feel separation is quite important sometimes. Not every subculture, experience or identity gets the same amount of time to organize and understand and identify with themselves and with each other. In our work with Queer Arab Barty [...] we needed to have exclusionary spaces, where we can identify ourselves, where we don't have to explain ourselves. I don't want not to have a reactive identity all the time. Sometimes you just want to act as who you are, and being around others who are like yourselves gives you the space to just do that.

**VIDISHA-FADESCHA** When we go about creating these kinds of club/party spaces as a uniform experience, but it's not a uniform experience. [...] The idea of what is joy is also not the same thing. Sometimes for me kink is in pain. My joy might not be the same as someone else's joy. [...] For

marginalized bodies, when we are raised we are not giving moments to grieve about something. You move on and continue working.

Archiving often just seems like a story the survivor is telling. When you are archiving the political prisoners who are still in jail, you are archiving a future.

It's also about for people to come from intersubjectivities to take lead. I don't need you to represent me, let me run the show.

### **OKHIOGBE | Can an archive ever be wrong, or incomplete?**

[...] Let's say a non ice cream maker says—this is how to make ice cream. And then, an ice cream maker says this archive is wrong, so I'm making the real narrative.

**VIDISHA-FADESCHA** I don't need an archive that calls me the unknown. We represent ourselves, and no one else tries to represent us. That's the kind of archive that we need to move towards

**FOLLY GHOST** If I make ice cream in Brazil I need to put it in the freezer, in Norway I might just need to put it outside of the window for it to freeze. Who you are says so much about the archive, about any type of knowledge. Most of archiving is made by people who are invisible, who are taken as the norm. It is important to point out that this is only one way to do ice cream.

### **FOLLY GHOST | Can we make better archives, because it's us doing it?**

**DIANA** In biology, the name of the person that collected the animal, plant, bacteria [...] is named in collections. Those are often white male people. The importance is not on describing the thing that is being collected. How to

order the work and make sense of the things? How to think about nature and beings?

**OKHIOGBE** My culture of oral storytelling—that's an archive that has travelled centuries. It's still very rich, for those who are interested. And it is completely removed from Western control. [...] Those stories have been given from one generation to the other.

**MARTE** We tend to make those archives linguistic. Many traditions in my opinion are really embodied, an embodied way of being. This is really difficult if not impossible to archive, as it's about a performative act.

**VIDISHA-FADESCHA** About the use of technology in archiving—Out of all the different social media, Tiktok really picked up in India, from the people from rural areas. The Internet was made very common in India in rural areas from 2016. The fascist regime made it free for many years, so they could send their ads, have their radio, the prime minister talking to people on free Internet/phone. Tiktok became common and a place where voices from the margins within the country are coming out. As China started to occupy multiple borders with India. As a way to protect the border India banned Tiktok. The entire archive of rural India—it was all gone. What remains is Instagram, which is owned by Facebook. And Facebook did a deal with one of the biggest capitalists in India, who also supports the fascist regime. So now all of those systems are also controlled. So when it comes to archiving—it has to go back to an offline thing.

**OKHIOGBE** I'm building a digital archive, but my goal eventually is to build physical centers where people can have access to all conversations.

**MARTE** A project—a library of ourselves—What is key to this project is that it's always shared by two people. So the only way this archive comes alive is through dialogue. Narrative, in order to be lived and experienced it always has to be shared by two people at least.

**VIDISHA-FADESCHA** | **The dancefloor as a space of coming together, yet having those differences, because our bodies are carrying different violences, traumas and joys and are an archive of those.**

**FOLLY GHOST** »You should love yourself«—I hate that statement. It pushes discrimination to the fringes. It is part of a discourse that means—a caucasian and thin body, that person doesn't need to be doing anything, that person is going to be perceived as attractive. If it's about any body that is not that—an androgynous body, a fat body, a dark skinned body—then that person needs to do the extra effort of being flawless, being super flaunting how well they are with their own bodies. While people within the hegemonic identities don't have to make that effort.

**DIANA** The potentialities that you can develop through the acts dancing, moving, engaging with sound and vibrations [...] If you have to get ready, get dressed, to be able to enter the club, and when you are there, what you have to do [...] all this decreases the potentiality of these encounter spaces. [...]

If we download an app to meditate or take a yoga class, we are skipping the step of getting together with friends to talk about a problem.

**OKHIOGBE** But then but if we look at the majority of people, they are outside of that system. A lot of people are still very much connected to working on their fruits, going to the stream, eating as families in their backyards.

**VIDISHA-FADESCHA** I think it's important along with queering all hegemonic frameworks, to queer ableism itself. That's what kink brings in. That I do not find pleasure in this. I do not find this attractive. That is where we take agency of our desires, I don't need you to validate what i feel, and I want to feel good about something.

**ERKAN** With the queer Arab communities we get policed a lot on the door, based on accent, based on language, based on appearance. That's why we created Queer Arab Barty. So we created our own ice cream.

**OKHIOGBE** When you create work, what do you focus on the most, the past, present or future?

**VIDISHA-FADESCHA** The future but through the past.

**FOLLY GHOST** | **Should I create something entirely new, or should I try to occupy pre-established spaces that already exist and make them more inclusive and appropriate for a wider range of people?**

**OKHIOGBE** That's a question that I always ask myself. A quote from author Ayi Kwei Armah who was asked some years ago about his experience »Why can't we go into these existing spaces and change them from within?«—And he answered »the time and energy you use to go into this space, learn and change from within— why don't you just start, and fail, and learn from your failings.« [...] Not everyone has the privilege, resources or strenght to start new systems, ideas or possibilities. It's cool for everyone to identify what they have energies for.



# A Look Back



























#### SWEET LIPS

Dry as dead-dry soil, yet the honeycuckoo brings  
its seeds as red as life's blood,  
its bloom as bright as sunfire.

Because it refused to die,  
the butterfly returned to rediscover the sweetness of life.

Remember bad air  
quality?

It took a  
pandemic for us  
to realize how  
clean our air  
could be



20 years of breathing in New Dehli




2000 - 2020



2030 - 2050

**Körperwelten**  
FOSSILE EDITION





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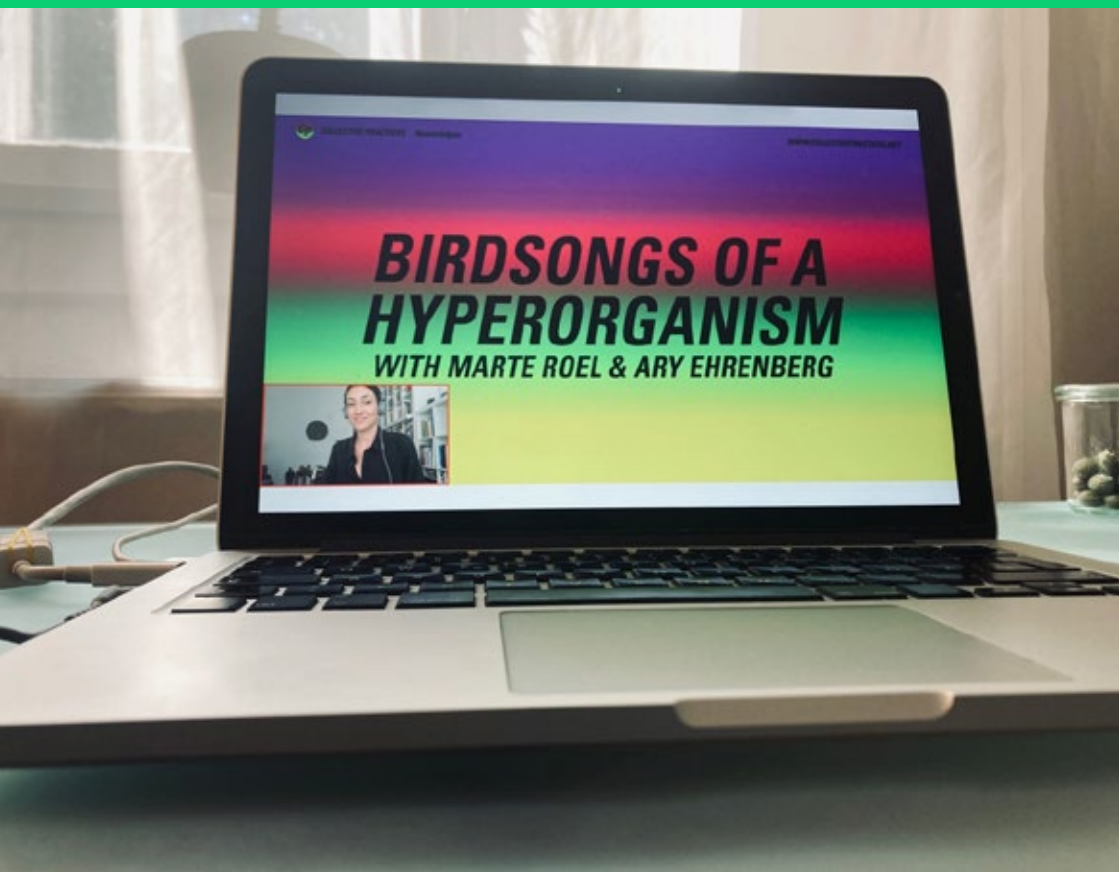
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18

a project by  
ACUD MACHT NEU

ACUD  
MACHT  
NEU

**COLLECTIVE  
PRACTICES  
#NARRATIVES  
#KNOWLEDGES  
#CARE  
#RESISTANCE  
COLLECTIVE  
PRACTICES**

[www.collectivepractices.net](http://www.collectivepractices.net)

...ines collective practices as they relate to artistic  
...rganizing and social coexistence. Find us online  
...ACUD. Supported by Hauptstadtkulturfonds.

ACUD MACHT NEU  
www.acud-macht-neu.de



Handwritten pink graffiti on a dark surface, possibly a wall or a large piece of paper, featuring stylized letters that appear to be 'CVR'.

**32** Gugu and Nane Kahle at a Sonic Interventions jam. Photo: Nyambura

**33** participants of the Xoir Workshop at ACUD backyard. Photo: Andrea Goetzke

**34** Nane Kahle during the Sonic Interventions performance stream for the TBC closing event. (screenshot)

**35** Kechou during the Sonic Interventions performance stream for the TBC closing event. (screenshot)

**36** »The Cookout: Guess Who's Coming To Dinner« Food Experience with the Incredible Edible Akynos. Photo: Diane Esnault

**38/39** Collective cooking, Soil-To-Soil Meal, at ACUD backyard. Photo: Marina Belikova

**40/41** Details from the Zine »Our 2030« with contributions from participants of the workshop »Stories from the Future«. Photo: Julie Gayard

**42** Title image to the project »Coordinates to an Island in No Map« by Diana Troya and Amanda Chartier Chamorro

**44** Jaxx TMS playing a livestream DJ set for the TBC online closing event. (screenshot)

**46** Soil-To-Soil Meal, conversation of the group in Berlin with Vidisha and Aru in Delhi. Photo: Marina Belikova

**48** Rehearsal for the live cinema performance »Birdsongs of a hyperorganism« by Marte Roel & Ary Ehrenberg. Photo: Daniela Silvestrin

**49** Music and food as part of the exhibition weekend »Archiving the Mo(ve)ment«, Credit: Nella Aguessy

**50** Moments of the opening of Okhiogbe Omonblanks Omonhinmin's »Archiving the Mo(ve)ment« exhibition. Photo: Nella Aguessy

**52** Artist Talk Okhiogbe Omonblanks Omonhinmin, exhibition »Archiving the Mo(ve)ment«. Credit: Nella Aguessy

**54** Curator Erkan Affan in conversation with Emre Busse for »ORIENTierungsplan Episode #1: On European Gay Ethnic Porn«. Photo: Cashmere Radio

**55** Sonic Interventions at Tempelhofer Feld. Photo: Etsuki



# On COLLECTIVE PRACTICES

**After almost a year of developing and working on COLLECTIVE PRACTICES we asked ourselves as the curatorial team: What have we learnt?**

**CP|ANDREA** What did we take away from the methodologies and collective practices that were introduced within the different projects of our program?

**CHINWE** For me, COLLECTIVE PRACTICES offered the opportunity to experience society and collectivity in a much more egalitarian way than we see perpetuated in society. There was a lot of discussion centered around exploring society and social organization in a way that makes space to often marginalized voices to take center stage, which I think was helped by the open call and allowing co-curators to present their ideas to the team as opposed to the COLLECTIVE PRACTICES core team dictating everything that transpired through the course of the program. The whole process felt very collaborative, and I think this allowed room for a wide range of perspectives and stories that we, who are based and operating largely out of Germany, wouldn't have necessarily thought of.

**ANDREA** One thing that stands out for me as a learning is the value of small group conversations. As we wanted to keep activities as interactive as possible during the pandemic, we organized many of them in small groups—which allowed for an exchange online and, physically

distanced, onsite in the ACUD MACHT NEU backyard in the summer. Those small group exchanges have been such a lovely and meaningful experience. With group sizes of about eight to 15 people, there was space for each person and perspective to be heard—and all those contributions have shaped the COLLECTIVE PRACTICES conversations and collective reflections. We were able to all get to know each other at least a little bit, and to establish relations to each other. The exploration of a topic or development of a listening practice were always collective ones. Examples are the reading group of Jon's essay about implications of arts institutions in neoliberal and racist structures, or Lyra's music-listening and discussion group. I have appreciated the open call as a curatorial methodology that has opened the COLLECTIVE PRACTICES program beyond our immediate networks and fields of knowledge. It has allowed a learning process for us as curators, and for the COLLECTIVE PRACTICES program to be shaped by those intrigued by the questions raised about collectivity. So we as curators could take on the role as facilitators, rather than directors of a collectively built process and program. We have met so many amazing people through the open call, and I'm very grateful for that. A lesson for our curatorial practice from this would be to well formulate the questions that we are interested to explore—and then extend an open invitation to join the journey. There is, however, still a level of selection involved, as only some might vibe well with the team. It was great to see so many people interested in exploring collective practices—which confirms it as an urgent endeavor that definitely needs to be continued.

**DANIELA** Another aspect that turned out to be both positive and challenging was the possibility to work and interact in these groups and group conversations with people from many different countries, backgrounds,

contexts and time zones at the same time. Even if, in Berlin, the audiences are, most of the time, very international, it is still different to collaborate for an online workshop with various people that are not only from, but based in the US, India, Ecuador, various countries in Europe etc. The exchanges (can) get a different quality through the increased diversity of input—but this potential of diversity then also turned out to be an aspect that was not just a positive add-on, but a challenge and question to reflect about and integrate in the conception and communication since the very beginning. If you conceive of and promote an online event that is based on exchange and group work, and this group potentially can be composed not only of people based in Berlin, but anywhere in the world, how does or should this influence the way you try spreading the info and reaching different people? For me personally, these questions became suddenly very relevant in one of the online workshops, **Stories from the Future**. In this series of workshop sessions, the participants were invited to reflect and discuss together how storytelling and narration can and do influence the way we approach questions that directly affect our future(s), and how we can use storytelling to not only envision better and sustainable futures, but also ways how to get there. The question came up how we can think about better and more just futures in an almost all-white group that clearly lacked the necessary diversity that would reflect a broader spectrum of backgrounds, cultures and experiences. Some participants did not want to participate any longer if such diversity was not given, or at least more balanced. As organizers, we were confronted with both the question if and how we could reach a higher diversity in the group, now that the workshop series had already started, and how determining a good level of diversity would look like for such a relatively small group. As a resolution to this problem, we

decided to invite various external speakers from contexts and backgrounds not present in the group, to give input both on their work and perspectives. Thus, as a general learning for me, I realized that the possibilities of inviting people to come together online and discuss specific topics poses both the great opportunity and challenge to invite people from all over the world. Communication cannot be restricted any longer to the interested audiences and communities on site, but needs to be researched and reflected about in a whole different way.

**INGA** Apart from the different artistic practices, cultural expressions and methodologies that you both just described, for me it was also valuable to get to know the different contexts of cultural production that came in through the open call / reaching different groups beyond our own bubbles: the way participants organize themselves, run their art spaces, or work in groups etc. and how they reflect on these activities. For example, learning about Vidisha's art and social space **Party Office** in New Delhi, and how they use this open and »safe« space to foster anti-caste and trans-feminist dialogues. The approach of party office centered around the ideas of care and hospitality, providing a safe space for those suffering under direct, institutional, and cultural forms of violence in the context of Delhi, where people can come together and create, cook, work collectively. The initiative **Pirate Care** brought in another understanding of care—that of care being not an emotion but a skilled form of labor and necessity, and another approach to collectively organizing and organizing solidarity, for example through their online syllabus as a tool for sharing knowledge, how-tos etc.

CP|**DANIELA** **How did the pandemic impact our ways of working collectively and the work of cultural**

## **organizing in general? Is there anything that we want to continue doing?**

**ANDREA** In the conceptual phase for the program, before the pandemic, we had thought a lot about embodied practices, about experiences of relations with our entire bodies in material space. With things moving to video meetings, we thought about how we could still realize a more embodied component as part of **COLLECTIVE PRACTICES**, while being physically apart. One idea of doing this was through music, and so we invited Lyra Pramuk with her **Zusammen Zuhören** series. In listening to music together and discussing our perceptions, emotions, maybe also physical reactions to a track, we connected to each other and developed a nuanced collective-listening practice. In the summer, we were lucky to be able to organize some small group activities in person in the **ACUD MACHT NEU** backyard. The **XOIR** sessions with Colin Self would be another example of embodied practices. In **XOIR** and the free-form vocalizing exercises, each participant contributed to a collective sound, and could explore and feel themselves as voice and body in the physically distanced, collective sounding group. In the **Soil-To-Soil meal**, cooking and eating together inspired our thoughts about food politics and connected us to the group in India who had cooked the same dish. What I'd like to continue are hybrid formats that combine small group exchanges with formats that give access to a larger audience. The criteria of success for cultural programs I think have often been just audience numbers. After this year's experience, I feel the quality and depth of experience and exchange is something I will take more into account.

**INGA** Also, during the running time of **COLLECTIVE PRACTICES**, we, as so many others, had to reconsider and



reflect on the fast pace of cultural/artistic production and consumption. The cultural sector quickly adapted to the changed conditions due to the pandemic with a flood of virtual exhibitions, zoom conferences, streamed performances, and so on. Which for me, also pretty quickly led to a kind of online fatigue, and even more enforced questions about sustainability and surplus of digital alternatives to in-person and live formats. Andrea, you already gave a couple of examples for practices, formats, and activities that still worked very well, which I think was due to the intimate settings in smaller groups and more engagement within the long-running series. But even where we were able to create a certain intimacy or intimate setting, the affective qualities of sharing a space, the physical dimension, cannot be recreated online. The need for coming together, the desire for physical encounter, is and will remain the central reality of the cultural sector. Lived culture needs direct interaction, as well as space for unplanned encounters and unexpected experiences.

**CHINWE** I will echo Inga's sentiments, that as much as we have all witnessed the expansive possibilities of working online during Covid-19, and how using spaces like Zoom, Facebook and YouTube can create global communities, we also shouldn't forfeit real-life experiences where possible. I don't like the idea of a future where everything from performances to panels and exhibitions happen online, as we are humans, not robots, and we need physical interactions with people in our vicinity too. Also, with the online comes the risk of technical problems, of which we had many, and can be frustrating at times. It would be interesting to see how we could enable people who aren't in a physical space to interact with in-person events in an authentic way, as opposed to feeling like disconnected voyeurs. So, I think an interesting challenge

will be using the online to supplement and enhance the »real world«, whilst not using it as a replacement. Because taking things online for me also means increasing the ability of people who may have mobility issues/disabilities, or aren't in the region, to engage with important discourses. I think going forward and post-Covid, the online aspect should be factored more regularly into events and programs, even if they are formatted for an offline world.

CP|INGA **What have we learnt from our own collective practices working as a curatorial group?**

**CHINWE** Due to our approach of curating our own projects and working with people who had come in through open calls, the work felt quite individualistic. I think our approach allowed for unrestricted interpretations of the idea of COLLECTIVE PRACTICES. For example, I took it in a more creative direction, whilst others approached it more academically. I appreciated this, as it made the project expansive and thought provoking. However, I wouldn't necessarily say that this curation felt »collective«, as much as it felt loosely connected under a large theoretical umbrella. Our regular meetings did feel more collective and were a good way of making it feel like a team effort. The explorations also kept us linked to a common purpose that we could refer back to and ensured a level of synergy in our output. Overall, I enjoyed being able to run free with my own take on the concept and observing how the rest of the team manifested the idea, whilst still having a team to refer back to and share feedback with. Having encountered this approach, I would be interested to work in a team that would collaborate more closely on the actual contents of a series, to see how this would impact the content and working experience.

**ANDREA** A learning process for me has been the reflection on our own internal structures. In June of last year, the threads of **#KNOWLEDGES** and **#NARRATIVES** were coming together, all highlighting marginalized perspectives and knowledges. At the same time, Black Lives Matter protests were happening in many places. We were having discussions with artists about why ACUD **MACHT NEU** posted a black square, and found some more blind spots in our own practice with regards to racism and our reflection of power structures and privilege. So we felt that we cannot discuss and facilitate all this in an all-white team implicated in those same power structures that have created the hegemonies and violent hierarchies in the first place. So, as a tiny step, we put out a call for an additional curator, and eventually Chinwe joined the team in August. Of course, it doesn't end with hiring a POC. How do we collaborate then, and have the program really shaped by all perspectives? The Ecosystems of Creativity series, that Chinwe has brought to CP, was one outcome of this process. In general, I have reflected a lot on power structures and collaboration at eye level over the course of the program, also in the curatorial collaboration with artists. Who benefits from whom in the process, and who makes which choices (on budgets, projects, creative decisions)? How to organize the collaborative process so that the program functions as a platform for the artist to do work they really want to do, to be able to extend their process and practice, for the work to shine. All while creating a larger curatorial framework that welcomingly hosts the project for both artist and audience, and that brings the work in resonance with other perspectives.

**DANIELA** This reminds me about a discussion as part of our final event bringing together different perspectives and experiences related to »post-hierarchical« approaches to collective working and living models. One of the invited

researches, Louis Mauff, explained that one essential aspect of collective work is to make oneself replaceable to different degrees. This also relates to questions about authorship and the type of hyper-individualism that today's neoliberal societies are imposing and reinforcing us to become, if we want to succeed, even more so as freelancers. For me, COLLECTIVE PRACTICES was an extremely fruitful and positive environment to both reflect about and continuously shape and reshape our own collaborative and collective ways and processes of decision making.

CP|CHINWE **How do we want to go forward from here with COLLECTIVE PRACTICES—also in the sense of »to be continued«?**

INGA This actually could also be an answer to the previous question: Besides making some efforts to actually continue the project, I must also say that I am trying to adapt some of the principles we tried to work by as openness, collective decision making, and so on to my work in general. Being part of, or working as a collective can offer an alternative to the precarious and unstable conditions, in which artistic and other cultural practices take place. It puts one in a better position to react to circumstances etc.

DANIELA For me, the title TBC also hinted at a systemic problem in our cultural landscape, which is that of the way in which public funding works. While of course it was fantastic to receive the support and financial means from the Hauptstadtkulturfonds to realize the COLLECTIVE PRACTICES program in 2020, these funds explicitly exclude the possibility to receive money again for the same project—and many other funds do the same, just not explicitly. While as a group of organizers we would

have been able to apply for a completely new theme again for 2021, it was not possible to ask for funding to continue this project, which we had set up and established with success over the course of one year already. It remains problematic that the possibilities to continue projects that need time trying to build new networks and then to strengthen the initial connections are extremely limited.

**ANDREA** The explorations **#KNOWLEDGES** and **#NARRATIVES**, that we had set as a loose curatorial framework in the beginning, came out for me as particularly interesting and worth exploring further. They developed organically, also with people coming in through the open call, into a main thread of the **COLLECTIVE PRACTICES** program, making knowledges and perspectives that are marginalized by hegemonic structures visible and part of a collective conversation. And creating counter narratives collectively, comprised themselves of a multitude of voices, from lived experiences. This was where projects came together from different contexts and with different practices: An archive of conversations of Black lived experiences (*Omonblanks*), a poetic short film made of music-inspired and open interviews about feminist decolonial practices in Ecuador and Colombia (*Diana & Amanda*), practices of cooking and writing, and an examination of legal arrangements from the perspective of people most marginalized, with a particular look towards gender & kink and race & caste (*Vidisha / Party Office*), and podcasts centering on West Asian and North African perspectives of knowledge, theory and pedagogy (*Erkan*). **#KNOWLEDGES** and **#NARRATIVES** resonated in more of the **COLLECTIVE PRACTICES** projects—this is just to give an overview of the projects that shaped the thread at the core. Another thread that came out for me is one of

language and storytelling as a collective practice. How can we use language as a collective practice to shape and inspire imagination and thinking in a utopian direction, rather than perpetuate structures of power, oppression and violence?—as we discussed in the language workshop with Julia. And on a more comprehensive level—how can we tell more stories, from very different perspectives, to widen our collective imagination, as a first step to achieve political change—as discussed in Lisa and Dylan’s **Stories from the Future** group.

**CHINWE** Mirroring the comments above, in a practical sense it would be great to build on what was started last year and get further funding for a second run of the series. On a personal level, I think it’s important that we continue working with people in our surroundings to actively practice the ideas we explored during the series. For example, we should continue giving space to other perspectives, which may be more marginalized than our own, and do so long after the immediate reactionary response to last year’s BLM movement. I think we also need to continue assessing our own positions within our communities, pushing the idea of working together collectively for change. With the fallout of Covid-19 yet to be fully felt, the environmental crisis well underway, and views changing around identity and language etc., the need to work, and think collectively in order to bring about positive change is paramount. We need to dictate the course of the future in a way that leaves no one behind, so the last eight or so months of programming needs to find its way out of the arts space and into real life. This is my hot take on the idea of »to be continued«.





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**COLLECTIVE  
PRACTICES  
#NARRATIVES  
#KNOWLEDGES  
#CARE  
#RESISTANCE  
COLLECTIVE  
PRACTICES**

**[www.collectivepractices.net](http://www.collectivepractices.net)**

The series examines collective practices as they relate to artistic  
creation, cultural organizing and social coexistence. Find us online  
and at Kunsthaus ACUD. Supported by Hauptstadtkulturfonds.

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# COLLECTIVE PRACTICES

## Program Overview

### **STORIES FROM THE FUTURE: Crisis as Catalyst for Carbon-Neutrality**

Workshop / Series

Moderated by Lisa Pettibone & Dylan Harris

Due to the constant growth of global greenhouse gas emissions over the past 200 years means we now have only 10 years to permanently reverse the rise of climate emissions and to become carbon neutral if we are to avoid the most devastating effects of runaway climate change. How can—and must—we work together to create a world where our grandchildren can thrive? This workshop series invited participants to imagine—and begin to build—the future we want and to envision the better way we want to be—10 years from now. They were invited to create artifacts from their vision of the future, which could be short stories or poems, sculpture, technological prototypes, or scientific articles written in 2030. In creating these artifacts, they shared what we have learned through our collective investigation.

### **Archiving the Mo(ve)ment.**

Conversations / Exhibition / Series

Okhiogbe Omonblanks Omonhinmin

This series looked into creating narratives of what it means to be Black and African today, as a collective practice. As part of a wider project (TAC / The Art Concept), Omonblanks facilitates and documents multifaceted and collaborative oral histories of lived experiences of people identifying as Black or African on the continent and in the diaspora. This chapter, taking

place in the context of COLLECTIVE PRACTICES—focused on the current pandemic moment. Previously planned as a weekend gathering of conversations, screenings, exhibition, music and food—the project took shape in the digital space.

**One-on-one Conversations:** The conversations with Berlin-based Black and African people of various backgrounds examined lived experiences during the pandemic moment.

**Artist Studio Visit—Visual Narratives:** Omonblanks took us to visit Accra-based visual artist Eric Gyamfi in his studio virtually, for an introduction to his visual practice and a visit behind the scenes.

**Conversation—How do Artists and Cultural Workers live through and after the Pandemic?:** This conversation brought together artists and cultural workers to reflect on strategies to survive during times that do not allow for an audience or community to come together in a physical space.

**Exhibition, with Artist Talk, Music and Food:** The physical exhibition Archiving the Mo(ve)ment at ACUD Studio brought together a time capsule on Ghana in the 1950s with the threads of conversations that had been explored as part of the four-month-long project by Okhiogbe Omonblanks Omonhinmin during his period of isolation in Accra, Ghana. Food and music or sound are ways we continue exchange and interaction as a people, and were a part of the exhibition concept. Conversation—The Importance of Documenting and Archiving: This conversation about the practice and importance of documenting, archiving, exhibiting, sharing and producing Black stories was the

concluding one as part of the Archiving the Mo(ve)ment project.

## **Zusammen Zuhören**

Listening & Discussion Group / Series

Lyra Pramuk

How do we listen? Which words do we use to describe our experience of music and sound? How can we honor our individual sonic tastes while building toward a collective understanding of the value and joy of music? Zusammen Zuhören is a music listening and discussion group for music professionals and professionals who work with music. Rooted in a deep listening practice, Zusammen Zuhören is designed as a safe, attentive online meeting space to discover, decode, and discuss the distinct elements we perceive in music that stimulate us. By critically discussing what makes us distinguish certain musical expressions, and exposing those unique responses to the frequencies of sound, we strengthen and encourage our ability to create and work with musical material across collaborative disciplines. Zusammen Zuhören was organized as a monthly three hour listening and discussion group, online and in the summer in the ACUD backyard.

## **Birdsongs of a Hyperorganism**

Live cinema performance & artist talks

Marte Roel & Ary Ehrenberg

The two Mexican artists Marte Roel (based in Zurich, CH) and Ary Ehrenberg (based in Mexico City, MX) presented a newly developed live cinema performance, engaging and taking the audience deep into the blurry areas where nature and technology, language and nonverbal communication overlap to become indistinguishable. Their work evolves around »a queer theory of knowing« by exploring notions and concepts like alienation, nonverbal

communication and the liquid body through concepts and methods such as binaural sounds or near pace interaction, playing with perception through the reconfiguration of the codes that build our reality.

## **Implications of Institutions – Exploring Art and Creativity beyond Market and State**

Essay & Reading / Discussion Group

Jon Davies

In the essay, Jon Davies explored the recent history of market-state dynamics in the arts in the UK, and how the institutions that are gatekeepers limit and obstruct artmaking as a way of reimagining our lives. The publication of the essay was accompanied by a reading and discussion group to share thoughts and work through ideas raised in the text, together with the author. Through exchange, we have learnt from each others perspectives, shared thoughts on how to move on from here as creative individuals and communities, and addressed questions like the following - How do you see the situation in other localities where you may be residing currently? What is left of society outside the state and according neoliberal agendas—and can art be a way to reimagine our lives in an »outside« space? Which ways do you see for organizing ourselves as creative and interdependent communities? How do we want to take responsibility for a world that is not based on the exploitation of some for the well-being of others? Do we aim to change the institutions or abolish them altogether—and then what next?

## **Soil-to-Soil Meal**

Cooking & Eating / Conversation

Party Office (Vidisha-Fadescha)

Soil-to-Soil Meal was a social gathering that considered the importance of food and waste, and brought people together, in New Delhi and in Berlin respectively, to have

intersectional dialogues around ecology and our commons. Aru Bhartiya (The Millet Kitchen) emphasizes on millets as biodiverse grains that care for both soil and the community. Participants were invited to make the recipes which have been thought out considering what doesn't go in to nourish our body, what nourishes the soil through composting and bio-fertilizers, or what creates new life with seeds and leftovers. Participants were also encouraged to share their personal experiences with food, farming, food sources and its people, empowerment of agricultural communities, role of socio-cultural politics and legal rights that impact our commons.

## **ORIENTierungsplan**

Discussions / Series

Erkan Affan & guests

ORIENTierungsplan is a series of discussions that decentre Euro-American productions of knowledge as the norm of focus, instead opting to spotlight voices from a region regularly finding itself at the periphery of conversation: West Asia and North Africa (or MENA). Curated and chaired by Erkan Affan, ORIENTierungsplan was a monthly discussion in which activists, artists and researchers living in Berlin were invited to speak on a field in which they organize, create and work; subverting Western discursive supremacy and instead focusing on alternative productions, analyses and pedagogies of **#KNOWLEDGE**. ORIENTierungsplan was presented in collaboration with CASHMERE Radio.

## **The Cookout: Guess Who's Coming to Dinner**

Performance

The Incredible Edible Akynos

In this food experience event, the audience was invited to come eat and enjoy traditional Jamaican/American dishes prepared by the most Incredible Edible entertainer and

food snob Akynos, to experience Blackness through food, laughter, conversation and social distancing. Aim of this cookout was to practice and use one of the most important collaborative social practices of meeting, sharing and exchanging: eating food together. Hosted by the Incredible Edible Akynos, the event was conceived as a special experience.

## **Sprachwerkstatt: Wie möchten wir über unsere Utopien sprechen?**

Workshop

Julia Fritzsche

Wir sprechen den ganzen Tag. In der Kantine, am Kinderbett, beim Kaffee. Aber verwenden wir Wörter, die uns helfen, bestehende Strukturen in Frage zu stellen? Unser Begehren auszudrücken und utopische Räume zu eröffnen? Hin zu einem hierarchiefreien, emanzipatorischen, solidarischen, ökologischen, gerechten Leben? Oder verwenden wir Wörter, die die bestehende Welt verfestigen? Eine Sprache, die Machtstrukturen, Gewalt und Diskriminierung aufrecht erhält, neoliberales Denken bekräftigt und problematische Zustände als gegeben hinnimmt? In dem zweiteiligen Workshop haben wir wir gemeinsam unsere Sprache analysiert, von einem linken Blickwinkel aus. Mit welchen Begriffen fühlen wir uns eigentlich schon länger nicht wohl, und welche könnten wir stattdessen nutzen? Gibt es Zusammenhänge, Gefühlslagen und Vorstellungen, für die uns die Worte fehlen? Im Austausch über Worte und Ausdruck haben wir gegenseitig unsere Aufmerksamkeit für Sprache geschärft.

## **XOIR**

Workshop / Series

Colin Self

While the politics of assembly are especially pertinent to our daily lives, public safety, and mental health, this

iteration of XOIR worked as an experiment of how to engage in group singing across distances and in new forms. To both cultivate a dialogue space about the foreclosure of communal experience and the precarity of creative collectivity in our times, these sessions served to both offer the meditative space of group sound production, as well as a conversation space about the creative ecologies and the politics of the voice in the times of COVID-19. Xoir was to both offer an exploratory space around the voice and group singing, as well as an inquiry toward the future possibilities and potentials of collective practice existing offline, in 3D space, with people.

## **Workshop**

Center for Intersectional Justice

The concept of intersectionality is widely discussed in the academic sphere but its practical implementation remains unclear. The CIJ seeks to bridge this gap by clarifying and deepening the understanding of intersectionality from a policy-oriented perspective. In the workshop, the CIJ provided insights into the theoretical meaning and practical use of intersectionality and we discussed their real-life implications.

The workshop focused on the development and implementation of anti-discrimination and equal opportunity policies in cultural institutions. Through different interactive activities it furthered a knowledge and understanding of theories and practical approaches to tackle discrimination.

## **Ecosystems of Creativity**

Series

Ecosystems of Creativity is a four part series, which highlights the culture of the collective, exploring how they raise the creative pulse of cities and enable them (and those within) to thrive. Collectives function as physical



and abstract networks of expression and community: they are incubators of diverse perspectives and practices that are often radical and unconstrained by societal norms. Often formed to create representation and space where it previously has not existed, collectives are inherently critical and both democratically and forcefully reshape their environments, diversifying the urban voice. Utilising the mediums of dance, discussion, music and meditation, the series will connect with a few of Berlin's collectives showcasing how these ecosystems of creativity shape and contribute to the evolution of cities like Berlin.

### **Politics Of Desire... On The Dancefloor And Beyond**

Talk with Max Folly, Ashus, Daddypuss Rex

In a world where discussions around »decolonising« and »unlearning« reign, this conversation will look at this in relation to desirability and attraction in a »cisnormative« world (even in queer spaces). This conversation seeks to extend the discussion around gender and gender binaries and encourage people to explore their own ideas around desirability. It will try to find the balance between encouraging the reassessment of ideals and respecting boundaries. This discussion will aim to be an open and safe space, where pressing and even uncomfortable questions around gender, identity and attraction can be asked and answered as objectively as possible.

### **In Our Bubble**

Workshop with GOOD INTENTIONS

»In Our Bubble« is an evening centred around collective healing through music, led by Berlin founded collective and event series GOOD INTENTIONS aka GOODIES. GOODIES is a collective emphasising a DIY project space mentality within an artist-support-artist community of club performers. The experience »In Our

Bubble« will be centred around togetherness and inspired by the concept of music as therapy, playing on the belief that within every human being lies a rhythm that ties us all together. Through a sound bath, calming visuals, meditation and live music, »In Our Bubble« will inspire inner peace and reflection, introducing the concept of mindfulness through creative practice.

### **Regenerative Listening**

Talk with THF Radio

THF Radio moves from their gatekeeper house at Tempelhof Airport into ACUD to guest curate a day of radio for »Ecosystems Of Creativity« via COLLECTIVE PRACTICES. Throughout the 7 hour guest broadcast, collectives, DJs and friends of THF will explore the concept of collectivity, community and constructing a better future via music and discussions. Duygu Aǧal & Derya Yıldırım curators of this summer's »BETTER FOR YOUR LIFE: Womxn Week« with THF, will be hosting a panel talk with Slic Unit (an all femme collective) and b2b-crew, exploring the challenges facing collective work and how the realisation of the »Womxn Week« manifested further steps towards collective knowledge, spreading agency & awareness amongst the whole collective. Juba, Sarah Farina, Kerstin Meißner and Nana Addison will also be returning to THF to continue their discussion on imagining an alternative radical future and creating a truly inclusive society. The day will be accompanied by music sets from Slic Unit, B2BCREW and Dj Monibi, showcasing THF's sonic offering to the city.

### **Motions Through the Continent**

Performance with Freak de l'Afrique

Since 2012 the Freak de l'Afrique collective has exposed Berlin's nightlife to the wealth of African

clubsounds. From Afrobeats and Afro House to Kuduro and Coupé Décalé and beyond, all of these genres are an integral part of the crews' performances and offerings to the city. For COLLECTIVE PRACTICES, the Freak De l'Afrique Soundsystem and its' dancers will present a unique showcase combining sounds from the motherland with dance choreographies from various African regions. Mista Wallizz will be on the decks accompanied by DJ Nomi on the Mic, with their dancers Christon, Bella, Lucia & Exorcisse on the floor offering a sample of the richness and diversity of African creative expression, through their arresting choreography.

## **Coordinates to an Island in No Map—Film**

Screening

Diana Troya and Amanda Chartier Chamorro

»Coordinates to an island in no map« is an audiovisual project about the search for an island that cannot be found on any map, guided by the dialogues with three women from the Abya Yala—Latin Afroamerica. Through their different practices, they are finding their ways to their respective islands: a future-utopic place that is as material as subjective. Through an adaptation of a feminist decolonial methodology, we explore the collective creation of narratives through *historias vivas* (living stories) that contest the hegemonic (hi)story and enable us to narrate the world from our reality, with our voices and words. This is a digital encounter with: Florencia Brizuela Gonzales, Doctor of Law and Political Science, based in Barcelona, whose research is particularly focused on human rights, feminism, women's rights and anti-racism; Tatiana Avendaño, trans-hack-feminist philosopher, raver, digital security practitioner and telepathy apprentice; and Yuliana Ruano-Ortiz, poet, editor and story weaver, who found in this practice the

necessary tools to answer her own questions that environmental engineering was not providing.

## **TO BE CONTINUED**

3 Days Online Event / Program Finale

Since June 2020, artists, activists, academics, journalists and cultural producers of various disciplines and backgrounds have—explored topics surrounding being, living and working collectively, and have brought people together in participatory gatherings, exchanges and discussions. While this particular series is coming to an end, we consider the work of exploring collective practices to be ongoing—and therefore TO BE CONTINUED.

## **Day #1: COLLECTIVE NARRATIONS**

### **Consent of the Governed: Kink, Constitution & Race**

Discussion / Publication

Party Office and After Party Collective invited artists/organisers/kinksters to think about the relations of the Body and the Constitution. We thought about our positionality, desires and their relations to the constitutional and legal systems we get placed within, and if they affirm us or not. Participants were from different global locations, doing anti-racism work, anti-caste work, organizing and thinking of Indigenous rights, Trans rights, feminisms, BDSM, Sex Work and more. The conversation and publication pushed to articulate these relations through subjectivities of kink.

### **Storytelling and Speculative Thinking as Tools for Collective Visions of Carbon-Neutral Futures**

Discussion

After 8 months of brainstorming, discussing and time travels to the year 2030, the facilitators of the

workshop series Stories From the Future, together with guests, talked about storytelling and speculative thinking as methods to collectively think about our collective future(s). Based specifically on their experience of conducting an international online workshop over the course of 9 months, we collectively reflected on the potential of collectively writing and narrating ways to futures yet to reach.

## **Sonic Interventions**

Performance / Presentation

Sonic Interventions is a project that emerged organically from a pure need, namely, that of creating a community through music with and for people during a time of social distancing. For the COLLECTIVE PRACTICES closing event, the collective will share an iteration of their practice. They will provide an immersive audio-visual performance exploring the sensory perceptions of ritual relationships, with an accompanying photography archive created by researchers & photographers, Nyambura and Jess Korp. The nostalgia and transience captured in their way of seeing, honours the many places that this collective is from, while celebrating the intimacy of being part of a collective driven by connecting loose threads and the need to re-image home during a time of social distancing. The performance will involve collaborative work between Nyambura from Kenya, Jess from Ethiopia, Astaan of French Malian descent, Exoce of French-Congolese descent, Dumama from South Africa and Dylan Hunter Chee Greene of Chinese-Canadian descent. Here, they will invoke their embodied memory, creating a space that moves the imagination.



## **Day #2: COLLECTIVE NARRATIONS**

### **Disobedient Chains of Care: Organizing Solidarity with Agricultural Workers, Live-in Carers, Migrants and Tenants**

#### Discussion

In this panel, the group focussed on organising solidarity amid the pandemic to support the migrant workers in agriculture and live-in care, migrants excluded from the borders of European union and tenants under the threat of eviction. Starting from there, we wish to discuss larger implications of the present moment on collective organising, as well as the societal provision of care.

### **Solidarity as a Collective Practice**

#### Discussion

In this session we explored practices and concepts of solidarity—as a meta collective practice and imaginary of relation at the level of societies. During the months of the Covid-19 pandemic, the concept of solidarity frequently appears in the news headlines—in forms of solidarity with those at risk of complications from infection, with hospital workers, with your local corner pub, with those severely affected by the pandemic anywhere in the world. It is now called upon when distributing vaccines. Solidarity does not equal charity though. In solidarity, class, feminist or race struggles have joined forces in the past. Struggles for affordable housing for everyone, for a sustainable life on earth for all beings, or for open borders and rights for migrants bring different groups together in a shared vision. Departing from an idea of solidarity as a coalition in a shared interest, in a shared utopia of a society or world we would like to live in collectively—we explored conceptual facets, visions and stumbling blocks, as well as learned from lived experiences and examples.

## **Strategies of Living and Working collectively**

### Discussion

This panel reflected on collectivity in cultural (and other) work situations on a meta level by looking at the working structures and conditions of artistic (and other) collective work as such. What aspects and challenges of collective work are at the center of successively working and living in collective structures? How to deal with responsibilities and trust in collective processes, what are the challenges of artistic creation and creative processes in collective structures? How can traditional relations of dominance and informal hierarchies be overcome in truly post-hierarchical structures of collective work and sharing of responsibilities? These and other related questions were discussed with different researchers, artists and cultural facilitators from Berlin and beyond.

## **Day #3: COLLECTIVE REFLECTIONS**

On the last day of the program, all participating projects and thematic threads came together. In two roundtable conversations, CP participants who had worked on related issues joined together for their evaluations and got into an exchange about their work and approaches

### **Roundtable on Narratives & Knowledges**

Vidisha Fadescha, Marte Roel, Max Folly,  
Okhiogbe Omonblanks Omonhinmin, Diana  
Troya & Erkan Affan

Creating narratives as a collective practice,  
and in particular counter narratives from  
perspectives marginalized in hegemonic  
knowledge systems (in different contexts),  
has been one main thread in the COLLECTIVE

PRACTICES program. This roundtable brings together participants who have contributed to this thread, from different perspectives, for an exchange about their approaches and learnings.

### **Roundtable on Collective Organizing**

Aziz Sarr (Freak de l'Afrique) Jon Davies, Good Intentions: Kira & Goro, THF Radio: Ayosha Kortlang, Duygu Ağal, Monibi & The Incredible, Edible Akynos

Organizing collectively—in art, music or activism—is a thread that runs through the projects and work of participants in this roundtable. The conversation extends the thread on ecosystems of creativity to compare notes and approaches to organizing, care and resistance in a collective, situated also in wider social and economic systems.

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THE MO(VE)MENT**

#### EXHIBITION

FRI 11 — SEP 2020  
SA 12 — SEP 2020  
SO 13 — SEP 2020

6PM OPENING WITH ARTIST TALK, FOOD AND DJ SETS  
2PM — 10PM WITH FOOD AND DJ SETS  
2 PM — 7PM

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[www.collectivepractices.net](http://www.collectivepractices.net)

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The series examines collective practices as they relate to artistic creation, cultural organizing and social coexistence. Find us online and at Kunsthaus F3UD. Supported by Hauptstadtkulturfonds



# Guests and Participants

**Erkan Affan** is a queer curator and writer born in London, currently based in Berlin. With an academic background in »Middle Eastern« studies [BA, SOAS] and migration studies [MSc, UCL], Erkan's research has focused most notably on the intersections of sexuality, gender, migration and diasporic identity. Since moving to Berlin in 2019, Erkan completed a curatorial residency funded by the European Commission and co-founded Berlin-based collective Queer Arab Party—curating social and political spaces in Berlin for LGBTQIA+ identifying individuals. Through their independent practice, Erkan has collaborated with a number of venues and organisations including the ICA in London, Haus der Kulturen der Welt and Die Kunste Werke in Berlin, and the IQMF in Amsterdam. Along with two others, Erkan will be guest curating for a season at the city landmark Baerenzwinger Berlin.

INSTAGRAM [erkan\\_affan](#)

WEBSITE [erkanaffan.com](#)

**After Party Collective** formed by artist-curator duo Vidisha-Fadescha and Shaunak Mahbubani, acts in the intersections between curatorial and performance practices. Expanding the Party as a site for critical praxis they produce spaces of embodied thinking to create momentum towards affirmation of trans\*, intersex, non-binary, gnc, and poly-gendered bodies.

**PURE AKAN** has continued to be one of the most influential voices in his generation starting right from his first drop in 2015 when his AkAN E.P secured him a spot in the minds of music lovers. His vision has stayed clear, to inspire society whilst keeping to his root. In 2017, his culture bending debut Onipa Akoma emerged as the best selling album on Aftown music streaming platform and has since propelled him to a buoyant career path from working with big guns like Sarkodie, Efya, Jayso, Hammer of the last two, selling out headline shows to speaking at universities. He is currently working on his follow up album scheduled to be released this year.

**ASHUS** is a Berlin based queer black artist and activist. They moved to the German capital roughly 7 years ago after growing up in a small town in the north. Starting their DJ career 4,5 years ago, they begun creating their own sound as a singer at the end of 2018. Keeping the effort to continuously supporting the queer black & POC creative scene, they now put their priorities into actively informing their followers and supporters about ongoing political actions & activist groups. Still finding their place within the community.

**Tatiana Avendaño**, trans-hack-feminist philosopher, raver, digital security practitioner and telepathy apprentice.



**Tewa Barnosa** is Libyan Tamazight artist and cultural producer, She was born and raised in Tripoli and currently based in Berlin, her practice moves around Identity and belonging definitions, ancient histories and uncertain futures of languages, written, oral and collective memory in the social and political context of Libya and North Africa, Barnosa focuses on the use of different forms of Tifinagh and Arabic calligraphy and texts as the main elements in her artistic production, She experiments with paper based works, installations, digital mediums, moving images and sound art. Barnosa founded WaraQ art foundation in 2015, an independent non-profit organisation dedicated to support the contemporary Libyan art scene locally and in the diaspora, Through encouraging socio-critical dialogue between artists and audiences. She curated and organised several exhibitions, projects and activities that took place in WaraQ's space, and in the public spaces of the old city of Tripoli.

WEBSITE [tewabarnosa.com](http://tewabarnosa.com)

WEBSITE [waraq.de](http://waraq.de)

**BeAnotherLab** is an international anti-disciplinary collective dedicated to investigate the relationship between identity and empathy, attempting to communicate, understand and expand subjective experience through embodiment and telepresent experiences. In our complex century with immense digital accessibility but growing systemic problems, we regain technology to promote social integration, pluralism and inclusion. Our

processes contrast the promotion of alienation often implicit in contemporary technoscientific development. We believe that affective dialogue is fundamental in a transformative social process. If society is a fractal of human relations, by better understanding each other and opening paths for affective dialogue, we may be able to begin a systemic shift based on empathic exchange.

WEBSITE [beanotherlab.org](http://beanotherlab.org)

**Aru Bhartiya (The Millet Kitchen) The Millet Kitchen** is a home and kitchen in Jaipur (India) that presents a model for sustainable living. Practicing urban farming, supporting ethical food sources including small farmers and indigenous communities, solar powered and promotes Millets and biodiversity on the plate.

**Florencia Brizuela Gonzales**, Doctor of Law and Political Science, based in Barcelona, whose research is particularly focused on human rights, feminism, women's rights and anti-racism

**Emre Busse** was born in Istanbul, Turkey and is based in Berlin, Germany. As a member of the Istanbul LGBTIQ+ Pride Committee, Emre Busse took part in the organization of pride events between 2011- 2013. He completed his master's degree in Fine Arts Faculty of Bauhaus University – Weimar in 2015. In March 2017, he co-curated the exhibition called »soft g -queer forms migrate« in Schwules Museum\* Berlin (LGBT History Museum of Berlin) with

the support of Berliner Senate. Emre co-directed numerous pornographic documentary films, such as »Landlords—The Economics of SM Apartments in Berlin« and »Hyper Masculinity on the Dancefloor« in collaboration with the Pornceptual collective. Emre Busse is currently working on his Ph.D. at the Freie University Berlin, focusing on gay »ethnic« pornography in post-national Europe, for which he was awarded a prestigious doctoral fellowship from Hans-Böckler-Stiftung.

WEBSITE [emrebusse.com](http://emrebusse.com)

INSTAGRAM [emre\\_busse](https://www.instagram.com/emre_busse)

**Charm** is a multifaceted artist with a life story of a kind. Her raw and tangible vocals sets the ground to her ethereal compositions. Her unique blend of r&b and soul makes space for a new voice found on this wise young storyteller. Her solo works include Body Memory, 2018 and EP1, 2020. As a producer, she lends a hybrid infusion within experimental pop. The artist fractures the conventional spectrums of poetry and music production delivering a unique blend. Over the past three years, the artist has been taking part in events such as Sonic Acts and CTM Festival, scored/collaborated in shows for Berlin Biennale, MoMA Warsaw, KW Institute of Contemporary Art and many others.

Both as Musicologist and Translator, **Amanda Chartier Chamorro** focuses on (inter)(trans)cultural aspects, where music(s) and language(s) are powerful sources of knowledge and creative tools to re-write and re-think our

relationships as human beings. As music and dance lover, she is constantly exploring sound universes, particularly those that account for the constant musical journeys between the territories known as Africa, America and the Caribbean. As translator, she explores the capacity of language to deconstruct barriers between »selfness« and »otherness« and to support the exchange of knowledge(s) between people and cultures.

**CIJ** is a non-profit organisation founded in 2017 and based in Berlin. We engage in advocacy and policy-oriented research to make anti-discrimination and equality policy more inclusive and address structural inequalities more effectively in Europe.

By night **Daddypuss Rex** is an intersectional gender terrorist with a big mouth and who isn't afraid to use it. Based in Berlin, they are a multidisciplinary artist/poet/stand-up comedian and co-producer of the QueerTrans talk show »Just The T«. They often use a mix of poetry and humour to navigate topics such as white supremacy, misogynoir, transphobia and general colonial fuckery. With appearances and performances at the Schwules Museum, OWP nights, Isusu Ffena Festival, DICE Forum, CurlCon, Maxim Gorki Theatre, Soho House, Wicked Poetry nights as well as featuring on city-wide podcast and radio shows (Decolonization in Action, Love in the Time of Corona, Tippy Bear Radio). Most recently, they co-created and

facilitated a QueerTrans stand-up comedy workshop as part of the Outreach nGbK Scholarship 2020 – their goal is to touch hearts, minds and butts...with active consent! Conversely, by day, Daddypuss is a trauma-informed yoga teacher and founder of Iroko Yoga. Their classes honor both the African (Kemeti) and Vedantic yoga systems and they center BIPOC and Queer / Trans experiences, narratives and bodies of all shapes, sizes and abilities – giving space to practitioners to fully exercise their agency on and off the mat and to joyfully (re)connecting them to their own bodies.

Based in Liverpool, **Jon Davies** is a producer under the alias Kepla, journalist, events organiser, and researcher. He has written about the relationship between politics, arts and music for FACT, Dazed, The Skinny and is currently a reviews contributor for The Wire. Jon began writing for local magazines and hosted DIY events in Liverpool in 2009, and since then has been championing culture from small cities in the north of the UK, as well as participating in the discourse of art making outside of a capital city. In his 10 years living in Liverpool he has helped organise platforms for public discourse, from discussing the **Desire for Safer Spaces, Anxiety of the Art World**, to hosting a workshop series on utopian thinking as part of The Liverpool Biennial. In 2017 Jon completed his postgraduate research diploma at the University of Liverpool, writing on underground music in relation to emerging digital interfaces and

networks, leading him to present his talk »What Does It Mean To Be Underground in 2018?« at Rewire Festival. Last year Jon wrote two articles around the theme of Interdependence, first for CTM festival, and then for FACT Magazine, looking at how emerging practices in digital, globally dispersed scenes have reshaped what we think of as community. Simultaneously Jon is interested in local specificities of music communities and how they work in concert with globalised scenes. Producing music as Kepla, Jon has worked with numerous interdisciplinary artists including DeForrest Brown, Jr. (Speaker Music), Jade Montserrat, and Nathan Jones. Last year Alien Jams released his first solo album, **Within The Gaze, A Shadhavar**. He is currently working at Metal Culture, an arts organisation located in Liverpool, working directly with surrounding communities to host artist residency programmes, workshops and community-focused events for low income households. He is also a volunteer for Granby Four Streets, a community land trust based in Toxteth.

**Lukas Dubro** is a Berlin-based journalist and publisher. He studied Angewandte Literaturwissenschaft at Freie Universität Berlin. In 2017 he started »Kapsel« – the first magazine dedicated to science fiction literature from China in Germany. Since 2018 he has been working freelance for Deutsche Presse-Agentur. He also is a member of the initiative Acud Macht Neu. Since 2015 he takes care of the press relations and has been in charge of

social media and the production of the literature events. Besides Kapsel he did the fanzine »Cartouche« about pop culture from Berlin and was writing for »taz«, »Spex« and the music blog »No Fear of Pop«.

Based in Mexico City (1979) **Ary Ehrenberg's** research is located in the relationship between media and environment, understanding the phenomena that are generated within nature and society through technology. He is interested in highlighting speed as a phenomenon of our time and slowness as a virtue. Hence, Ary considers that by understanding our most remote origins, it no longer only becomes probable to speculate towards other possible futures, trying to explore other subjectivities beyond the human, but even, through our sensitive bodies, we can decipher the perception of the real and reconfigure the codes that build it. Ary's most recent projects are related to exploration within live cinema, the live practice of audiovisual media in conjunction with various artistic disciplines, as well as explorations with immersive technologies and experimental realities, traveling through new contours of narrative and sensory construction.

**Katalin Erdödi** is an art worker and activist based in Vienna and Budapest, member of the Sezonieri campaign since 2017.

**Diane Esnault** is a French textile designer who expands her curiosity to

the cultural and arts fields. From April to August 2018 she has been assisting the curatorial duo **Karma Ltd. Extended** during their exhibition series at ACUD Galerie before joining the team of ACUD MACHT NEU—the initiative operating three spaces at Kunsthaus ACUD Berlin-Mitte—as Social Media Manager. She is now Content Manager and Coordination Assistant of **Amplify Berlin**, a music residency & creative development program designed to support emerging Berlin-based musicians, co-financed by the Europäischer Fonds für regionale Entwicklung (EFRE) and Musicboard Berlin. Since two years, Diane Esnault developed long term collaborations: assisting the Berlin-based cross-disciplinary artist Claudia Hill in textile-based environments for costume design, scenography and vexillography & also Berlin-based artist Raul Walch in big scale fabric installations. In September 2018, she has been working as production assistant on Tianzhuo Chen's performance »An Atypical Brain Damage« shown at Kampnagel, Hamburg. The Exhibition »HUMANTHIRST« is the result of Diane Esnault's latest decisive encounter with artists Pauline Canavesio and Jan Durina in which she has been taking part as curator.

Multidisciplinary Indonesian artist **favelamunk a.k.a Fa' Pawaka** settled in Berlin 5 years ago. She has explored many different platforms of expressions throughout her journey and these last 2 years has experienced an instinctual

pull to work with crystal singing bowls. She is fascinated by the healing element these bowls have to offer and an immediate calm-body response while it embarks us on a harmonious inward journey. She is now exploring them deeper.

INSTAGRAM **favelamunk**

**Julie Gayard** is a Graphic Designer from Berlin. She studied Visual Communications at Camberwell College Of Art in London. In 2001 she co-founded the print and audiovisual design agency JUTOJO, and in 2014 the cultural initiative ACUD MACHT NEU, which programmes 3 spaces at the Kunsthau ACUD in Berlin Mitte: the CLUB, the STUDIO and the GALLERY. She is also in charge of ACUD MACHT NEUs graphic identity, producing its monthly programs and posters (self-printed on the in-house Risography studio Colorama) and developing the CIs for its bigger projects, like COLLECTIVE PRACTICES, or AMPLIFY, ACUD MACHT NEU's music residency program.

**Folly Ghost** is a Brazilian DJ and curator based in Berlin and a core member of No Shade. His tracks are a collection of seductive rhythms with a fierce bass that set the mood for a celebration of bodies. He enjoys exploring a wide variety of peripheral sounds such as Jersey Club, Ghetto House, Ballroom Music among other diasporic beats. Mixtures of Baile Funk are often featured in his sets revealing his upbringing in Rio de Janeiro, however Folly Ghost's main commitment is not to

genres, but to creating a space for lust and delight. Besides being a dance floor fire starter, he is a proud instigator of social and political debates and an avid advocate for diversity in clubs and beyond. His experience as a trans immigrant motivates him to incite conversations about discrimination and colonialism that aim to locate and dismantle normalised violence against minorities.

**Freak de l'Afrique** is a Berlin based collective of DJs, MCs & Dancers who share a common passion for modern African club sounds. Since 2012 the team organises Afro events all over Germany and has regular parties in some of Berlin's most well known nightclubs. Freak de l'Afrique has also been invited to play on international dance floors in Ghana, Spain, Switzerland, Angola, Austria, Czech Republic and the team also played at various festivals such as Red Bull Music Festival, Fusion Festival, Hype Festival, Documenta Kassel Art Expo and many more. In 2019 the group hosted their own stage at Splash Festival and went on a 5 country tour through East Africa together with Goethe Institut. With Freak de l'Afrique on the lineup you can expect a high energy soundsystemshow with the best in modern African club sounds that will keep the crowd non-stop on their feet.

**Lyn Ford** is a fourth-generation Affrilachian storyteller, author and keynote speaker, whose work has taken her across the United States and beyond its borders to Australia and



Ireland. For many years, Lyn shared and nurtured the power and promise of storytelling in preschools, elementary schools, correctional facilities and juvenile detention centers. Now, Lyn is a Thurber House mentor to young authors and adult workshop facilitator, a teaching artist with the Ohio Alliance for Arts Education (OAAE) and the Ohio Teaching Artists Roster, and a Certified Laughter Yoga Teacher. Lyn is a member of the Transformative Language Arts Network Council, the National Writing Project Writers Council, and the National Association of Black Storytellers Circle of Elders. Lyn likes to work at play that creatively stretches the mind and heart and connects us to the joy of simply and comfortably being who we are. Lyn's latest books (with friend and fellow storyteller Sherry Norfolk) are the September 2019 publication *Speak Peace: Words of Wisdom, Work and Wonder*, and 2020's *Supporting Diversity and Inclusion with Story*. In November Lyn will be a storyteller for the Freedom Stories Project of the International Storytelling center.

**Julia Fritzsche** würde gerne ihre eigenen Texte aus der Vergangenheit nochmal umschreiben, denn sie lernt ständig dazu. Fritzsche ist Autorin von »Tiefrot und radikal bunt«, 2019, Edition Nautilus. Außerdem ist sie Journalistin für den Bayerischen Rundfunk, arte, **analyse und kritik** u.a. Für ihr Hörfunk-Feature »Stell dich nicht so an!« Indizien für eine Rape Culture bekam sie mit Co-Autorin Laura Freisberg den Juliane Bartel Medienpreis 2013. Ihr

Feature »Prolls, Assis und Schmarotzer!« Warum unsere Gesellschaft die Armen verachtet erhielt 2016 den 2. Preis des Otto-Brenner-Preises und den Deutschen Sozialpreis. Das Feature **Das Pogrom von Hoyerswerda** erhielt den Pechmannpreis 2018 (beides mit Co-Autor Sebastian Dörfler). Das Feature »Lied vom Ende des Kapitalismus« erhielt 2020 den dritten Preis des Medienpreises »Andere Zeiten«. Julia Fritzsche lebt in München.

**Imad Gebrayel** is a creative director and researcher specializing in identity representation and bilingual visual communication. He has produced visual and theoretical works around self-Orientalism in Arab design, subjective mapping and archiving. He also collaborated with several journalistic platforms, exploring common grounds between design and media outlets across Europe. These platforms include ACE, Verspers and currently Global Ground media, a newsroom running on CIVIL. Through engaged design practices and cross-cultural experiences, Imad aims to actively participate in a healthier dialogue between cultures and markets, one that avoids stereotyping and cultural appropriation for better business-to-consumer relationships and fairer representation in design and communication disciplines. After years of experience as creative director of Mojo Ink—a creative studio based in the UAE with public and private sector clients from across the Middle East—he moved to the Netherlands to complete

a Master's degree in Graphic Design. He is currently undertaking ethnographic research on the negotiations of Arab-Muslim postcolonial identifications in the context of Sonnenallee, part of his PhD at the Institute for European Ethnology at Humboldt University Berlin.

WEBSITE [imadgebrayel.com](http://imadgebrayel.com)

INSTAGRAM [imadgebrayel](https://www.instagram.com/imadgebrayel)

**Jeremy Gilbert** is Professor of Cultural and Political Theory at the University of East London, where he has been based for many years. His most recent publications include »Twenty-First-Century Socialism« (Polity 2020) the translation of Maurizio Lazzarato's »Experimental Politics« and the book »Common Ground: Democracy and Collectivity in an Age of Individualism«. In the Spring of 2020, he was Visiting Professor in the Humanities at the Cogut Center, Brown University, Rhode Island, teaching a class for graduate and undergraduate students called »Solidarities: Sharing Freedom, Inventing Futures.«

**Andrea Goetzke** works as a curator and cultural producer in Berlin. Across discourse, music and radio she is interested in exploring narratives and interdependencies, desires and futures. She is passionate about creating and hosting hospitable spaces for inspiration and encounter. How we can become better at practicing collectivity and care as societies and communities—is a key question in her work. Andrea is one of the curators of COLLECTIVE PRACTICES. She also runs

Torstraßenfestival, a music festival with a focus on Berlin-based artists, and is a cofounder of Music Pool Berlin, an educational project for musicians. She has recently worked as a curator and moderator with Haus der Kulturen der Welt, Loop Summit for Music Makers, re:publica in Accra and Berlin and the Goethe Institute. She organized several conferences on music culture with all2gethernow e.V.. Andrea hosts the radio show Beyond on the German online radio station ByteFM. Organizing informal gatherings, from clothes exchanges to music in the park or performances in bars has been her passion throughout her practice. Andrea has a background in both digital culture and environmental studies. She worked on open source approaches and open culture—as a curator, consultant and organizer. She was a consultant and researcher to several projects on open source, Internet and technology in countries of the African continent, and also worked on collaborative web projects and an exhibition with the United Nations. Her thesis at university was on tropical ecology.

**Goro / Gorazd Popov** is a music producer, DJ, multimedia artist and an overall creative based between Bulgaria and Berlin. Producing under the moniker Goro, he outlines his own style of contemporary club music by channeling inspiration from both the Gypsy and native music of his Balkan background, (and anthropologically) paired with his knowledge of Indian Classical Music and meditation practice.

INSTAGRAM [mojogoro108](https://www.instagram.com/mojogoro108)

**Valeria Graziano / Pirate Care** is a cultural theorist and practitioner, currently holding a Research Fellowship at the Centre for Postdigital Cultures, Coventry University.

**Eric Gyamfi** (b. 1990, Ghana) is a photographer living and working in Ghana. Eric has a **B.A in Information studies and with Economics** from the University of Ghana (2010 to 2014). He is currently pursuing an MFA at the Department of Painting and Sculpture, Kwame Nkrumah University of Science and Technology (2018—). Gyamfi is also a fellow at the Photographers' Master Class (Khartoum, Sudan 2016 and Nairobi, Kenya 2017, Johannesburg, South Africa 2018). He was a participant of the Nuku Studio Photography Workshops (2016) and World Press Photo West African Master Class (2017), both in Accra. Gyamfi has a background in documentary photography. His current interests in the medium and forms of the photograph(ic), continue to fuel his experiments with hybrid digital and analogue/chemical processes. With these experiments, he reflects on the limits of photographic frame(ings) and what possibilities lay outside of them.

**Dylan M. Harris** is an Assistant Professor of Geography and Environmental Studies at the University of Colorado Colorado Springs. His work focuses on the stories we tell (and don't tell) about climate change; why stories are important in the context of crisis, climate change being one of many; and how to tell meaningful stories about and for a more just,

equitable future. He is interested in how topics as diverse as folklore and fermentation can help to better articulate and enact ideas like climate justice and a just transition. He is also a contributing editor of the project/blog **Not Afraid of the Ruins**.

WEBSITE [nevenearth.org/not-afraid-of-the-ruins](http://nevenearth.org/not-afraid-of-the-ruins)

DJ, documentary maker and radio host, **Juba** has steadily built a reputation as one of Berlin's foremost champions music from Africa and the African diaspora. A child of the UK's Nigerian diaspora and a History graduate from the University Of Warwick, Juba combines her academic background with her music based projects, exploring cultural landscapes and societal topics through the lens of music. January 2020 saw the release of her debut documentary »Assurance«, which highlighted the gendered challenges facing Nigeria's female DJs. Filmed in Lagos, the documentary is in keeping with Juba's desire to broaden conversations around gender and electronic music and spotlight divergent narratives from the Global South which have historically been overlooked. In addition to gender issues, Juba also takes a keen interest in sustainability and activism within the music industry and beyond.

**Dhrubo Jyoti** is Delhi-based journalist who writes on national affairs at the intersection of caste and sexuality.

**Kaia Laurielle** is a singer/songwriter from South East London who combines

her culture and love for music into alternative RnB and Soul Electronic sounds. Her heartfelt and emotive vocals glide their way throughout each composition creating an everlasting effect on each listener.

**Maïssa Lihedheb** was born in Germany to Tunisian immigrants. A major in Media & Entertainment Management, she wrote her dissertation about »Symbolic Annihilation in mass media & its effect on the identity of first-generation immigrants«. Maïssa runs the Classic Minority Presents film series in which she screens films that are mainly directed by POC\* Womxn & / or focus on POC Womxn narratives and is the co-founder of Bipoc Film Society. She also runs the Curation & Panel discussions for the De:colonize Series run by 14km. She is currently writing a drama-comedy that narrates the story of Yasmin, a German-born with traditional Algerian ancestry. The story takes us through the lives of young immigrants in Berlin—the difficulties a big city brings in regard to dating, mental health, feeling misrepresented by the western/white narratives, & the internal battle they are already fighting with their past & identity. She is also currently editing her first documentary filmed in Tunisia.

**Louis Mauff** is an activist and culture producer, invested in self-organizing, kinship and the creation of spaces for emancipation and deconstruction. Louis' current research focuses on power dynamics within collective practices. Having collected data from

individuals working in hierarchy critical environments, Louis investigates types of informal hierarchies in regards of knowledge as power, socialization and habitus, connecting it with violence and privilege coming with race, class and gender. Louis is exploring possibilities for an emancipatory culture of self-organizing by collecting methods and fragments from and with people in the field. Louis is based in Brandenburg and Berlin, runs a residency together with others, studies Gender Studies and is currently training to become a mediator with the focus on groups.

**Mo Maureen** is passionate about creating platforms that diversify and create opportunities for dialogue with stand out artists and creatives. After a successful run of a live music event series conceived 5 years ago, she set out to independently found »Songversations« in 2017. Her previous experience includes managing Sauti Sol (one of Africa's most progressive pop bands) during their first ever tour across Germany. Mo Maureen's most recent endeavors include her role as a Swahili-German Language Consultant during the post production / dubbing process of Disney Pictures »Lion King 2«. In 2019, she contributed as a consultant and curator for a Sony Music Germany event. In early 2020 she went on to moderate & curate the Artist lineup for the launch of freiraum.io—a concept store in Quartier 205. She is also a recurring host & presenter for one of Europe's biggest annual Tech Festivals—Tech Open Air Festival. Despite her versatile experience, Mo

Maureen is dedicated to boosting all the cultural and live music experiences she aspires to create for avid neo soul, afropop, hip hop and urban music lovers in Berlin.

**Tiona Nekkia McClodden** is a visual artist, filmmaker, and curator whose work explores, and critiques issues at the intersections of race, gender, sexuality and social commentary. McClodden's interdisciplinary approach traverses documentary film, experimental video, sculpture, and sound installations. Themes explored in McClodden's films and works have been re-memory and more recently narrative biomythography.

**Tomislav Medak / Pirate Care** is a doctoral student at the Centre for Postdigital Cultures, member of the theory and publishing team of the Multimedia Institute / MAMA in Zagreb.

**mokeyanju** is a passionate dancer, writer, radio host (**YAASAA**) and vinyl-selector. mokeyanju plays sets which translates her personal journey in music. Her versatile style covers ranges from jazz-infused afrobeat, deep house, disco vibes to dilla-inspired hip hop beats, cathartic gqom and wavy afro-fusion sounds. She has played memorable sets in uncommon corners of the world and will provide some polyrhythmic gems from West-Africa's golden era of highlife, fuji and percussive afrobeat.

**Mako Muzenda** is a Zimbabwean writer and journalist. Her interest in thinking

about the future stems from her love of science fiction. When she noticed that African characters, stories and perspectives were largely absent from the genre, her interest turned into researching and writing on what influences collective imaginings of the future. She specifically focused on how and why African perspectives are often sidelined. A graduate of Rhodes University and a Mandela Rhodes scholar, her journalistic work includes African current affairs and popular culture. She was written for Mail and Guardian, Daily Maverick, NPR, UN Dispatch and This is Africa. Mako's academic interests focus on representation, ideology and semiotics. If she does decide to pursue a PhD, her research would be on pop culture and the Zimbabwean liberation movement.

**Jacqueline Nsiah** is a freelance film festival and arts & culture consultant. Her ten years' experience of working with film festivals across the world in various capacities, includes the positions as co-director for the Cambridge African Film Festival in 2008, Producer of the Real Life Documentary Film Festival in Accra, Assistant Producer of the Rio International Film Festival and Guest Manager in the Panorama Section of the Berlin International Film Festival. Other past positions include co-director and curator of the African film festival, UHURU, in Rio de Janeiro, and Programmer for Film Africa London. Nsiah is the current programme director at the Africa Film Society, Ghana, works as a project manager on an



African industry film platform for the Goethe Institut and a curator for the section Forum-Berlinale. She holds a MA in Visual and Media Anthropology from the Free University in Berlin and a BA in African Studies and Politics from SOAS. Jacqueline Nsiah has recently published her MA final thesis titled »Returning From Exile«, a research project on the return of Ghanaian diaspora to Ghana.

**Lulu Obermayer** works with performance, opera, theater and choreography. After studying acting in New York City, she graduated with a BA (hons) in Contemporary Performance Practice at the Royal Conservatoire of Scotland (2014) and a MA Solo Dance and Authorship at HZT (2017). Since then, she has developed a solo trilogy based on three operas by Giacomo Puccini. In 2020 she premiered her first ensemble piece L'Opra Fatale at Opera Graz, commissioned by Steirischer Herbst.

Since 2015 she has been a member of Kunsthau KuLe in Berlin Mitte.

WEBSITE [luluobermayer.com](http://luluobermayer.com)

WEBSITE [kunsthaukule.de](http://kunsthaukule.de)

**Nadja Ofuatey-Alazard** is the CEO of EOTO, and works as a freelancer in various fields of communication of cultural activism and event curation.

**Okhiogbe Omonblanks Omonhinmin** is a creative director, festival curator, producer and programmer; he has a 15-year career in music, film and as an indie label and record producer. He is the founder & creative director of TAC

(The Art Concept) organisation, a documentation and archive-focused platform, interested in studying African and Black societies from community, city and country perspectives. This is where he researches, documents towards the building of an archive.

WEBSITE [theartconcept.org](http://theartconcept.org)

INSTAGRAM [omonblanks](https://www.instagram.com/omonblanks)

I'm Hussein I go by the name **oldyungmayn** and I am a DJ/producer based in Dubai.

**Party Office** is an artist run art and social space in New Delhi. Party- is a political group with certain ideologies and agendas. Party- is an act which seems to be only a leisure activity, rather becomes a site for building relationships, friendships, thinking together, and to be able to »do nothing« in a safe company. Office- is a place of work; it is an architecture where work is performed. Office here is interested to deconstruct gendered organizational methods, to reconsider how we approach work and occupation. Within global and local contexts, »radicalized and marginalized bodies« are those that have been subjected to hegemonic oppression and suffer under direct, institutional, and cultural forms of violence. We believe that effective countering by queering hegemony must include consciousness of class, caste, gender, sexuality, and forms of segregation and »Othering« present within the socio-political techno landscapes of India and the World. Party Office is hosted by Vidisha-Fadescha, an artist-curator working across arts

and cultural disciplines. They focus on collaborations, collectives and experiences as a norm-critical pedagogy to Queer hegemonies. Vidisha has organized residency programs, alternative art spaces, intersectional queer and feminist projects. As an artist they have a multimedia practice and have exhibited widely. Fadescha is also a DJ, a sound artist and an event host at clubs and other informal gatherings.

**Lyra Pramuk** fuses classical vocalism, pop sensibilities, performance practices and contemporary club culture in what can best be described as futurist folk music. Citing musical collaborators such as Holly Herndon and Colin Self, collaborations with the visual artist Donna Huanca, freelance writing projects, and an ongoing international performance schedule, there are a variety of creative nodes that come to feed back into Lyra's practice. Where the voice is deployed most imaginatively and seductively for Pramuk is just where the orbit of electronic music is conceived as a modular spectrum. Seizing on recorded work as well as performance to be a process of sampling and synthesis, genres are cross-pollinated and extended, returning all the while back to her formative impulse that storytelling is song, and song is a means of short-circuiting the structures we are sold as a real difference in this world. Lyra is based in Berlin, Germany.

**Dr. Lisa Pettibone** is an independent sustainability teacher, researcher, and

writer. She is interested in radical belief systems like degrowth and the ideological change needed for societies to move away from capitalism. In addition to teaching, she enjoys experimenting with different media to talk about such as change, from academic writing to speculative fiction and performance to her podcast »My Climate Diet«.

**Pirate Care** is a transnational research project and a network of activists, practitioners and scholars who stand against the criminalization of solidarity & for a common care infrastructure. We wish to map and connect collective practices that are emerging in response to the neoliberal »crisis of care«—a convergence of processes that include austerity, welfare cuts, rollback of reproductive rights and criminalisation of migration. In response to that denial of care, imposed by the states and the markets, practices we have called pirate care are organising to help migrants survive at sea and on land, provide pregnancy terminations where those are illegal, offer health support where institutions fail, self-organise childcare where public provision does not extend to everyone, liberate knowledge where access is denied. Crucially, they share a willingness to openly disobey laws and executive orders, and politicise that disobedience to contest the institutional status quo. Our aim is to foster collective learning processes from the situated knowledges of these practices and together with the practitioners of pirate care we have been working on a

collaboratively-written Pirate Care Syllabus.

**Radio Hobo** is a classic vinyl-only DJ and 1/2 of the radio show »RRYTM« on THF Radio. His vinyl-only sets are mostly packed with tropical sounds from the 60s-80s and brought him from Berlin to Rotterdam to Cape Verde Islands, from Bruxelles to Bamako, Mali. For this evening he curated some special tropical treats, from classic Afrobeat to Ghanaian Highlife to Nigerian Afro-Disco. Everything what you need for a tropical escapism. Soundcloud / Instagram

The **Right2theCity** is the english-speaking working group of the campaign Deutsche Wohnen und Co. Enteignen (@dwenteignen), a referendum and political initiative seeking to expropriate and socialize housing belonging to big property owners in Berlin. Adelaide and Laura are among the founding members of the RTC-working group.

**Marte Roel**'s work lies in the convergence of art and science, understanding them as complementary bodies of knowledge under a holistic perspective of cognition. His exploration mostly deals with the following concepts: understanding, sharing and transforming subjective bodily experience; language, in particular paralinguistic forms of communication dealing with affect; and the trickery of perception as a medium. Marte's pieces become alive in dialogue, through shared experiments

where knowledge becomes embodied. The body is explicitly embraced as a lively subject, not as an object, but as the center of experience and our interface with the world and others: the body as knowledge.

WEBSITE [marte.me](http://marte.me)

**Yuliana Ruano-Ortiz**, poet, editor and story weaver, who found in this practice the necessary tools to answer her own questions that environmental engineering was not providing.

**Latoya Rule** is a queer, non-binary, Aboriginal and Maori person residing on Gadigal Land/ Sydney. They work as university educator, researcher, and are undertaking their PhD at the University of Technology, Sydney on Women and non-binary people's fight against the murders of Aboriginal people in custody in Australia.

Founder of **Wayra Schübel** – Art Communication, an independent PR consultancy with a focus on projects in the visual and performing arts, based in Berlin. Between 2012 and 2017, she directed artist-run exhibition spaces in Berlin and Leipzig, the LSD Gallery in Potsdamer Strasse (2012-2015) and the b2\_ Galerie on the Spinnereigelände in Leipzig (2015-2017) before she focused her work on press and public relations. She supported the press and event management of the 9th Berlin Biennale (2016) and as PR manager of the pavilions of Latin America, Luxembourg and Azerbaijan at the 56th Venice Biennale (2015). Experienced in curating, writing and organizing, she is

also working as a part-time online editor at the Hochschule Grafik und Buchkunst in Leipzig since 2016.

**Inga Seidler** is a curator, cultural producer and organizer based in Berlin. Over the past years, she has developed, co-produced and curated large-scale exhibitions and performances, residency and publication projects—most recently in cooperation with EMAF, ACUD MACHT NEU, ZKM, or It's a Book.... Independent Publishing Fair. After several years as a festival producer and curator at transmediale—festival for and digital culture, she currently heads the digital program at Akademie Schloss Solitude. Questions of cultural creation with the help of or in response to new technologies are also at the core of her work as part of the curatorial team of the program series COLLECTIVE PRACTICES.

**Colin Self** is an artist and composer based in Berlin Germany. They create and instigate music, performances and environments for expanding consciousness and troubling boundaries and binaries of perception and communication. Often engaged in collective practice, Colin began organizing XOIR with friends back in 2013, which has evolved over time into an evolutionary means of assembly, group exploration of sound, and energetic communion.

**Sensei Lo** is a versatile and evolving DJ and Producer that specializes in Afro Electronic Music. She is a member of Lagos Afro Electronic DJ Collective The

Village Sound System and the resident DJ at Bounce radio live. She had shared the stage with Major Lazer, Eno Napa, Boddhi Satva and Black Motion, to name a few. Her motive is to spread liberation through music and dance. Cleopatra was featured on a short film titled Assurance which premiered on BoilerRoomTV, and on FACT Mag's »Against The Clock«.

**Caspar Shaller** is an American-Swiss journalist, editor, and translator. He writes for publications such as Die Zeit, Der Freitag, Jacobin or Die Wochenzeitung, mostly about political and social movements, theory, contemporary art and film, and sometimes about (queer) subcultures, socialist architecture or techno tourism. He lives in Berlin. In 2019, he published his first book with Kampa Verlag, a conversation with Canadian writer Margaret Atwood: Aus dem Wald hinausfinden.

**Daniela Silvestrin** is a curator, cultural researcher, and organizer-facilitator with a background in law, history of art, and curatorial studies. Through exhibitions, discursive events and text production she explores hybrid artistic practices and knowledge production at the intersection of art, society and the techno-sciences by means of curatorial, artistic, and theoretical approaches. Her interest lies in practices and approaches that critically address, explore and question the physical, ethical, social and geographical boundaries and paradigms from an artistic perspective. Within this

field, her research focuses on the potential of speculative and disruptive creative practices to produce new forms of experimental orientation knowledge—and thus on the social relevance of such artistic work and research through its humanistic view onto the meaning and implications of current local and trans-local social and techno-scientific developments. Borrowing from William Burroughs and Brion Gysin who described their collaboration as the products of a »third mind«, she believes that »when you put two minds together, there is always a third and superior mind as an unseen collaborator« that appears and enriches collaborative working practices. In her own work, she looks for such third minds both as part of the curatorial team behind the COLLECTIVE PRACTICES program at ACUD MACHT NEU, and as co-director of dokumentART—films & future, a European film festival in Neubrandenburg.

**Sonic Interventions** is a project that emerged organically from a pure need of creating a community through music with and for people during a time of social distancing. The nostalgia and transience that embodies their practice, honours the many places that the organisers of this collective movement are from, while celebrating the intimacy of being part of something that connects loose threads and re-images home in new settings. Sonic Interventions involves collaborative work between members and the wider sonic community and invokes embodied

memory, creating a space that moves the imagination.

**Tea Stražičić a.k.a. flufflord** is an artist, from Croatia, Berlin based. Makes album art, real time 3D assets with focus on character design. Enjoys feeding animals in free time.

WEBSITE [teastrazicic.com](http://teastrazicic.com)

INSTAGRAM [flufflord](https://www.instagram.com/flufflord)

**The Incredible Edible Akynos** is the founder of the Black Sex Worker Collective, author, performance artist, and an educator in the fields of sexuality, HIV, and rights. As the current director of the Black Sex Worker Collective she has convened public actions in New York City for International Whores Day (June 2, 2018) and for International Sex Worker Rights Day in March 2018 in response to the passage of recent repressive Federal legislation restricting online speech, she has represented US sex workers at the International AIDS Conference in Amsterdam, and has raised funds for marginalized sex workers directly impacted by the current political climate in the United States. She has advised other non-profit organizations including Desiree Alliance, where she has spearheaded the arts track for the national conference, and the Best Practices Policy Project, where she works on UN Policy relating to women at the Commission on the Status of Women and during the Universal Periodic Review of the human rights record of the United States at the Human Rights Council. She is also the founder of the production company

little woman. BIG HAIR through which she has developed and presented numerous creative works addressing the intersections of Blackness and sexuality including Darkie: Black Aesthetics (a multi-media variety show), THICK (a variety zaftig revue), Dark, Nude Storytellers (spoken word review) and Koffee (a burlesque troupe). Akynos has performed at the NYC Burlesque Festival, the Berlin Burlesque Festival and in many other venues. She obtained her undergraduate degree from Goddard College and is currently pursuing a Masters in Fine Art (MFA) in performance at the same institution. She has published her work at A Kiss For Gabriela and has a co-authored peer reviewed publication forthcoming in The Handbook of Sex Work Research (Routledge, 2018). Her writings may also be found at

**Blackheaux.wordpress.com.**

**THF-Radio** is a self-organized community radio station that formed in early 2020, embodying the essence of community building through the arts. The concept began after they successfully organised a festival with the aims of reactivating the historical monument of the former Tempelhof Airport, as well as creating a space for social encounters within the disused quarter of Tempelhof. THF Radio is Part of Torhaus Berlin e.V. broadcasting from the former gatekeepers' house at Tempelhof Airport and runs 4 days a week with over 50 different radio shows.

WEBSITE **thfradio.de**

**Matt Thompson** is a Leverhulme Early Career Fellow at the Heseltine Institute for Public Policy, Practice and Place at the University of Liverpool, where he is researching the emerging global urban movement »new municipalism« and its intersections with economic democracy. He is the author of **Reconstructing Public Housing: Liverpool's hidden history of collective alternatives**, recently published open access by Liverpool University Press, and based on his PhD research on the city's housing co-op and community land trust movements.

Berlin based and of Caribbean-Spanish roots, **DJ JAXX TMS** is a DJ who has always been surrounded by different kinds of music from Calypso, Soca, Dancehall to Latin Music, Afro, Soul, Jazz as well as Hip Hop, RnB and later Electronic Music. All these different genres have shaped her unique DJ sets and helped create her very own energetic and eclectic sound.

From biology to anthropology she is still exploring what »nature« means.

**Diana Troya** explores the human no-human relations to envision worlds otherwise. Her work is mainly focused on audio-visual tools but she is also passionate about learning about new media to work with. Despite being born in the Andes, her soul belongs to all Abya Yala. She believes in the dialogs and actions outside the academic rhetoric to learn what is needed and un-learn what has been imposed.



**Illah van Oijen** is a cultural manager, photographer, designer, and creative director of the n.g.o. PUNKT, co-founder of Dobry trh (good market), as well as co-founder of WhatCity?, co-founder of the n.g.o. People on earth. Illah studied Cultural Sciences at the Free University Amsterdam and photography at the Royal Academy of Arts in The Hague before she moved to Slovakia in 2005. Her initial idea was to photograph the changes in the urban landscape since Slovakia joining the EU. Her books on Slovakia's cities were well received, and from an observer she became an actor of urban change herself. She spends her time between designing upcycled clothes, photographing streets, organizing expert workshops on urban change for municipalities and organizing Dobry trh. This street market is one of the most prominent projects supporting local producers, community building capacities of neighborhoods, and serves as an incubator for Zero waste policies in public spaces.

**Joe von Hutch** (he/him) is a US lawyer and journalist. As co-founder of the Black-owned publishing company We are DADDY Media UG he recently launched the first print issue of DADDY Magazine. His work examines identity politics from an intersectional perspective, and he has frequently appeared as a legal analyst on Deutsche Welle. He lives in Berlin with his husband as an immigrant, not an expat.

Coming from a background in art history and business **Olga Wiedemann** combines these two fields in the

production of contemporary art exhibitions, performances and conferences. As part of the COLLECTIVE PRACTICES team, she functions as a curatorial assistant and brings her experiences as Head of Production into the event series. After working for different art galleries and art fairs in London, Olga made her way to Berlin and turned her work more towards the independent scene. Working for the project space MOMENTUM in Kunstquartier Bethanien, she assisted on the large-scale exhibition BALAGAN!!! Contemporary Art from the Former Soviet Union and Other Mythical Places and produced the exhibition HERO MOTHER: Contemporary art by Post-Communist Women Rethinking Heroism. Olga's curiosity for the connection between art, culture and technology lead her to join the team of transmediale and work on several editions of the festival before joining the team of COLLECTIVE PRACTICES.

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EXHIBITION

FR 11 — SEP 2020

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2PM — 10PM W

2 PM — 7PM

ACUD

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## **Thank Yous**

We would like to thank all of the artists, scholars, researchers, musicians, cultural workers, activists and their guests who participated in COLLECTIVE PRACTICES over the past year for their enthusiasm, work and contributions to the program.

And of course the entire team behind COLLECTIVE PRACTICES, our extended team, collaborators, partners and friends for their labour and support:  
ACUD MACHT NEU, Turi Agostino, Nella Aguessy, anorak e. V., Simone Antonioni, Arts of the Working Class, Marina Belikova, Berlin Art Link, Boiling Head Media, Johannes Braun, Cashmere Radio, Paula Durinova, EXBERLINER, Max Fish, Julie Gayard, Stéphanie Gigan, Lukas Grundmann, Joey Hansom, Markus Huber, Steve Mekoudja & Le Mortier Cuisine, Mélodie Melak, Martin Müller, Torsten Oetken, Toby Russell, Wayra Schübel, Fetewei Tarekegn, Andras G. Varga, Ana Vilenica

## **COLLECTIVE PRACTICES**

A project by ACUD MACHT NEU

Curated by Andrea Goetzke, Juba,

Daniela Silvestrin, Inga Seidler.

Productio: Olga Wiedemann

Visual Identity: Julie Gayard

Website: Dicey Studios

Press: Lukas Dubro

Social Media: Diane Esnault

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