


Workshops, Performances & Installations  
September 14–18, 2022

*The New Alphabet School*  
**Communityings**

Workshops, Performances & Installations



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# This is not a curatorial statement

Rather, it is a statement about a process that resisted being curated in familiar ways while still asking: What does it mean to curate otherwise? How does one avoid fixing into a curatorial statement a process that is instead multivocal, plural and responsive, that happens in between many streams of conversations and across different temporalities and geographies?

This is an attempt to unpack this process of situating rather than curating a program, and to explore curatorial considerations, concerns and repeated questions, taking form through ephemeral yet transformative encounters from the beginning of *New Alphabet School* in 2019 to now as we approach the end of a cycle. For this final edition, happening in September 2022, we began with the *promise of commoning* – a practice that we consider never accomplished, ongoing, multiple, decentralized, relational yet positioned. *Commonings* for us means gathering different histories and methodologies to create the conditions for being and doing together, despite the differences, the specificities and the untranslatability of each perspective and experience. Is it possible to learn from and with each other, within and beyond our alterities, and to create solidarity amongst resistances and even refusals?

During these past years, the *New Alphabet School* took different shapes and formats, appeared in various locations, and engaged in modes of study and artistic research that centered on convivial methodologies and questioned hegemonic narratives and their histories of knowledge accumulation. It started with an open call that invited artists, curators, educators and cultural producers to meet in the Haus der Kulturen der Welt and share experiences on learning spaces, artist-ran schools, self teaching and experimental practices around aesthetics, epistemologies and pedagogies often at the intersection with social life. The invitation was to explore the question of a “new” (or maybe very old) knowledge system and forms of transmission – a different episteme, a reimagined language, a critical grammar – allowing to make sense of the complexity of our time, and possibly prefigure the transformation of the current, destructive paradigm.

From that initial moment in Berlin, when we first met and engaged with questions, paradoxes and urgencies, we proceeded to deepen our investigations in other directions. Spiraling up and away from a historical institution, the *New Alphabet School* relocated to New Delhi, Dakar, Bissau, Hohenlockstedt, Athens, Porto, Rafah, Havana and Warsaw. Local organizations and communities also connected transnationally, both in presence and online (in light of the Covid pandemic), activating a wide plurality of voices, perspectives and ecosystems via fugitive encounters and instances of study, practicing ways of coming and doing together.

These were the questions that members of the *New Alphabet School* posed in developing each edition, forming the *New Alphabet School's* backbone:

*How do the politics of translation work? What forms of translation does digitization generate? Have we become the AI that needs to be translated? How can one situate knowledge without becoming relativistic? How can knowledge be both situated and pluriversal? How can we be invested with a more planetarian subjectivity? How can one localize one's own curiosity without acting preclusively, narrow-mindedly or with a fixation on identity? How do we encode and inscribe sustainability, ethics and care within our techno-social relations and digitopian imaginaries of the future? What role can governance and citizens play in enabling these imaginaries? How can we practice care across different scales – the molecular, the personal, the collective, the rural, the urban, the atmospheric, the planetarian – in order to sustain more-than-human worlds? And how can we proceed to a thinking and doing with care in a way that challenges the uneven labor conditions upon which the system operates? In the context of Black Atlantic and African history, how can we repair, beyond material reparation, acknowledging that former and future memories, relations and possibilities can never be fully restituted? Is it possible to heal the colonial wound and what haunts the present time, in the social body and collective consciousness, retrieving missing voices, unveiled stories and reclaiming other ways of knowing, being and relating? What could processes of self-organizing and collective making look like in the current landscape? In what ways might they affect public processes of social improvisation? How might such forms of "instituting" give rise to other forms of institutions? How can feral spirituality be practiced, when connections to certain traditions have been lost? How can we address phenomena that cannot be grasped in established categories? Is it possible to feralize one's thoughts?*

The processes built around these questions provided multifocal lenses and different ways of transmitting local knowledge at varying levels of opacity. For our final encounter, we sought to return once again to these questions, inviting the participants to deepen our possibilities of (un)learning with others, a continuation of all that was stirred up during these processes that could be considered different ways of commoning. This is why we invite this notion of commoning (and we decline it in plural) to guide our co-creation for the closing program.

Without operating a selection process, we accepted every proposition that arrived through the internal open call circulated among the *New Alphabet School* members, rethinking traditional ways of curating and the use of resources. We opted to facilitate and mediate a dialogue, seeking to create the preconditions for



a caring and porous space, shaped by all the different voices that gathered. Participants were invited to revise their proposals and think-feel-work together in larger constellations. In some cases, they dissolved singular propositions into collectively shaped ones and in other cases, many unexpected exchanges and collaborations emerged that reformulated the initial proposals. Participants agreed to share resources equally, allowing everyone to take part in the session and be physically present in Berlin.

*Commonings* therefore is a program that was shaped around that which was generously shared; the intention is still to continue to common, deepen our relationships and explore possibilities of coalitional learning and organizing, both within the space of the institution and beyond its borders. Without trying to resolve the existing tensions between institutional and para(infra)-institutional modes of creation; or between an invited external audience and the more intimate exchange within the *School's* members; or between a very rich program with many proposals and offerings and the need for space, breathing, slowing down, self care and rest. We vowed to create a structure to gather, a score that will be activated each day by a group of commoners, sensitive to change, improvisation, and the unexpected.

To this extent, our curatorial approach meant to provide a container for different practices to take place, for the material and immaterial resources to be shared by its eighty contributors, experimenting with tempos, resonances and dissonances, preparing the soil to seed a collectively produced space. Failure might be a part of it as the tension between the space of autonomous practice and the space of the institution seems irreconcilable and yet they are often intertwined.

Nevertheless, we seek to investigate the multiple practices of commoning that emerge from histories of struggle, while respecting specificities and the need for self-representation. In thinking of commonings, we also understand that forms of *undercommoning* might take place, especially in considering how, as Harney and Moten propose, we might "steal" from the institution, reappropriating it, reclaiming its hallways and back rooms, making visible the space of work that is not often open to the public.

Coming together, especially among different knowledge systems, privileges and expectations, always summons and even invites tension: the possibility for conflict, refusal, misunderstanding or dropping out coexists with the possibility for new alliances, friendship and radical tenderness. In preparing for commonings, for the "not there yet," we have considered that a vulnerable space might be formed by us coming together. The invitation (and its inherent challenge) is to share responsibility, a sense of mutual hospitality, nurturing what could become a generative commons that includes all of us and the relations, places and struggles that we will bring along.

The abundance of offerings, workshops and conversations might induce a rather dense rhythm, a highly intensive experience. Spaces for decompressing have been proposed by participants, as well as somatic practices to re-energize and reconnect with our bodies. We support the desire to create a common room, a place to become an assembly, a shelter, where gestures of repair, care and regeneration are put into focus. And at the same time, we encourage resisting the fear of missing out: drifting, wandering in the city or taking a walk in the nearby park is always a possibility. Parallel sessions in smaller groups throughout the day will alternate with moments for the full group to be present, as well as time for shared meals. A few guests have been invited to enliven our conversations and offer directions to think together about practices of commoning. Shifting from thinking in the 'I' to the 'we,' this edition also welcomes an intergenerational presence, one where we can share space with children, and where we can sense the togetherness of the more-than-human elements.

We hope that these five days of performances, screenings, installations, archives in the making, embodied and discursive practices, interstitial scores, shared stories, can teach us more about how we can hold space together in generosity. We hope this will be a time for newly created rituals, storytelling, joyful and playful encounters and friendship, ways of plotting, unlearning and 'uplearning' together.

We started with questions and we can only conclude with more questions:

*What could a school look like, seeking to achieve both learning and unlearning, with (and within) our differences, as a trajectory for sharing knowledges as a common? Could there ever even be a common ground to proceed from? When inevitably confronted with formal structures and institutions of culture and education, how can a strategy of (under)commoning help us navigate the contradictions of being simultaneously inside and outside, participating in or reproducing those very systems that we abhor or contest? How do we prepare "to sneak in and steal" from the institution, to use it as a leverage, to reappropriate what was stolen, to reclaim our space even when we feel expelled or outcasted? Is it possible to work in the cracks, in between, at the threshold? Or is the only viable way a more radical exit towards forms of autonomy?*

We thank all contributors to the *Commonings* program for their collaboration and openness: Caroline Adler, vinit agarwal, Alibeta, Mohamed al-Zaqzooq, Maria Aparecida, José Luis Aparicio Ferrera, Habib Ayeb, Júlia Ayerbe, Sascia Bailer, Karla Barroso, Rana Batrawi, Kamran Behrouz, Vandria Borari, Paulo Borari, Ahmad Borham, Daniela Brasil, Ana Bravo Pérez, Ren Britton, Daphne Brunet, Francisca Cortéz Ferrario, Marinho de Pina, Isabel de Sena, Andreas Doepke, Olga Egorova, Maya V. El-Zanaty, Jacob Eriksen, Tomás Espinosa, Mour Fall, Silvia Federici, Frency Fernández Rosales, Susana Ferreira, Chiara Figone, Laura Fiorio, Berit Fischer, Simon Fleury, Fernando Fragueta Fosado, Moritz Gansen, Jorge Gomez, Ivonne González, Ruth Gonzalez Renovato, Avery Gordon, Paz Guevara, Ezgi Hamzaçebi, Hajra Hauder, Fabian Hesse, Lorena Juan, Gilly Karjevsky, Majd Kayyal, Agata Kowalewska, Peter Linebaugh, Jorge Loureiro, hn. lyonga, Lene Markusen, Maternal Fantasies, Paulina Marquez Perez, melke-ta'wa, Carolina Mendonça, Mariel Miranda, Cléopée R.F. Moser, Ingrid Müller-Farny, Vassilis Noulas, Nikolay Oleynikov, Juan Orozco, Amaury Pacheco del Monte, Isabel Paehr, Giorgos Papadatos, Pallavi Paul, Sérgio Carlitos Pereira, The Pilón Cultural Association, Esther Poppe, Juliana Rabelo, Irit Rogoff, Natasha Sadr Haghghian, P Sainath, Shareef Sarhan, Özlem Sariyildiz, Shohreh Shakoory, David Shongo, Walter Solon, Chara Stergiou, Constantina Theodorou, Kostas Tzimoulis, Dmitry Vilensky, Wangüi wa Kamonji, Mitra Wakil, Hannah Wallenfels, Małgorzata Wosińska, Catherine Sarah Young and Mukthara Yusuf.

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With warmth and trepidation,  
Olga Schubert, Alessandra Pomarico, Gigi Argyropoulou,  
Mahmoud Al Shaer and Rahul Gudipudi

1

## Main Foyer Trans-lation 1 Berlin

by Mukhtara Yusuf

/trans'leɪf(ə)n,tra:ns'leɪf(ə)n,  
tranz'leɪf(ə)n,tra:nz'leɪf(ə)n/

### Translation

1. the process of translating words or text from one language into another. "the translation of the Bible into English"
2. the process of moving something from one place to another.

Since the Black Summer of 2020, there has been an increased call for conversations about anti-blackness between black and non-black people. However, in all these calls for conversation and commoning, the important and critical role of refusal for black healing has been ignored and/or under-emphasised. Through this work, Yusuf, who calls herself an Indigenous Yoruba and Nigerian, explores refusal as a means of heart-felt protection and vulnerability. This practice of refusal seeks to subvert the common narratives of neoliberal representative politics which implore marginalized people, especially Indigenous African bodies, to center the value of their cultures and ontologies through the lens of a white value assessment. This work escapes the binary often presented for marginalized people within the space of contemporary art to either sell one's culture to representative politics or lose the chance to be included in the conversation. Instead, this work explores healing through honest refusal and through engaging the Yoruba technology of *ọfọ*.

2

## Main Foyer The Gaza Valley Path The Memory, Paths and Shifts / Transfor- mations: Take Us to the Future

by Rana Batrawi and Shareef Sarhan  
Workshop with the artists  
Saturday 12 am–2 pm

*The Gaza Valley Path* is a microcosm of the changes taking place in Palestine on the demographic, geographic, political and environmental level. To come to an understanding of these shifts and transformations, the artists created a questionnaire and held numerous meetings with the people of Gaza Valley. One of the questions posed was "How do you see Palestine in the future?" Many participants could not imagine a future for Palestine given the current political situation. This prompted the artists to continue exploring the Valley via images, maps and interventions. The drawings, photographs, videos, sound pieces and other forms of multimedia assist in getting to know the valley in all its environmental, social and geographic aspects.

With translations by Sirine Malas,  
Katharine Halls and Adam Talib

3

## Main Foyer True stories of resistance: tales from fugitive lessons

by Cléophee R. F. Moser and the  
participation of Mour Fall, Ivonne  
González, Paulina Marquez, with  
Maya V. El Zanaty (Bibliothèque Terme  
Sud Dakar)  
Part of the Fugitive Library  
Immersive installation

Through this installation, Cléophee R. F. Moser invites participants to walk into a constellation of sonic memories and recreated visual archives, telling (un)told stories of resistance and anticolonial figures, contradicting the version of history diffused by the official education system that she learns in Senegal. Exploring unconventional ways of knowledge transmission, this immersive sculpture offers a dive through time, composing a polyphonic tale, utilizing the visual and verbal language like a child, and playing with visual illustrations, symbols and objects of protection to enhance these visions. Like a portal, the located story opens up a participative and circular dynamic with other subversive voices from diasporic geographies. She invites Mour Fall to display a piece related to their common research in the Fugitive Library, but also to echo his performance on *Dépp*. Ivonne González and Paulina Marquez will also take part in this installation and use it as the physical context for their performances. An altar will be present for the visitors to deposit objects of memory, images and stories and add to the installation.

4

Main Foyer

## Whole World

by Pallavi Paul in collaboration with Hajra Hauder

Through the last two years of the global COVID-19 pandemic, the 'breath' has moved from being a recessed biological *function* to a palpable collective act. To breathe is to avow the élan vital. The time of the breath then is a sensorial, spiritual, political, scientific and historical time. This short and felt interval also poses a unique challenge to the act of filming. How does one produce an image for something that is present but invisible? The chasm between sensation and representation becomes instantly perceptible. The unrepresentability of breath swells further as it weaves across various bodies, landscapes and stories. The split second of the breath is also a splitting of the osmotic edges of cinema. In a climate when images and the people they encounter are heaving, film frames and edits straddle a delicate boundary between inspiration (breathing in) and expiration (breathing out). To produce a breathable cinematic time is now layered with echoes of life, imagination, disappearance and death.

5

Main Foyer

## Ritual

by Kamran Behrouz  
2 channel HD-Video installation,  
audio

In his work, Kamran Behrouz seeks to expand 'queer theory' as a native Persian speaker to acknowledge flaws and limitations within language, as well as the (non)participation or location of queer bodies within and in relation to society. Behrouz delves into the personal and at the intersection of being neurodivergent, recognizing the inadequacies of the image and language, as well as locating oneself in Anthropocentric and Eurocentric theoretics inherited by locations in the South like Tehran. Each flaw or moment of untranslatability has the potential to be a site for a commons.

*Ritual* is part of Behrouz's larger body of research into the cosmopolitics of the body. Extending from Isabelle Stengers use of the term, Behrouz is interested in bringing back the question of thinking with the unknown from an Indigenous situatedness.

6

Old Post Office

## In the wake of Arche: The possible(d) utopias

by vinit agarwal, Shohreh Shakoory  
and özlem sariyıldız

Through revisiting archival material and making new archives, these three archival constellations reactivate and recover the stories of migration to Germany, which have often been ignored. By envisioning a decentralized reading of history, where marginalized figures become main protagonists and subaltern agencies take the lead, the installation examines the potentials of storytelling, outside the realm of official knowledge producing institutions such as universities, as an alternative mode of knowledge making. The three collages of footage navigate various archives and investigate the relations of cinema, politics, friendship under conditions of "international solidarity," migration regimes and feminist strategies of resistance, resilience and survival.

Credits:

*Look, Listen Carefully*, D: Özlem Sariyıldız, 2021, GER, 48 mins, Turkish with English Subtitles

*Oyoyo*, D: Chetna Vora, GDR, 1978, 48 min, Camera: Lars Barthel, German with English subtitles, Documents Archive and conservation: Hochschule für Film und Fernsehen der DDR (now: Filmuniversität Babelsberg KONRAD WOLF). Translation Cape Verdean Créole into English: Sónia Vaz Borges.

*Your struggle is our struggle*, D: Edith Marcello & David Wittenberg, FRG, 1974/75, 49 min, German with English subtitles by Bärbel Schönafinger, with thanks to Labournet TV

7

Conference Room 1

## Archive Inventory, 2021–2022

Collaboration between Paz Guevara, Chiara Figone and Ezgi Hamzaçebi  
Library space and social display  
Collective Reading: Saturday,  
September 17th, 12 noon – 2.30 pm

How does one inhabit a library collectively? How does a library become a medium for connecting readers' trajectories, struggles and potential alliances? What are the strategies that collective readings set-up to create moments of exchange, solidarity and citizenship? *Archive Inventory* is a nomadic library committed to an expanded idea of readership and publishing beyond the confines of printed matter. Throughout social displays and library activations, *Archive Inventory* intends to create communal formats of readership, collective archival practices and multi-sensorial gatherings with and against archives. During the *Commonings* edition, *Archive Inventory* will present and activate a series of feminist and collectives' publications, and activate two focus texts from Turkish writer Bilge Karasu. For this occasion, it will activate a special section of Turkish feminist periodicals from the mid-1970s until today.

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Conference Room 1

## Books from 28 gallery, Rafah

Books have become a rarity in the area of Rafah, Palestine, and most people access them as pdfs on their phones. 28 gallery however, a project initiated by Mahmoud Al Shaer, the co-founder of 28 magazine, is in the process of establishing a community library with various Palestinian magazines and classics by Mahmoud Al Darwish and others, as well as with contemporary authors such as Anis Ghanima, Hamed Ashour, Othman Hussein and Nasser Rabah.

A lot of the books in the library have been published with support by the Tamer Foundation and the A.M. Qattan Foundation who also support the printing of 28 magazine, a literary magazine named after the 28 letters of the Arabic alphabet, connecting the area of the Gaza strip to the rest of the Arabic speaking world.

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Conference Room 1 and Lower Lobby

## Resting Space

by Júlia Ayerbe in collaboration with Daniela Brasil  
Workshop: "Could the journey sometimes be more important than the destination?" by Júlia Ayerbe, Friday, September 16th, 3–5 pm

*The Resting Space* is an offering to the sick, tired, disabled, lazy, exhausted, insecure, non-normative bodies that will come to the HKW and attend (or not attend) the *Commonings* event. It is a space for resting, recovering, and attending the program in the position each participant feels most comfortable in, whether seated, horizontal or vertical.

Often art institutions deal with non-normative bodies as a group that must be included in a particular way. When their accessibility is not ignored, it is treated like "para-museums" like the Olympics or Paralympics games. Where is the elevator? The stairs are always the "natural" way to ascend the space, forcing them to look for access or move around the institution through shortcuts, alternative paths, freight elevators, steep ramps, and staff escorts. Often the information is unclear: there are no subtitles, no sign language, and no tactile warning surfaces. There are not enough places to sit or accessible bathrooms.

*The Resting Space* is an effort to provide a comfortable and safe space while reflecting on ableism in art institutions.

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Conference Room 1

## Mapping the museum (object) encounter: feral information

by Simon Fleury

This version of the condition report (3.0) is a digital re-mix of the conservation-based material analysis of the Raphael Tapestry Cartoons made in the 1990s.

The condition report is a curious amalgam of image and over-written text, with a long and fascinating history. It was first invented by the Victoria and Albert Museum's first curator at the time of the arrival of the cartoons to the Museum in the 1860s and has since undergone various iterations to get to today's digital reports. Essential to institutional governance the condition report accompanies the myriad of museum-objects as they circulate, travelling the globe for exhibition and display.

11

Conference Room Lobby

## Earth/Mars Series

by Catherine Sarah Young  
Cyanotypes  
A4 prints

In this art installation, cyanotypes of the deserts of Central Australia are juxtaposed with those of open-source Mars images by the National Aeronautics and Space Administration. These images, normally a deep Prussian blue, are toned with various experimental botanical inks. Side by side, these dry landscapes, both contested lands, may function as a good starting point to think through existing settler-colonial violence and regimes on Earth such as with Palestine, the Philippines, and many others. The challenges of getting to space in human history went from an international space race to a more individualized one by billionaires, increasing discourse on inequality and catastrophe on Earth. Thinking of Planet B may help to clarify the intentions and goals with Planet A. Can the collective challenges faced on Mars lead people to find or seek out common ground that has been missing on Earth?



12

Lower Lobby

## Chapter 1: The Farm after the Feminist Ecological Revolution

by FIELD NARRATIVES

Conversation in the installation  
Friday Sept 16th from 5 pm.

Fields as contested territories shape many biographies of how individuals leave their rural associations behind due to ecological destruction, community dispossession or the promise of emancipation. How can stories of rural biographies inspire new perspectives on the present with its colonial continuities and gendered social divisions? The multi-disciplinary and transgenerational project *Field Narratives* aims to collect and share stories, which originate from or reflect on rural spaces. During *Commonings*, each member of *Field Narratives* presents an element of their artistic research: Lene Markusen shows the video, *The Farm after the Feminist Ecological Revolution*, which recounts a women's relation to soil marked by bodily work and inherited roles. hn lyonga's poem, "Memories... of Trees and Other Universes" addresses gendered labor, belonging and human- and non-human lives and their losses. Andreas Doepke shares archival material, tracing colonial dreams and the normalization of fascism amongst farmers in the 19th and 20th century. Sascia Bailer presents excerpts from her research on the origins of the nuclear family in relation to land ownership and gendered labor.

13

Lower Lobby

## Non-Disposable Timelines: Zeitgebers against the clock

by MELT  
Participatory Installation

This installation extends from MELT's research on the term *Zeitgeber* or time-giver. A *Zeitgeber* is an external cue that influences the timing of an internal clock. *Zeitgeber* is a term used within climate change research to describe changing patterns of plant life and the feeling that the amount of time on the clock has changed. MELT is working with *Zeitgebers* within trans\* and crip practices to make time as a way of slowing down, circling around or moving against what curator and educator Taraneh Fazeli calls "capitalism's temporal bullying."

Visitors are invited to share moments of their lives so that they enter into each other's timelines, crossing and diverging against the clock. These memories, current happenings or future desires hang on various stretched out ropes and tell stories of / with loved ones, non-human companions and co-conspirators. A collective timeline will slowly unfold.

14

Lower Lobby

## Archive of an Emergency Commune

by Chto Delat  
Installation

Since May 2022, Chto Delat has initiated an art commune in a village near St. Petersburg and are forming a shelter that implements anti-war resistance practices and rituals, as well as agricultural, educational and artistic activities. The commune consists of a core group of about 10–12 people who organize and share everyday activities and involve others on a temporary basis. The commune embraces general ideas of commoning during moments of war and economic and ecological states of emergency. This archival installation presents material from Chto Delat's commune project as well as from the history of communes in the arts.

15

Lecture Hall

## We will have been SF storyboard

Installation by Isabel de Sena and Lorena Juan and participants of the workshop "We Will Have Been" (Sat 2–5 in the Lecture Hall) is on view in the Lecture Hall from Saturday 5 pm–Sunday 8 pm.

# Recurring Performances and Themes

(A)

## Main Foyer Maroon Un-Archiving

Part of the Fugitive Library with Ivonne González and Paulina Marquez, in collaboration with Cléophée R. F. Moser and Mour Fall  
Daily Performance  
Thursday – Saturday, 4 pm

To contest and to reject the archival practice of kidnapping, accumulation and burial of the maroon memory through a colonialist lens is the base, the backbone of Maroon preservation and survival. It is a way of existing, re-creating, re-inventing and re-signifying the language of resistance that was received from our ancestors. There is no set theory when speaking from the “we” and when carrying the evocation of the memories of the Maroons.

These artistic actions serve to accompany the processes of repair and healing of Maroon communities, to grow like healthy trees and bear good fruit, even after the most painful storms.

Ivonne González and Paulina Marquez propose a collaboration with the *Fugitive Library* to produce writings and drawings (however ephemeral and changing) of the different Maroon cultures that were transmitted to them. Their intervention will establish a dialogue between the memory of the Maroon communities on the other side of the Atlantic and the fugitive being in Africa and will be realized in Cléophée R. F. Moser’s installation with completely vegetal elements and textures.

(B)

## Brick Wall by the Assembly Altars to the Invisible

with Laura Fiorio in cooperation with Ruth Gonzalez Renovato, Mariel Miranda and Francisca Cortéz Ferrario  
Daily activation  
Wednesday – Saturday, 4 pm

An altar is a gateway to a dimension in which conventional rules of space and time can be freely interpreted and reimagined. Not following any particular cult, but rather blending rituals and communing protocols, this altar reappropriates and remixes ancestral and collective practices that have been colonized and institutionalized to create dominant beliefs, hierarchical structures and identities.

Which stories, experiences, and subjectivities are invisibilized? This installation, departing from our common and intersected narratives of invisibility, will function as an opportunity to take the time to listen, give materiality and praise lost or willfully erased collective memories. Anyone is welcome to contribute by bringing stories or offerings to celebrate and share with other participants all those small things that may be necessary in everyday life but are often forgotten.

There will be a daily ritual at 4pm for one hour in front of the altar space located next to the Assembly where stories and offering will be shared. The altar can also receive contributions at any other time for those who want to participate at their own rhythm.

(C)

## Conference Room 2 Undercommoning in the Remix

with Chara Stergiou  
Daily activation  
Wednesday to Saturday  
4pm

Collected sounds and interviews with Commonings contributors and participants will be streamed daily from the firefly frequencies radio platform. ‘Undercommoning in the Remix’ presents itself as a radio stream and DJ Lecture that work through sampling, mixing and attentive listening. Thinking of sound as a social agitator and a subtle carrier of affect and knowledge, sampling here is employed as a practice of attuning to the unheard and producing what feels urgent to be uttered. On the other hand, mixing advocates for bringing together whatever has been considered unfit or invalid due to a general demand for containment. Thus, how can one sonically ruse what seems commonly unlikely, uncategorizable or inadequate in structures by inventing an uncommon remix? How can listening to it change one’s relationship to the most implicit undercommons?

Listen to the daily podcast on <https://fireflyfrequencies.org/>

D

Conference Room 2

## Let it all out!

with Jacob Eriksen and Agata Kowalewska  
Daily activation  
Wednesday to Saturday  
4–6 pm

Participants are invited to a shouting room in the HKW building. In the intimate setting of the room, one can shout into a microphone, that records it. The shouts are later played at random from the rooftop terrace of HKW, through a loudspeaker aimed at the sky.

Let out the feral emotions that can't be tamed! Whether rage, ecstasy, frustration, boredom, joy or sadness, participants are invited to release their bodily, nonverbal response or shout – from the bottom of one's throat, lungs, belly. The shouts will then be shared with the universe from the rooftop terrace.

E

Ostgarten

## Social Pedagogies Artwork

with EIGHT  
Permanent activation  
Wednesday – Saturday  
Workshop  
Saturday 12 noon–2 pm  
with registration

This collective (and incomplete) artwork is part of the Social Pedagogies workshop hosted by EIGHT. It will be enriched, altered and elaborated on by those participating during the *Commonings* program. Various materials and layouts will be used indicating alternative spatial perspectives. It will take its final form through a workshop on the last day of the program where a discussion will be held on spaces of Commoning and the effect of ephemeral spatial structures on ways of doing and being together. Visitors are invited to contribute to the installation-in-progress by adding materials to it.

F

Conference Room Foyer

## Quilt as Map as Commons

with Wangüi wa Kamonji, Nikolay Oleynikov and Alessandra Pomarico  
Thursday – Saturday  
from 3 – 6 pm  
with registration

Inspired by traditions of collective quilting used to map symbols, constellations and directions towards freedom, this workshop is an invitation to engage in collective listening, witnessing, and create emerging narratives of disconnection and interconnection. What are the joys and obstacles that arise when people engage in community?

During the four days of the *Commonings* program, a *tela*, an art piece on fabric, will be created resulting from a process of collaborative, multivoical and embodied inquiry. The process hopes to excavate what is ghosted or shadowed in oneself and to hold space to compost through conversations and embodied creativity, experimenting with shifts that may occur in the moment.

Participants are invited to bring a story to share of a time when working together to make the world more beautiful was met with obstacles. Everybody who is moved to do so can bring a piece of fabric that has a story or significance attached to it. During the workshop, these textiles can become part of the common (permanent) piece or added to a temporary altar installation where these fabrics can be taken to the end.

G

Assembly and various places in HKW

## Gaping

by Gilly Karjevsky  
Reflection exercise  
(continued from Jan 2019)  
Wednesday – Sunday

Gaps in understanding can be found in speech, in writing, in images open to interpretation, in private worlds of references, or in official canons shaped around limited narratives. There are many famous gap metaphors: the wage gap, the generation gap and the gap between theory and practice. Those famous examples stand out to be symbols for a context, if not an era. They are the lost terms of the new alphabet we are searching for. To be speaking in different terms we need to map these gaps out of invigorating frustration, out of agonism, with the intention of generating different spaces, spectrums or continuums. Such is the generative metaphor of the gap – it harbors the intent to become a bridge, an alternative path, a connection rather than an opposition that points to another possible future, it becomes a call for action and a space for intervention that envisage change on all scales. Can we map such existing gaps in current language and current practice in order to make use of their polemical potential? Mapping such holes in understanding, missing terminologies and practical protocols in current conversations becomes an exercise in spatial production of the knowledge object, as we pin them down on a note, in a sketch, in a question, and hide them in the cracks of the building, behind furniture, in the plants, like little prayers, wishing for a spectral way of thinking.

## A Fugitive Library

with Maya V. El Zanaty, Cléophee R. F. Moser, Mour Fall, Ivonne González, Paulina Marquez and Alibeta and Band, in collaboration with Bibliothèque Terme Sud Dakar

In a context where institutions have globally weaponized the power of knowledge to complete the mission of colonial modernity, it is time to imagine and experiment with forms of knowledge practices as healing ones. What would a healing museum, a healing school, a healing library look like?

A healing library has to be a fugitive one: always escaping, always creating and generating the conditions to avoid objectification, exploitation and destruction. Its nature being its capacity to keep its freedom, to perpetually renew its capacity to resist enclosure.

If fugitivity refers to maroon communities, as defined by Harney and Moten, the fugitive form of knowledge from an African perspective is what has preserved itself from colonial appropriation. This includes memories, secrets and the heritage encapsulated in sound, oral transmission, coded visual languages and performative ways of reproducing the community through rituals, initiations and games. Through a series of interventions – performative, sonic, visual and more – the *Fugitive Library* will activate forms of knowledge that suggest a rising of consciousness rather than the production of any expertise. Participants are invited to appreciate a certain quality

of presence and sensibility, one that allows for an honoring of the vulnerable and shadow parts of oneself and their worlds, and in turn challenges understandings of reality.

Events as part of the Fugitive Library:

True stories of resistance: tales from fugitive lessons  
see page 11

Maroon Un-Archiving  
see page 18

Light Archive  
see page 51

Depp – Guissguiss yu wute  
(Inversion – Reverse glances)  
see page 52

Alibeta and Band  
see page 53

## The Common Room

with Ahmad Borham, Simon Fleury, Maternal Fantasies, Laura Fiorio, Fabian Hesse, Mitra Wakil, Wangüi wa Kamonji, Nikolay Oleynikov, diffrakt, Chara Stergiou, Constantina Theodorou, Giorgos Papadatos, and Alessandra Pomarico

The *Common Room* is open, it is a place where others can find room “a room of one’s own.” (Virginia Woolf)

The *Common Room* is a prompt to experience commoning as a site of empirical un-learning. Traditionally conceived as a space in-between formal institutional life and its socialites, the *Common Room* will function as a space that hosts diverse practices which co-exist together, while maintaining their distinct but overlapping rhythms. However, the space also advocates for an experiment of working *in difference* and *incompleteness*. Initiated as an impromptu encounter on a Miro board between contributors of this *Commonings* edition, the desire to form a shared space that challenges singular perceptions of study, while insisting on the need for empirical and inclusive formats of communing was made evident.

During this last edition of the *New Alphabet School*, the *Common Room* will unfold as a ‘room’ – in its generative sense – for encounters, collective reflection, loose forms of study, rituals and altars, textile mapmaking, storytelling, performing scores, and sampling and remixing. In short, a set of rhythmicities will challenge and work through collective authorship(s) to address a

guiding question: What are the commoning gestures we need to invent and what is there for us to unlearn in the *Common Room*?

Events as part of the Common Room:

Altars to the Invisible  
see page 19

Undercommoning in the Remix  
see page 19

Quilt as Map as Commons  
Part 1–3  
see page 21

The Commoning Virus: a common-place of unlearning  
see page 35

Blue Corn, Green Pumpkins, Black Beans and the New Alphabet Soup  
see page 35

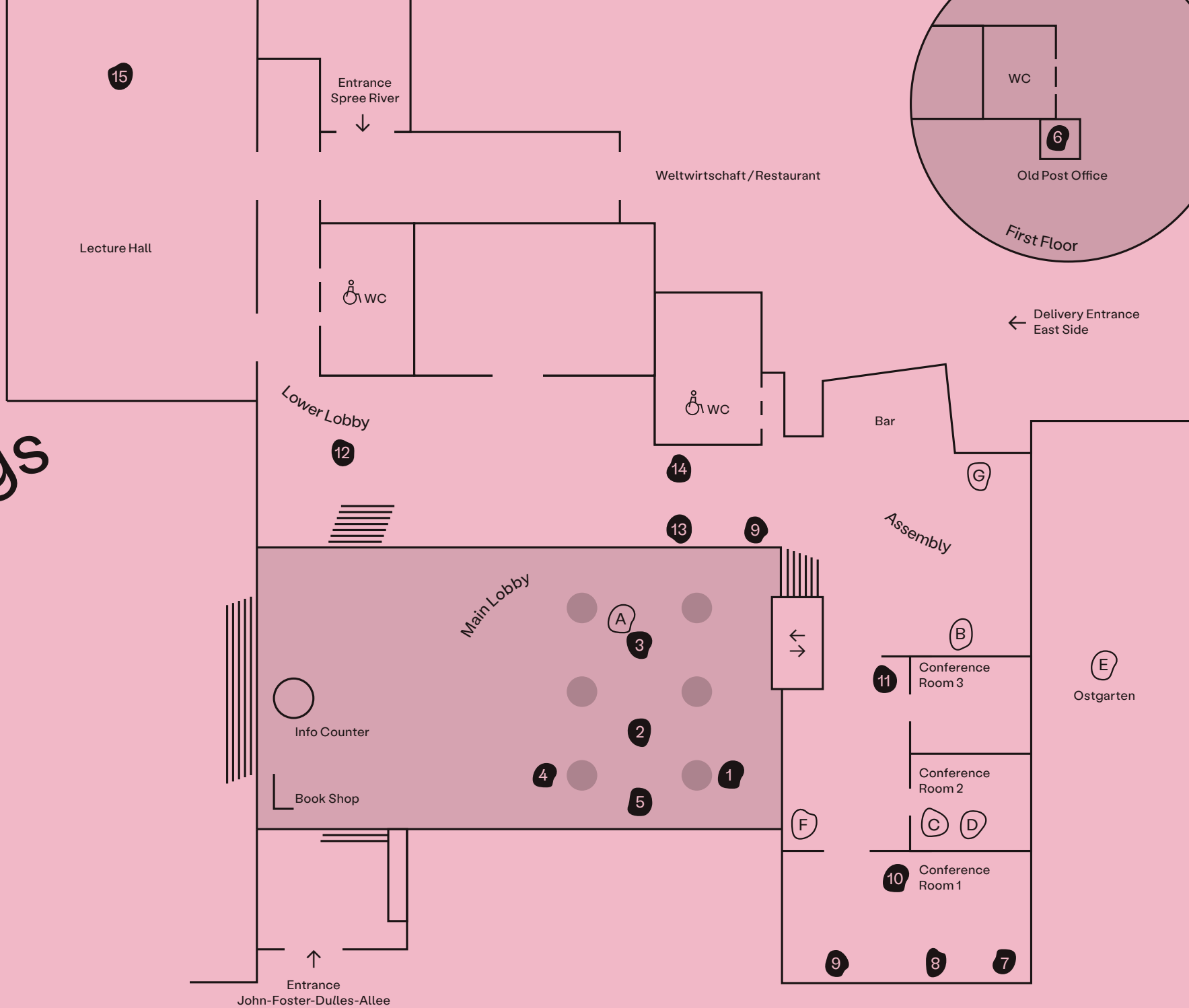
Play & Care: Common Rituals  
see page 37

Mapping the museum(object)  
encounter: feral information  
see page 37

Energy as a common resource  
see page 38

Microsteps for Infrastructure & Re-Coding Agorae Hubs  
see page 38

# Commonings Site Plan



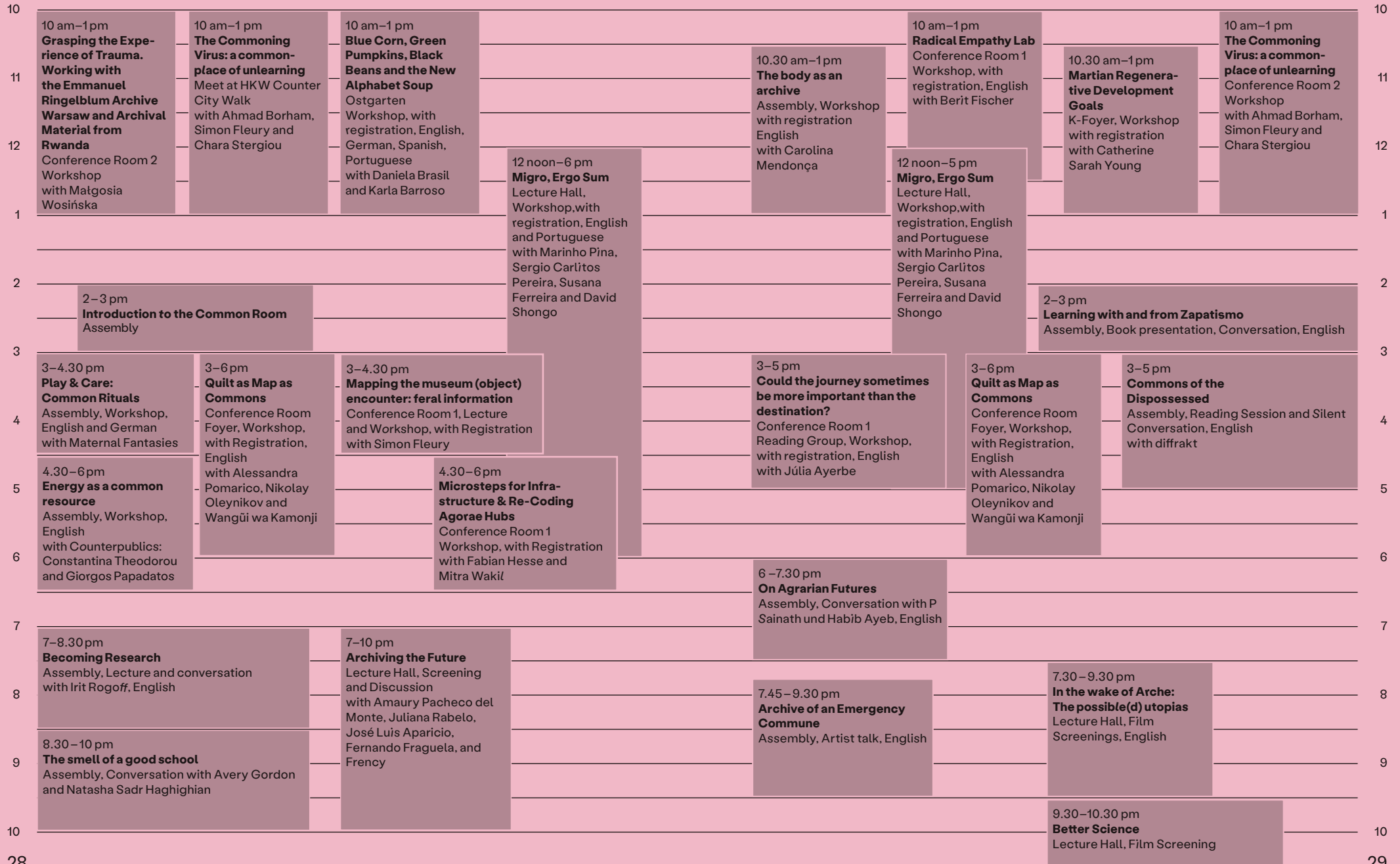
# Commonings Schedule

Wednesday, September 14th

		10
		11
		12
		1
		2
		3
		4
4 pm <b>Exhibition Opening</b>		
<b>All Installations Activated</b>		5
	5–5.30 pm <b>Welcome Words</b> Assembly	
	5.30–6 pm <b>Opening Performance</b> Assembly (Hirschfeldbar)	6
	6–7.30 pm <b>Enclosures, Development and the Many-Headed Hydra.</b> Lectures, Conversation and Q & A, Assembly with Silvia Federici and Peter Linebaugh, melke-ta'wa, Maria Aparecida, Paolo Borari and Vandria Borari	7
		8
	8:30–9 pm <b>Maroon March Performance</b> Main Lobby, with Ivonne González and Paulina Marquez	9
	9–9.30 pm <b>Transatlantic Sounds: Are you listening to...?</b> Lecture Performance, Assembly with Ana Bravo Pérez, Jorge Gomez, Tomás Espinosa and Juan Orozco	10
		10
		10
		10

# Thursday, September 15th

# Friday, September 16th







Wednesday, September 14th

4 pm

## Exhibition Opening

5–5.30 pm

Assembly

## Welcome Words

With Olga Schubert, Gigi Argyropoulou, Alessandra Pomarico, Mahmoud Al-Shaer, and Rahul Gudipudi

5.30–6 pm

Assembly (Hirschfeldbar)

## Opening Performance

with melke~ta'wa, Maria Aparecida, Vandria Borari and Paolo Borari

*resonate the struggle of the forest  
and of the Peoples of the ancestral forests  
resounding stories-strategies that are  
alternatives  
to the exploitation of bodies-earth-  
territories  
of the amazon, of the atlantic forest  
and beyond  
in counterflow to the abuse  
of the impoverished people's lives  
in the compulsory financialization  
of existence:*

*care for the earth, care for life on earth  
guided by indigenous constellations  
and by the dark night of the whores ~*

6–7.30 pm

Assembly

## Enclosures, Development and the Many-Headed Hydra.

Feminist and Indigenous Resistance in Defense of Life, Territories and the Commons

A Conversation between Peter Linebaugh, Silvia Federici, Vandria Garcia Borari, Paulo Borari and melke~ta'wa, moderated by Alessandra Pomarico  
In English

Peter Linebaugh and Silvia Federici will discuss how historically as well as in contemporary times the Commons are under attack by the State, Capital and Empire, and how feminism, Indigenous resurgence and the politics of the commons come to support regenerative ways of living, alternative to capitalism, violence and dispossession.

In addition, Vandria Borari and Paulo Borari together with melke~ta'wa will bring their experiences of how extractivism, land grabbing and sexual exploitation affects lives and their territories in Brazil, and how their resistance is organized.

8–11.30 pm

Sessions in conference room 2

## Clairvoyance as scientific spirituality

Fortune-Telling

In English, French, German or Spanish

In 15-minute time slots, visitors are invited to ask the clairvoyant Ingrid Müller-Farny a question about their own past, present or future, or to inquire about deceased persons.

The questions can be asked in English, French, German or Spanish.

8.30–9 pm

Main Foyer

## Maroon March Ritual

with Ivonne González and Paulina Marquez

This ritual will serve as a protection against danger, external attacks, kidnapping and appropriation attempts. Paulina Marquez and Ivonne González will offer a ritual for maroon walkers that for this occasion will be dedicated to the *Fugitive Library* and those who inhabit it. Ivonne and Paulina aim to celebrate the road undertaken, what the land and their ancestors give them and the iron will to preserve and enrich what is given in order to continue on this road.

9–9.30 pm  
Assembly

## Transatlantic Sounds: Are you listening to...?

A Sound-Lecture and Performance  
by Ana Bravo Pérez, Jorge Gomez and  
Tomás Espinosa in collaboration  
with The Pilón Cultural Association and  
Juan Orozco

What happens when violence, poverty,  
historical plunder, discrimination,  
colonial traces, colonialism and the  
concept of the global South become  
agenda items to check off, vague  
notions of diversity and are no longer  
understood as complex and difficult  
realities? Isn't "bottling" this knowledge,  
without concern for the people and  
leaving holes in their existence, also a  
form of extractivism? (Fannie Sosa)

The curatorial concepts in museums and  
cultural institutions can be a smoke  
screen behind which a lived reality exists.  
A reality that can only be known by  
those who experience it. For this lecture  
performance, the performers will  
reflect on what amplification and listen-  
ing means for the sharing of knowledge  
and the muted voices that are exclu-  
ded from this conversation. Who is  
listening to whom? The wish is to unlearn  
in order to learn, but unlearn and learn  
what? A vague discourse of inclusion and  
critical postures? How can unlearning-  
take place to share knowledge oriented  
towards reparation and finding each  
other?

Through this lecture performance,  
the audience is encouraged to listen to  
non-Eurocentric stories and to reflect  
on colonial ways of knowledge and power  
structures.

Thursday, September 15th

10 am–1 pm  
Meet at HKW Counter

## The Commoning Virus: a common-place of unlearning, Part 1

with Ahmad Borham, Simon Fleury  
and Chara Stergiou  
City walk  
In English  
with registration

The common(place) sets out to unlearn  
fixed and conditioned notions of invis-  
ibilizing, hierarchical and individualized  
authorship as a driving force in current  
knowledge economies. Instead, this two  
part workshop strives for collective  
(un)authorship. How can a commoning  
virus be activated in place? The living  
virus of the digital Miro board will mutate  
into physical space through a set of  
collective un-learning exercises/activities  
based on processes of occupation,  
appropriation and negotiation.

For the first part of this workshop,  
participants will navigate the city as if  
the digital Miro board is a map for it.  
Putting commoning in action, the route  
of the walk will emerge out of the collec-  
tive locations the whole group chooses.  
For the second part, participants will  
reflect on their collective walk and add  
to the Miro board that originally informed  
their route. The aim is to reflect on the  
commoning practices that took place  
and how they contributed to the concep-  
tual body of the Miro board.

10 am–1 pm  
Ostgarten

## Blue Corn, Green Pump- kins, Black Beans and the New Alphabet Soup

with Daniela Brasil and Karla Barroso  
Cooking Workshop  
In English, German, Spanish, Portuguese  
with registration

In anticipation and preparation for the  
*Commonings* edition of the *New Alphabet  
School*, a small symbolic Milpa field  
was planted on the rooftop of HKW. Milpa  
is the Nahuatl word to designate an  
agroecosystem based on ancient practices  
by Indigenous peoples of Mesoamerica.  
"La Milpa" or "the three sisters" is a symbi-  
otic cultivation method for growing maize,  
beans, and squash together. The word  
translates to "cultivated field" but is also  
means the entangled system of relations  
among the farmers, the crops and the land.

For the past centuries, the three sis-  
ters have travelled throughout the world,  
settling and adapting to various biore-  
gions. Yet, colonial plantations and multi-  
national agribusinesses insist on reducing  
the colorful Indigenous maize to a yellow  
globalized monotone – in the fields, on  
plates and in minds.

This workshop is an invitation to cook  
Blue Corn, the real and the imagined  
ones, with the pumpkins and beans that  
were grown in Berlin. A poetic-culinary  
inquiry about the journeys and adaptation  
processes of plants, tastes, mouths and  
their words.

Lunch will be ready at 1 pm.

10 am–1 pm  
Conference Room 2

## Grasping the Experience of Trauma.

Working with the Emmanuel Ringelblum Archive Warsaw and Archival Material from Rwanda

with Małgosia Wosińska  
Workshop  
In English  
with Registration

During this workshop, participants will look deeper into the topic of genocidal trauma and war both in relation to the Holocaust and the 1994 Rwanda genocide. Looking at the intersecting points of the psychoanalytical / representative image of Cultural Trauma Studies, the group will deal with the body (non-political, non-ethnic / national), its meaningful vulnerability and perhaps most importantly, human (and non-human) resilience within such contexts. This work attempts to move beyond a “Western” perspective, thereby necessitating a reflection on decolonial paradigms of Trauma Studies, but also of Museum Studies and Art. How can the critical and auto-reflective potential of Trauma Studies and Comparative Genocide Studies constitute an essential tool to re-evaluate the framework of humanitarian action in the arts? The materiality of trauma will be analyzed through “secondary sources” of mass atrocities through archival resources from both Poland and Rwanda. How can non-European cases of genocide teach people an embodied, emancipating perspective for collective trauma healing? Is it possible to understand the Holocaust as a living anthropological experience, and not only as a sacralized historical event that is “frozen” in time?

12 noon–6 pm  
Lecture Hall

## Migro, Ergo Sum, Part 1

With Marinho Pina, Susana Ferreira and David Shongo  
Two-Day Interdisciplinary Performing Workshop  
In English and Portuguese  
with registration

Part 2: Saturday, Sep 17, 12 noon–4 pm in the Lecture Hall, Jam Session in the Assembly from 8 pm

“Our bodies are older than borders.”  
(Susana Ferreira)

Today, migration in all its forms is not only a socioeconomic phenomenon – a matter of geography – but mostly a political one.

The participants of this workshop will explore several variations of migration through forms of storytelling to find common ground. The aim is to diminish the tension created by migrations, its departures, arrivals and belonging, even its non-belonging and spaces in between. Believing that this understanding is possible by having fun and sharing love, this workshop will be a playground to address serious issues like religion, creed, gender and race to find some sort of safe space where everybody can use their own voice and languages to promote togetherness.

On the first day of the workshop, participants will discuss migration employing the medium of drawing, writing and filming. On the second day, they will use instruments to produce a musical take on migration. The outcome of the workshop will be presented as a live jam session in the public assembly.

2–3 pm  
Assembly, Hirschfeldbar

## The Common Room: an Introduction

with Ahmad Borham, Simon Fleury, Maternal Fantasies, Laura Fiorio, Fabian Hesse, Mitra Wakil, Wangüi wa Kamonji, Nikolay Oleynikov, diffrakt, Chara Stergiou, Constantina Theodorou, Giorgos Papadatos, and Alessandra Pomarico

3–4.30 pm  
Assembly

## Play & Care: Common Rituals

with Maternal Fantasies and all children present  
Workshop  
In English and German

From writing autobiographical responses to devising performances using children’s games, Maternal Fantasies bridges theory and practice to transform research on motherhood(s), care work and representation in the arts into frameworks for immersive modes of critique. For *Commonings*, Maternal Fantasies shares tools for commoning based on their experience working together as a collective of mother-artists and children since 2018. What does it mean to participate in art residencies, performances, collaborative artworks and exhibitions with children?

Participants are invited to bring along their children to ponder these questions while engaging in experiments of collective authorship. By sharing rituals that utilize voice, touch, and storytelling, imaginative opportunities for intimate connection can be created across differences in identities and experiences.

3–4.30 pm  
Conference Room 1

## Mapping the museum (object) encounter: feral information

with Simon Fleury  
Lecture and Workshop  
In English  
with registration

This version of the condition report (3.0) is a digital re-mix of the conservation-based material analysis of the Raphael Tapestry Cartoons made in the 1990s.

The condition report is a curious amalgam of image and over-written text, with a long and fascinating history. It was first invented by the Victoria and Albert Museum’s first curator at the time of the arrival of the cartoons to the Museum in the 1860s and has since undergone various iterations to get to today’s digital reports. Essential to institutional governance the condition report accompanies the myriad of museum-objects as they circulate, traveling the globe for exhibition and display.

This talk will tell the story of this new lease of life for the condition reporting process (3.0) over-writing a lineage of museum practice, it expresses the inherent possibilities of (un)tethering these disobedient and unruly social analytics from the burnt-out modern museum project.

4.30–6 pm  
Assembly

## Energy as a common resource

with Counterpublics: Constantina Theodorou and Giorgos Papadatos  
Workshop  
In English

Renewable energy infrastructures, wind and solar farms and long-distance energy grids are rapidly multiplying at a planetary scale, sweeping the last unexploited habitats of the world, endangering forms of life critical to our common survival. What does it mean to share resources that are supposedly unlimited, abundant and available everywhere, yet the infrastructures through which people can share them are practically limited, finite and site specific?

Counterpublics aims to initiate this dialogue through a workshop and collectively activated installation that will consist of small, DIY, renewable energy systems that could be used by anyone; think of electrifying a lamp or activating a radio. The energy produced will be shared according to a time schedule, an energy sharing protocol that is commonly agreed upon and under constant negotiation through informal discussions with the other participants.

4.30–6 pm  
Conference Room 1

## Microsteps for Infrastructure & Re-Coding Agorae Hubs

with Fabian Hesse and Mitra Wakil  
Meet-Up  
In English  
with registration

With the war in Europe and the still active corona virus, the relevance and apparent urgency of many things has shifted – in global world affairs or personally due to illness – speeds and capacities have changed. How can one's energies be used carefully, planned effectively or involved in the infrastructural work needed to common? And does this perhaps result in a specific artistic response that opens up one's own special ability to contribute? What minimum equipment, conditions and necessities are required? And what kind of scope does this infrastructural work have? Is there room for the spontaneous, funny ideas and improvisation that creates community and story?

For this activation, a small 3D printer will be brought to print conversation objects and connect with others, building on the various necessities. This might involve connecting, adapting and remixing from existing open data repositories or re-designing from scratch to form specific ideas, needs and requirements. Fragments will be printed from Hesse and Wakil's workshop that was conducted in New Delhi as part of the *New Alphabet School on The Untraining Playground: Edit-a-thon on the metabolism of bodies and data* about performing glitching identities and working with technological alienation. Participants will question current formats of Telepresence through materialization and material reproduction in collective processes.

7–8.30 pm  
Assembly

## Becoming Research

with Irit Rogoff, Gigi Argyropoulou and Rahul Gudipudi, moderated by Olga Schubert  
Conversation  
In English

In her lecture, Irit Rogoff explores the 'Research Turn' within art and curating and how research has moved from being a contextual activity that grounds production and exhibition of art to a mode of inhabiting the art world in its own right. The claim for the shift in our understanding of research is that what previously had been a form of working from 'inherited knowledges,' is now a thinking about research as working 'from one's conditions.' Our conditions are impacted daily by precarity, scarcity, sustainability, security and financialization – which necessarily impact subjects, methodologies and audiences of research. The centrality of contemporary art's practices in developing new forms and expressions of research, grounded in invention and speculation rather than in proof and verification, is at the heart of this 'turn.'

Curators and activists Gigi Argyropoulou and Rahul Gudipudi will give responses to Irit Rogoff's talk based on their own practices.

7–8:30 pm Talks  
8:30–10:30 pm Screenings  
Lecture Hall

## Archiving the Future

with Amaury Pacheco del Monte, José Luis Aparicio, Fernando Fragueta, frequency and Juliana Rabelo  
Poetry Reading, Discussion and Screenings  
In English and Spanish

There is no such thing as an innocent presence that isn't composed of an ambiguous interplay of pre-given reality and futural projection.

Mixing processes and methodologies from visual arts, poetry, film, philosophy and performance, this discussion and film screening shares experiences and practices from very diverse artists and intellectuals. The civic art of OMNI – Zona Franca, produced with greater intensity during the last turn of the century, is the starting point for conceiving possible futures. The documentation of this work, carried out in Alamar, a failed urban project conceived in Cuba as "the city of the future," will be reimagined as an archive of (dys/u)topia. Through fiction, poetic image and estrangement, the artists will explore the sense of a community and its temporal limbo. The resulting pieces will be impossible relics – as Chris Marker would put it: a remembrance of things to come.

Screenings from 8:30 pm:

*El matadero / The Abattoir* (Fernando Fragueta, 2021, 54' min)

*Tundra* (José Luis Aparicio, 2021, 30' min)

8:30–10 pm  
Assembly

## “The route is often associative:” on the smell of a good school

A conversation between Natascha Sadr Haghhighian and Avery Gordon, moderated by Gigi Argyropoulou  
Conversation  
In English

“The route is often associative. You smell good. You are twelve attending St. Philip and James School on White Plains Road and the girl sitting in the seat behind you asks you to lean to the right during exams so she can copy what you have written. Sister Evelyn is in the habit of taping the 100s and the failing grades to the coat closet doors.... You never really speak except for the time she makes her request and later when she tells you you smell good and have features more like a white person. You assume she thinks she is thanking you for letting her cheat and feels better cheating from an almost white person. Sister Evelyn never figures out your arrangement.”

(Claudia Rankine, *Citizen: An American Lyric*)

Drawing on their long experience in radical pedagogy and experimental knowledge production, Natascha Sadr Haghhighian and Avery F. Gordon will have a conversation via an associative route that addresses the organizing question of this iteration of the New Alphabet School: what might a school look like that sought to make learning and unlearning a common good grounded in local specificities? They have been talking together in public and in private for many years and look forward to this conversation and the discussion with the audience.

Friday, September 16th

10 am–1 pm  
Conference Room 2

## The Commoning Virus: a common-place of unlearning, Part 2

with Ahmad Borham, Simon Fleury and Chara Stergiou  
In English  
with registration

The common(place) sets out to unlearn fixed and conditioned notions of invisibilizing, hierarchical and individualized authorship as a driving force in current knowledge economies. Instead, this two part workshop strives for collective (un)authorship. How can a commoning virus be activated in place? The living virus of the digital Miro board will mutate into physical space through a set of collective un-learning exercises/activities based on processes of occupation, appropriation and negotiation.

For the first part of this workshop, participants will navigate the city as if the digital Miro board is a map for it. Putting commoning in action, the route of the walk will emerge out of the collective locations the whole group chooses. For the second part, participants will reflect on their collective walk and add to the Miro board that originally informed their route. The aim is to reflect on the commoning practices that took place and how they contributed to the conceptual body of the Miro board

10 am–1 pm  
Conference Room 1

## Radical Empathy Lab

with Berit Fischer  
Workshop  
In English  
with registration

How can new forms of being together allow for reflection and re-feeling? *Radical Empathy Lab* seeks to activate the affective inter-space of relationalities in the process of commoning. It is an experimental lab that calls to imagine social and ecological relationality otherwise and tries to undo a reactionary an-aesthesia (Greek: an-aesthēsis: without sensation) that is often incited by neoliberal capitalism and by dominant, separationist logics and systemic structures. It practices how to activate a critical consciousness towards interconnectedness and what Brazilian theorist Suely Rolnik calls an “active micropolitics.” Inspired by Deep Listening, radical and feminist pedagogies, it challenges the metric-driven notion of a laboratory in that it activates holistic knowledge production. *Radical Empathy Lab* invites the participants to an affective encounter that embraces a relational – versus informational – learning and that incorporates the sensing body through transdisciplinary holistic advances.

10.30 am–1 pm  
Assembly

## The body as an archive

with Carolina Mendonça  
Workshop  
In English  
with registration

The boundaries beyond performances, workshops, collective meetings as well as writing, listening and reading sessions are fertile ground to think and study collectively. In this workshop, participants will investigate the possibilities of such expansions. In Mendonça's artistic practice, she focuses on what she calls Impossible Practices as a way to move beyond these formats and investigates telepathy, levitation, invisibility, hypnoses, among other practices. Impossible Practices is not interested in the virtuosity of reaching the impossible, but in what happens when a group of people try, together. How does addressing the impossible pave ways to imagine other realities?

Investigating the ways in which bodies are affected by different forms of violence, this workshop will share this research in a performatic gathering where participants will engage in practices of perception and collective modes of conversation. Participants will speculate together how to imagine and rehearse different forms of fighting through a feminist perspective on violence. What histories, stories, narratives and perspectives are stuck to one's flesh? How can participants get in touch with the weight they carry in their bodies? Can the training of imagination be a political work? What kind of traces does such a conversation leave behind?

10.30 am–1 pm  
Conference Room Lobby

## Martian Regenerative Development Goals

with Catherine Sarah Young  
Workshop  
In English  
with registration

How can people work towards a planetary commons? *The Martian Regenerative Development Goals* is a proposal to criticize and revise the UN Sustainable Development Goals (UN SDGs) by juxtaposing these with our long-term ambitions of using Mars as another habitat. In this space / philosophy workshop, participants will strive to become a unified human species as they attempt to land on the Red Planet and create their own Mars Regenerative Development Goals (Mars RDGs).

12 noon–5 pm  
Lecture Hall

## Migro, Ergo Sum, Part 2

with Marinho Pina, Susana Ferreira and David Shongo  
Two-Day Interdisciplinary Performing Workshop  
In English and Portuguese  
with registration

Part 1: Thursday 12 noon – 6 pm  
Jam Session in the Assembly from 8 pm

“Our bodies are older than borders.”  
(Susana Ferreira)

Today, migration in all its forms is not only a socioeconomic phenomenon – a matter of geography – but mostly a political one.

The participants of this workshop will explore several variations of migration through forms of storytelling to find common ground. The aim is to diminish the tension created by migrations, its departures, arrivals and belonging, even its non-belonging and spaces in between. Believing that this understanding is possible by having fun and sharing love, this workshop will be a playground to address serious issues like religion, creed, gender and race to find some sort of safe space where everybody can use their own voice and languages to promote togetherness.

On the first day of the workshop, participants will discuss migration employing the medium of drawing, writing and filming. On the second day, they will use instruments to produce a musical take on migration. The outcome of the workshop will be presented as a live jam session in the public assembly.

2–3 pm  
Assembly

## Learning with and from Zapatismo

with Alessandra Pomarico in collaboration with Dmitry Vilensky, Olga Tslapya Egorova (Chto Delat), Chiara Figone and Paz Guevara  
Conversation  
In English

A conversation will be held around the book *When the Roots Start Moving: Resonating with Zapatismo* with editor Alessandra Pomarico, contributors Dmitry Vilensky and Olga Tslapya Egorova (Chto Delat), publisher Chiara Figone (Archive Books) and Paz Guevara.

*When the Roots Start Moving* is a collection of conversations in three movements, investigating predicaments of rootedness and rootlessness and notions of belonging and of displacement across different geographical and epistemological coordinates. In the first movement – *To Navigate Backwards, Resonating with Zapatismo* – the insurgent movement of Indigenous peoples from Chiapas emerges as a form of belonging, a home (or a homecoming) for our hopes and political imaginaries. The Zapatistas continue to inspire those who are looking for emancipatory tools through art, language, radical pedagogy, and conviviality, as a practice of commoning and collectively reimagining an *otherwise*.

3–5 pm  
Resting Place in Conference Room 1

## Could the journey sometimes be more important than the destination?

with Júlia Ayerbe  
Reading Group  
/n English  
with registration

How do people usually get to the destinations they have to? What details do they have to pay attention to in the journeys of everyday life? What kind of impact has the journey had on the experience of the destination? These questions emerge from considerations about the strategies disabled bodies and other so-called “minorities” create to reach their destinations through routes designed and inhabited by normative bodies. This reading group aims to collectively investigate ideas and feelings around the experiences of the journey. This session will be held in the Resting Space where participants can be comfortable and safe after their journey.

3–5 pm  
Assembly

## Commons of the Dispossessed

with diffrakt  
Reading Session  
In English

For the final edition of the New Alphabet School, diffrakt | centre for theoretical periphery brings one of their formats – reading groups as a coming-together in changing constellations – to the Assembly of the HKW. During the first hour, the workshop will engage with excerpts from *The Dispossessed*, an anarchist utopian science fiction novel first published by Ursula K. Le Guin in 1974. The story is an attempt to envision a different but truly viable society, and it will allow the participants to talk about war, peace, politics, abolition and feminism in an effort to discuss how individuals govern each other and ourselves, and to address the value of failure and weakness in societal organization. Following the reading, the workshop participants will collectively begin to develop a basic toolkit of dispossessed instruments by means of a silent conversation, collaboratively but silently mapping the collective thinking through concepts, feelings and associations of the group.

The session is open for all and no registration is required. The texts and materials for the reading and silent conversation will be provided on site.

6–7.30 pm  
Assembly, Hirschfeld Bar

## On agrarian futures

with P. Sainath and Habib Ayeb,  
moderated by Rahul Gudipudi  
Lectures and Conversation  
In English

In this conversation, Habib Ayeb, P. Sainath and Rahul Gudipudi will discuss individual, collective and instituting practices that through varied approaches seek to center agrarian and rural knowledge, experiences and concerns. Delving into their work and experiences, Habib and Sainath allow reflecting collectively on possibilities at the intersection of art, culture, education and policy towards serving a commons that feed and sustain lives and economies.

7.30–9.30 pm  
Lecture Hall

## In the wake of Arche: The possible(d) utopias

with Özlem Sarıyıldız, Shohreh Shakoory  
and vinit agarwal  
Film Screening and subsequent  
conversation  
In English

The two films, *Oyoyo* (1980) and *Your struggle is our struggle* (1973) unveil and shed light on different moments of German history of migration – a country that has opened its doors to workers and students from the geographies of the global South since the 50s. The international solidarity of the protagonists in these two films leads to moments of students and workers coming together through topics of desire, politics and economics that stem from anti-colonial, post-colonial, anti-capitalistic and international concerns.

Screenings:  
*Oyoyo*, 1978  
Director: Chetna Vora;  
Camera: Lars Barthel, GDR  
48 min, German with English Subtitles

*Your struggle is our struggle*, 1974/75  
Directors: Edith Marcello and  
David Wittenberg, FRG  
49 Min, German with English Subtitles

7.45–9.30 pm  
Assembly

## Archive of an Emergency Commune

with Chto Delat collective: Tsaplya Olga Egorova, Dmitry Vilensky and members of the Commune  
Conversation (realized originally in St. Petersburg)  
In English

Since May 2022, Chto Delat has initiated an art commune in a village near St. Petersburg and are forming a shelter that implements anti-war resistance practices and rituals, as well as agricultural, educational and artistic activities. The commune consists of a core group of about 10–12 people who organize and share everyday activities and involve others on a temporary basis. The commune embraces general ideas of commoning during moments of war and economic and ecological states of emergency.

For the *Commonings* edition, a conversation will be held about the commune as an artistic, resistance project. The commune will produce different types of artistic statements – performances, actions and object-conceptual work – that will be discussed and shown in an effort to archive them.

9.30–10.30 pm  
Lecture Hall

## Better Science

with Walter Solon (live) and Jorge Loureiro (via Zoom)  
Germany/Brazil 2021, 29 min,  
German with English subtitles  
Film, Screening and Discussion

How does the Bayer company deal with its Nazi past? *Better Science* is a short experimental documentary investigating the mysterious disappearance and reappearance of statues from a park just meters away from the global headquarters of the Bayer chemical corporation in Leverkusen, Germany. The sculptures had been commissioned in the 1930s to Fritz Klimsch, a German sculptor included in Goebbels's "Gottbegnadete" list of crucial artists to Nazi culture. Shot over the course of three years with the background of Bayer's 2018 acquisition of Monsanto, the film sheds new light on the relationship between the German agrochemical giant and its Nazi past as part of the chemical conglomerate IG Farben. Featuring dialogues with lawyers, activists, a bomb disposal expert and Bayer's CEO, *Better Science* is a take on the company's current massive expansion of its global agricultural and pharmaceutical power.

Saturday, September 17th

11.30 pm  
Assembly

## Welcome Words of the Day

with Mahmoud Al Shaer and  
Gigi Argyropoulou

12 noon–3 pm  
Assembly

## All We Have is Bits and Pieces: In the Absence of 'Common' Sense

with Esther Poppe, Daphne Brunet  
and vinit agarwal  
Session  
In English

This proposition is a proportional pondering. It will be a performative engagement. This proposition is a performative engagement into the archival turn. A re-constitution of colonial archives with a sensorium of smell, touch (fingers in album) and sound. This workshop deconfigures the existing modalities of visual, categorical and narrative engagement with archival materials and open up the space for what is held within it. A sonic-choreographic encounter is proposed and set to an amplifier prior to the tone. In this sounding of testimonies, a score is produced during convivial moments. Here a sounding testimony is rewritten as an active score for communing. A loud land explosive, bomb, flaw, fraud, faint. The scene is a b-scape. This b-body workshop puts the voice at its center and proposes to share practices that bull b-address bull doze the b-big voice as a b-blame political instrument.



12 noon–2.30 pm  
Conference Room 1

## Where are the Animals in Our Commoning(s)?

with ezgi hamzaçebi and a welcome by Paz Guevara, introducing the Archive Inventory installation  
Reading Session  
In English  
with registration

How can storytelling function as a commoning practice between humans and non-humans? In this workshop, participants will read and digest together Bilge Karasu's two stories *The Prey* and *In Praise of the Fearless Porcupine*. The relation between "us" and "other" is rooted both in a physical reality like fragility, vulnerability and mortality, and people's subjection to ever-existing language methods, materials and the appearance within this. This passivity and subjection are shared by human beings and non-human beings from the moment they begin communicating with the semiotic system, which blurs and destabilizes human's relationship with oneself and the boundary between the human and the animal.

As part of this workshop, the installation *Archive Inventory* will activate a special section of Turkish feminist periodicals from the mid-1970s until today such as, *Kadınların Sesi / Women's voice* (1975–1980), *Sosyalist Feminist Kaktüs / Socialist Feminist Cactus* (1988–90) and *Feminist Politika / Feminist Politics* (2009–today).

12 noon–2 pm  
Garden or Conference room 2

## Social Pedagogies

with EIGHT Collective: Kostas Tzimoulis and Vassilis Noulas  
Workshop  
In English  
with registration

What forms, spaces and structures allow and encourage moments of collective study? Combining different spatial and discursive practices and methodologies, EIGHT collective invites participants to a workshop and discussion on how to common space.

During the opening day of *Commonings* and through a collective process, participants and the audience are invited to take part in the making of an artwork over the course of three days by setting out elements, materials and objects to question how they might be performed in the space and create fragments of notions. This incomplete artwork will be activated by discursive or performative readings and exchanges. Reflecting on what was created and how it / the participants interact with the space, the workshop will conclude by considering what spaces of commoning might look like and the effect of ephemeral spatial structures on ways of doing and being together.

12 noon–2 pm  
Main Foyer

## The Gaza Valley Path The Memory, Paths and Shifts / Transformations: Take Us to the Future

with Shareef Sarhan and Rana Batrawi  
Workshop  
In Arabic and English  
with registration

The workshop *The Gaza Valley Path* activates the installation under the same name as a microcosm of the changes taking place in Palestine on the demographic, geographic, political and environmental level. The drawings, photographs, videos, sound pieces and other forms of multimedia assist in getting to know the valley in all its environmental, social and geographic aspects. Workshop participants will be invited to engage with the material gathered by the artists and discuss possible futures for the valley near Gaza together.

2–5 pm  
Lecture Hall

## We Will Have Been

with Lorena Juan and Isabel de Sena  
Workshop  
In English  
with registration

How can futurity serve as a more-than-human commons? In this workshop, participants are invited to drift in and out of a queer-feminist SF storyboarding\* session. Together, they will speculatively inhabit the future by imagining a narrator situated 200 years from now, in the year 2222, and sketch the world this narrator inhabits. The construction of each world will be based on a speculative historiographical account of what happened on planet Earth between now and then.

While the future is often subjected to speculation through "futurology" – which adopts extractivist logics by looking towards the future to control, colonize and shape it –, this project wants to inhabit it in order to reclaim it as a common resource. How can the affective impact of using such a resource through speculative (artistic) practices move beyond the widespread sense of cluelessness and lack of hope, and become a generative form of learning?

\*Storyboarding is a narrative technique used in time-based media and especially film, using a combination of sketches and text.

3–5 pm  
Conference Room 1

## Open Language: Probing Hope and the Future

with Mohamed Al-Zaqooq and Mahmoud Al-Shaer  
Workshop  
In Arabic and English  
with registration

Has modernity, globalization and its pace contributed to making language denser and more complex? How can language be understood anew as being at once the means and the end? How can language be a window to the future? This *discussion on Open Language* seeks to inquire about written forms of language. “Open language” is the language of the individual and not the language of the group as it is produced after the accumulation of feelings within the individual. And unlike the past, writers today need only to wait minutes to see the reverberation of their written material and behold readers’ reactions to it. The world is open, fast-paced and globalized; it is undergoing a great collective revelation, and thereby exploring the power of “open language” can aid in untangling questions of future and hope.

4–5 pm  
Assembly

## Altars to the Invisible

with Laura Fiorio and Francisca Cortéz Ferrario  
Final Ritual  
In English

Over the course of the first three days of *Commonings*, small rituals for sharing narratives of invisibility have been performed at this altar space in the Assembly. For the final ritual, participants are invited to a collective moment where there will be a closing ceremony and an opportunity for an encounter and contamination. This ceremony invites all those who contributed in the previous days or those who would like to continue to nourish a reciprocal listening.

5–6 pm  
Assembly

## Imagining the Future

with 28 magazine (Mahmoud Al-Shaer) and Majd Kayyal  
Conversation  
In English

In an attempt to construct and ask questions that envision the future and its possibilities, this conversation will reflect on the daily life and memories of Palestinians. In a forcibly fragmented Palestinian reality, where discourses and knowledges are fragmented, witnessing gaps in privileges and rights is common, as well as in expectations and paths towards building futures. How can cultural work become a refuge and open space for healing and solidarity, for imagining the future of Palestine?

6–7 pm  
Assembly

## Light Archive

with Maya Varichon El-Zanaty (Bibliothèque Terme Sud)  
Guided Meditation  
In English

As people interested in changing the paradigm of time and as those who are aware of systemic violence, the endless accumulation of evidence is a primary source of anger, pain and trauma that is very alive in the body. This occurs individually and collectively, in an emotional and physical way, but also at a more subtle, etheric level.

In the form of a guided collective meditation, this protocol will use the art and sciences of energies to create a healing technology based on an archival process. Designed on the principles of self-healing and alchemical processes of transformation, participants will create an immaterial library conceived of as a medicine to cure the spectral wounds of traumatic memories trapped in people’s bodies. Tapping into ancestral knowledges from ancient Egypt, India, China and West Africa, a collective channeling process will take place to transmute the old energies carried by the spirit of modernity into a powerful creative fire.

7–8 pm  
Outside Pond at Sunset

## Dëpp – Guissguiss yu wuté (Inversion – Reverse glances)

with Mour Fall  
Performance

Those rituals are inscribed into the relation that the human cultivates with Nature and forces that apply on it, it is a gate between the visible and the invisible, a breach that is opening in Time.

Drawing inspiration from “Ndëpp” healing practice, an individual and collective ritual specific to the Lebou culture and the Wolof people, Mour Fall will offer a performance building on the non-verbal modes of communication and the means of historical-cultural transmission specific to Senegalese and African culture. The intention is to invite visitors to reverse the gaze, to imagine the situation backwards, and to act it out to feel it in one’s body.

By invoking rhythms, onomatopoeia and sonorities, he will stage an act of collective healing, drawing on the mystique of ritual to repair social, intimate and inter-cultural relations.

From 8:30 pm  
Assembly

## Migro, Ergo Sum Performance and Jam Session

with Marinho Pina, Sérgio Carlitos Pereira, Susana Ferreira, David Shongo and the participants of the *Migro, Ergo Sum* Workshop  
Concert and Jam Session

A jam session is a communicating activity: one needs to listen to others so that each person can express themselves in their own way and later, in harmony. As the *Migro Ergo Sum* workshop is about how to talk and listen each other, there’s no better way to put it into practice than in a jam session. This session is not only about music, but other forms of storytelling and is open to others who didn’t participate in the workshops.

From 10 pm  
Hirschfeldbar

## Alibeta and Band

Concert, Part of the Fugitive Library

Sunday, September 18th

All Installations on View. Guided tours for visitors in German and English will take place at 2 pm and 5 pm.

**Caroline Adler** is a cultural scientist and curator working at the intersection of academics and cultural education. She organizes cultural event programs and from 2018 to 2020 worked for the *New Alphabet School* at Haus der Kulturen der Welt. She is currently pursuing a PhD on the literarization of Walter Benjamin at the graduate program for short literary forms (Kleine Formen) at Humboldt-Universität in Berlin. She is a member of *diffrakt collective*.

**vinit agarwal** is an artist, poet, translator and researcher. Agarwal has contributed to various research projects on Internationalism in East German visual cultures and film material politics. He currently researches on critical intersection of orality with digital archival technologies.

**Gigi Argyropoulou** is a theorist, curator, dramaturg and practitioner working in the fields of performance and cultural practice. She received her PhD from the University of Roehampton and has organized public programmes, interventions, performances, exhibitions and festivals both inside and outside of institutions and publishes regularly in books and journals. She co-initiated the DIY Performance Biennial and *Οχτώ/Eight* (Critical institute for arts and politics) in Athens and was co-editor of the special issue of Performance Research "On Institutions." Gigi Argyropoulou is a member of the Curatorial Advisory Board of HKW's New Alphabet School.

**Alibeta** is a curator and multidisciplinary artist. His main focus in the last two years has been on the KENU Lab'Oratoire des Imaginaires, a community-led interdisciplinary laboratory at the cross-section between art, culture and research in Dakar, Senegal. His curatorial practice is based on an exploratory movement that aims to reveal the local imaginaries that shape the ways we live together and explores questions around communal relationality.

**Mahmoud Al-Shaer** is a writer and poet who has acted and volunteered as a writer, a content creator, an editor-in-chief and as the executive director for 28 Magazine for more than four years. Al-Shaer was also a cultural manager at the publishing house Khuta from January 2017 to May 2018 and is initiator and curator of many cultural events and literary readings in Gaza. Al-Shaer received the first prize in the University College Competition for Poetry in Gaza in 2010 and received the second prize in the Palestinian Youth Creativity Competition in 2013.

**Mohamed Al-Zaqzoq** is an author and researcher. He studied Arabic language and literature at AlAqsa University of Gaza. His writings are published in many Palestinian and Arabic platforms. He worked as a coordinator for the cultural gathering for knowledge project, *You tuba*. He currently works at Tamer Institute for Community Education as a coordinator for the community library's program.

**Maria Aparecida** is curator at the Museu do Sexo das Putas (Whores' Museum of Sex) in Belo Horizonte and vice president of Association of Prostitutes of Minas Gerais (Aprosmig). She is a social organizer, caregiver and popular educator, working with harm reduction and to ensure that sex workers can access the public policies. She has worked as a sex worker, nanny, caregiver for the elderly and in maintenance jobs.

**José Luis Aparicio Ferrera** is a filmmaker, critic and curator. His short fiction and documentary films have been screened and awarded at festivals in Europe, Latin and North America. His films include *El Secadero* (2019), *Sueños al paio* (2020) and *Tundra* (2021). He is the creator of the Cine Cubano en Cuarentena initiative and is currently curating the Cuban independent cinema exhibition by the Institute of Artivism Hannah Arendt (INSTAR) for documenta15.

**Habib Ayeb** is a social geographer, researcher and Associate Professor at the University Paris 8 in Saint Denis (France) since 1992. His domains of research include competitions over resources such as water and land, poverty and marginalization dynamics and processes and resistances and uprisings, namely the Arab Spring. He is currently conducting comparative research projects mainly in Egypt and Tunisia.

**Júlia Souza Ayerbe** is a disabled activist, editor, curator and researcher. Her production is focused on feminism, editorial practices and disability. She is an Art History PhD candidate at Complutense University of Madrid with a fellowship from la Caixa Foundation.

**Sascia Bailer** is a feminist researcher, writer and curator working at the intersection of care, contemporary art and social transformation. She is currently a PhD candidate at the Zurich University of the Arts & University of Reading. She has worked internationally within the arts, including MoMA PS1, Haus der Kulturen der Welt, and Vera List Center for Art and Politics. 2019–2020 she was the Artistic Director of M.1 by Arthur Boskamp-Stiftung.

**Karla Barroso** is a daughter of Oxum and a member of the samba school Portela. She specializes in social memory, cultural heritage and socio-museology. Her fields of research include the Afro-Brazilian diaspora, decolonial narratives, Afro-Brazilian religiosities and performance. She is currently a PhD candidate at the Universidade Lusófona, Lisbon, and takes part in the UNESCO Chair on Education, Citizenship and Cultural Diversity programme.

**Rana Batrawi** works with sculptures and is a lecturer at AlAqsa University of Gaza, where she conducts training courses for children. Batrawi is a panel member of the Association of Artistic Feminist Artists. She has presented three solo exhibitions in the Yasser Arafat Museum in Palestine. Her works are shown at the exhibition *Salons: Collections of Memory and Loss* (2022) in Ramallah.

**Kamran Behrouz** is a non-binary visual artist, born and raised in Tehran, currently working and living in Zurich. His PhD, entitled *Cosmopolitics of the Body*, uses posthuman critical theory as a navigational tool to examine the boundaries of bodies and humanity's embedded and embodied cultures. Politics of image center his visual practices, transfigured in his theoretical works, as cultural translations and textual trafficking.

**Paulo Borari** lives and works in the village of Alter do Chão – Pará, Brasil. He is Pajé (a healer and spiritual diplomat) of the Borari people of Lower Tapajós. He is an anthropologist, educator, craftsman, artist, musician and composer.

**Ahmad Borham** is an independent urban researcher, practicing design architect and teacher at the Arab Academy for Science and Technology and the American University in Cairo. He holds a Master of Science for his thesis *Resilient Rules: Culture and Computation in Traditional Built Environments*. He is the co-founder of the initiatives Cairo from Below and Madd which share the aim of encouraging inclusive urbanization in Cairo. In addition, he is affiliated with a number of other urban initiatives in Cairo such as Built Environment Collective and Tadamun.

**Daniela Brasil** is a decolonial artist, activist, educator and researcher interested in cultivating healthy soils where the pluriverse can thrive. She combines a background in art, urbanism and cross-cultural facilitation with micro-farming, cooking, storytelling and care-taking. She is a member of the Daily Rhythms Collective, the Neuberg College and the advisory board of <rotor> center for contemporary art in Graz, Austria.

**Ana Bravo Pérez** is an artist and filmmaker. Her work revolves around migration, memory and the impact of extractive industries. She was born and raised in Pasto, Southwest Colombia. Before landing in The Netherlands, she lived in New Zealand, Cuba and Argentina. Her own migratory and diasporic experiences have been crucial for building an artistic practice in which personal, (de)colonial and geopolitical spaces merge.

**daphne brunet** is an unconventional and non-conforming performing artist. Incorporating dance, acrobatics, and aerial movements, vocal and visual art, and play, daphne facilitates embodied explorations of collective experiences that define social identities. Her practice attempts to reimagine realities by inviting bodies to engage as tools of discernment, giving attention to the stories that inhabit or inhibit our bodies.

**COUNTERPUBLICS** is a collaborative practice based in Athens and acting nomadically at the intersection of arts, architecture, urbanism and critical theory. Through artistic interventions, transdisciplinary research and theoretical production, it explores and experiments with forms of action that address the issues of extended public space, emergent territorialities, political ecology, the urban condition and the activation of the hinterland.

**Francisca Cortéz Ferrario** studied Audiovisual Arts at the Departamento Universitario Obrero Campesino in Viña del Mar, Chile. She has worked on various short films and music video projects in Chile and in Europe as both a performer and makeup artist. In Berlin, she has also led social projects with children and the elderly.

**Isabel de Sena** is an independent curator and writer working at the intersection of queer-feminist technoscience and art. Her current interests lie primarily in the use of speculative-fictional formats across the textual-analytical, epistemic, and artistic elements of curatorial practice. She began developing such formats as a Doctoral Artistic Researcher at Reading University, which she now continues through more independent, collaborative practices.

**diffrakt | centre for theoretical periphery** is a collectively-run platform and space for theoretical exchange located in Berlin-Schöneberg. Since its founding in 2017 in the former space of the publishing house Merve, diffrakt has organized and hosted events in the form of workshops, panel discussions, film screenings, performances and more, bringing together current positions from the arts, philosophy, the sciences and the humanities.

**Andreas Doepke** is a researcher and cultural worker with degrees in political science and geography. His interests revolve around concepts of nature, social justice, putting transdisciplinarity to practice and decolonization. He collaborates conceptually with artists on publishing and workshop formats that use performative and biographical methods to relate differently to landscapes and the social relations that anchor in disrupted environments.

**EIGHT** is a collective space in Athens that attempts to explore the possibilities of a critical intervention in an ever-changing precarious landscape. Bringing together forms of artistic, political and theoretical production, urban research and social action and building on radical experiments of recent years it seeks to investigate forms of continuity and instituting that challenge neoliberal demands of sustainability.

**Agata Kowalewska Engelman** is an artist and researcher. With a special interest in ferality and feralizing as an alternative to rewilding and focus on spaces of human-nonhuman conflict and non-human cultures, she combines research, art and storytelling. Often working in collaborations. She has written on urban wild boars, porcine sex and the politics of purity, hybrid beaver cultures, and bark beetles and why we should allow some trees to die.

**Tsaplya Olga Egorova** is an artist, film maker and mentor at The School of Engaged Art. She is co-founder of the Chto Delat collective. Her activity includes art projects, sound art, lecture performances, radio plays and directing different theater performances and films. She was a founder of legendary feminist group Factory of Found Clothes and participated in many performances and exhibitions under this name.

**Maya Varichon El Zanaty** is the founder of Bibliothèque Terme Sud. Curator and healer, her work focuses on the notion of healing as a form of activism to address the wounds of our world, reclaiming art as a space for radical care. Based in Dakar since 2005, her community based practices have contributed to numerous art institutions such as the Dakar Biennale of Contemporary Art, Espace Medina, Les Petites Pierres, Raw Material company, Vive Voix and others.

**Jacob Eriksen** is an artist, researcher and lecturer at Sound Studies and Sonic Arts, Berlin University of the Arts. His research explores how more-than-human relations are addressed through critical posthumanisms in sound art. His own artistic practice is often focused on synthesized drones, ambiances, and noise in the forms of performances, installations, and videos. He is part of the art and theory collective Listening-With and the Berlin research colloquium Sonic Thinking.

**Tomás Espinosa** is an artist whose work has focused on reflecting on the historical violence in Colombia. Through performances and actions in the streets, they realize exercises of memory that make visible the realities that are generally not told. Espinosa has worked together with the trans community network Red Comunitaria Trans with the aim of generating a higher visibility of the trans community and the fight for their rights.

**Mour Fall** is a multidisciplinary artist, breeder and horticulturist. He works in the fields of performance, installation, photography, video and graphic arts. His work attempts to heal wounds by putting his body and work at the service of society and its re-enchantment. In denouncing environmental and corporal violence as well as the inequitable power of contemporary Senegalese society, he aspires to highlight the divine traces in humans and nature.

**Silvia Federici** is a feminist activist, writer and political theorist, Professor Emerita at Hofstra University, part of the international feminist collective Wages for Housework and co-founder of the Committee for Academic Freedom for Africa and Midnight Notes Collective. She has published *Caliban and the Witch: Women, the Body and Primitive Accumulation* (2004), *Re-enchanting the World: Feminism and the Politics of the Commons* (2018) and more recently, *Beyond the periphery of the skin: rethinking, remaking, reclaiming the body in contemporary capitalism* (2019).

**Frecny** is an artistic curator, critic, professor and multidisciplinary creator; He received his PhD in Sciences of Art and his Master's in History of Art; He is a researcher on intersensory through technologies in art. He has curated more than fifty exhibitions at festivals, biennials, museums and galleries and published more than one hundred articles and essays internationally. He founded senseLAB, MATROSKA and was co-director of Galería Covarrubias in Mexico City.

**Field Narratives** is an interdisciplinary artistic research platform for rural biographies, transgenerational and cross-continental storytelling. The project collects and shares stories that originate from or reflect on rural spaces across the world. The narratives captured in the form of documentary and fictional videos, drawings, poems and essays can be found on the online platform.

**Susana Ferreira** is a writer, freelance journalist, producer and PhD candidate in Humanities at York University. She was an international news correspondent and stringer for Reuters, TIME, CBC, and other outlets. Her writing has received support from MacDowell, Pulitzer Center, the Matthew Power Literary Reporting Award, Black Mountain Institute, the Canada Council for the Arts and the Ontario Arts Council.

**Chiara Figone** is a researcher, curator and editor. She is the founder and artistic director of Archive, a non-profit organization operating out of Berlin, Milan and Dakar. She is the publishing director of Archive Books and editor-in-chief of Archive Journal. Figone is professor of editorial studies and art publishing at Nuova Accademia di Belle Arti – NABA, Milan. Most recently she co-curated *Publishing Practices* (2021–22) and *Crossings* (2022).

**Laura Fiorio** is a freelance photographer. In her artistic practice she deals with urban spaces and the political tension between private and public sphere. She has been guest professor among others at the Universidad de Baja California, Tijuana and University for Arts and Cultures, Ulan Bator. She is also currently working on the project *The Whole Life: Archives & Reality* (2022) at HKW.

**Berit Fischer** is an artist, curator, writer and scholar. In 2016 she founded the Radical Empathy Lab, a nomadic social and ecological research laboratory for alternative knowledge formation. She is a programming member of Floating Berlin and holds a PhD from the Winchester School of Art/Southampton University, UK. In her work she strives to activate critical engagement and critical consciousness, affective encounters and relational learning.

**Simon Fleury** explores the intimate entangling relations between the museum and the photograph. He was a senior conservator at London's Victoria and Albert Museum and he has a background in photography, including post-graduate study (Royal College of Art) and a current PhD (Birmingham School of Art and Design). Fleury is a co-founder of the itinerant study group Practices of Attunement and a member of the *New Alphabet School*.

**Fernando Fraguela Fosado** is a filmmaker. He has directed the fictional short films, *Un hombre* (2014) and *Ladridos* (2014), as well as the documentaries, *Sueños al paio* (2020) and *El matadero* (2021). His films have been screened in festivals across Europe and North America.

**Moritz Gansen** is a historian of philosophy, an editor and translator, an organizer and a dramaturg. He is a member of diffrakt | centre for theoretical periphery, a doctoral student at TU Darmstadt, and an associated researcher at Centre Marc Bloch, Berlin.

**Vandria Garcia Borari** is a ceramic artist from the Borari people of Lower Tapajós and a communicator and activist for the rights of Indigenous peoples. She has a degree in Law from the Federal University of Western Pará, Brazil. She works as a producer and cultural organizer on exhibitions and cultural spaces, such as the Tapajós Indigenous Art Exhibition – MUTAK and the Ukara Wasú Indigenous Culture Space.

**Jorge Gómez** is a historian. He is interested in multidisciplinary research on migration, identity, memory and agency in exclusion and multicultural contexts. He has developed research in the Colombian Caribbean islands on the construction of identity and relations between the Raizal and Mestizo communities and in Israel and Sudan with Eritrean migrants on irregular migration, borders, migratory trajectories and objects. He lives in Brussels where he works in an international civil society organization advocating for human rights and peace building in Colombia.

**Ivonne González Núñez** is a singer, performer and economic lawyer. With her own group she performs Latin jazz, chachachá, guajira funk, afro and salsa music. She has presented Afro-Cuban orisha dance shows and has given workshops in Switzerland, Serbia and Argentina, among other places. She leads the project Noircir Wikipédia, an initiative to fill the gaps about African culture, personalities and the African diaspora on Wikipedia.

**Ruth Gonzalez Renovato** is producer of scenographies and audiovisual images, workshop leader and creator of theatrical and sensorial experiences. She has a master in visual arts from National Autonomous University of Mexico and is part of different autonomous and activist collectives dealing with political and social issues through art in the public space. She also works as an educator in various children's theater projects.

**Avery F. Gordon** is a writer, educator and radio producer. Her work focuses on radical thought and practice, and she writes about captivity, enslavement, war and other forms of dispossession and how to eliminate them. Her most recent book is *The Hawthorn Archive: Letters from the Utopian Margins* (2017).

**Rahul Gudipudi** is Exhibitions Curator at Art Jameel and contributes towards the research and development of exhibitions and programmes at Jameel Arts Centre, Dubai and Hayy Jameel, Jeddah. He is a co-director at The Story of Foundation, a transdisciplinary learning platform in Goa, and curatorial advisor for Story of Mind 2022. His present interests include the politics and the future of food and water, socio-technics, lifelong and lifewide learning as well as translocal transdisciplinary community practices.

**Paz Guevara** is a curator, researcher and author. She has been collaborating in the long-term project *Kanon-Fragen* at HKW, where she curated *Afro-Sonic Mapping* (2019) and co-curated *Parapolitics* (2017–18). She lectures on exhibitions histories at the Weißensee Kunsthochschule Berlin. Currently, she is part of Archive curatorial ensemble, where she co-curated *Publishing Practices* (2021–22) and *Crossings* (2022).

**Hajra Haider Karrar** is an art curator, researcher and writer invested in articulating questions that recognize, revise and reconfigure the colonial and capital foundations of knowledge production and address the crisis of representation. Her curatorial and collaborative projects have been exhibited internationally and she worked with cultural institutions such as Tate Research Center Asia and others. She is currently a curator at SAVVY Contemporary in Berlin.

**Ezgi Hamzaçebi** is a lecturer at Özyeğin University and also a PhD student of Turkish language and literature at Bogazici University in Istanbul. Her research areas include animal studies, ecocriticism and posthumanism. Besides ethical representation of nonhumans, she is interested in the question of science and knowledge production in feminist speculative fiction. She is the co-author of two international book chapters.

**Fabian Hesse** lives in Berlin and Hamburg, he creates installations and interactive formats like workshops, often in collaboration with other artists. Hesse examines approaches for social, material and structural transformations of society within the rapid development of technology, mainly digital fabrication like 3D scanning and 3D printing.

**Lorena Juan's** curatorial practice includes work in experimental formats, public space and collaborative processes. She has curated exhibitions and screenings at HKW, Akademie der Künste and Schwules Museum Berlin among others. She is curator of the transmediale festival and co-founder of COVEN BERLIN, a queer-feminist online platform for embodied affective research and hybrid artistic approaches.

**Gilly Karjevsky** is a curator of critical spatial practice (Rendell) based in Berlin. Her current research projects look at urban curating and collective autotheory. She is founding association member at Floating Berlin where she curates Climate Care, the Urban Practice residency program and a participatory lexicon process. She is founding member of Soft Agency and is co-director of 72 Hour Urban Action. Currently, she is guest professor for Social Design at the HFBK in Hamburg.

**Majd Kayyal** is a Palestinian novelist and journalist, born in Haifa to a family displaced from the destroyed village of al-Barwa. He is the author of *The Tragedy of Sayyed Matar* (2016), *Death in Haifa* (2019) and the songwriter of *Better Than Berlin* (2020). He writes for several media outlets regarding political, social, and cultural issues in Palestine.

**Peter Linebaugh** is an historian or "people's remembrancer." He writes extensively on British history, Irish history, labor history and the history of the colonial Atlantic. His books include *Red Round Globe Hot Burning* (2019), *The Magna Carta Manifesto* (2008), *The Many-Headed Hydra* (2001) and *The London Hanged* (1991). He contributes frequently to CounterPunch and is part of the Midnight Notes Collective.

**Jorge Loureiro** is an artist working across visual arts and documentary. He studied at Kunstakademie Düsseldorf. His films and artworks have been shown at ZKM Karlsruhe, Goethe Institute Beijing and Modern Art Museum in Rio de Janeiro among other cultural institutions and cinemathèques.

**hn. lyonga** is a multi-genre writer and curator of words, notions, and perspectives. Currently, he is an MA student in American Studies at Humboldt-Universität zu Berlin, the co-founder of the Black Student Union at Humboldt, a member of the AK Museen und Sammlungen von Decolonize Berlin e. V. and of the Kuratorium of BARAZANI.berlin – Forum Kolonialismus und Widerstand. His research interests include anti-Black racism and the use of language in Black speculative fiction.

**Lene Markusen** is a visual artist and filmmaker. Her work weighs in on historical discontinuities and spatial disparities, activating the catalytic and micro-utopian moments of performance and storytelling. She received the Villa Romana Prize in 2021. Her films and video installations have been screened and exhibited internationally, most recently at Kunstverein Braunschweig, Center for Contemporary Art Glasgow and Moscow Museum of Modern Art among others.

**MATERNAL FANTASIES** is an interdisciplinary group of international artists and cultural producers based in Berlin. They shape the discourse on motherhood through collective artistic processes while enhancing the visibility of contemporary feminist positions addressing motherhood(s) in the arts. Their art practice favors inclusive community-oriented experiments as alternatives to traditional structures of art production.

**Paulina Márquez** is a visual artist, Afro-descendant, photographer, engraver, curator, director and creator of several multidisciplinary cultural projects. She studies History at the University of Havana. Her work is related to the African diaspora, women, gender and race, and it reclaims the aesthetics of Black and Caribbean women's beauty. She expresses her spirituality and her close relationship with nature and the urban environment in her work.

**melke-ta'wa** is a curator at the Museu do Sexo das Putas (Whores' Museum of Sex) in Belo Horizonte and part of the collective TERRA. melke engages in counter colonization in Abya Yala – the land called the "Americas" by the settlers – through work that involves reporting, investigating and negotiating with institutional politics while also interweaving alliances, tides and dreams.

**MELT** study and experiment with shape-shifting processes as they meet technologies, sensory media and pedagogies in a warming world. They share work in the forms of videos, installations, websites, lectures and workshops. They touch upon multiple topics at once: climate change, the potential for political reformulations, change over time and material transformation.

**Carolina Mendonça** works with dance, theater and visual arts, allowing the contamination of knowledge and being vulnerable to other logics. She has graduated in Performing Arts at ECA-USP and obtained an MA in Choreography and Performance from Gießen University, Germany. Her projects explore non-hegemonic practices such as telepathy, levitation, deep listening, among other. She has worked in contexts such as Oficina Cultural Oswald de Andrade and MIT in São Paulo, Maerzmusik and Tanz im August in Berlin and Ferme de Buisson in Paris.

**Mariel Miranda** is a sociologist and visual artist. She is co-founder and director of the International Festival of Photography Tijuana. Her practice as a visual artist is built at the intersection of research, theoretical writing, production and the dismantling of images. She lives and works in the border cities of Tijuana and Tucson where she is an MFA in Studio Art student at the University of Arizona.

**Cléophee R. F. Moser** is a visual artist, video maker and performer, living and working in Dakar. Her work links her environment and culture of adoption with echoing urban spaces on the themes of political brutality, artistic commitment, the porosity of borders and relational practices as acts of resistance. She is a co-founder of the collective Eaux Fortes and currently a permanent resident artist of the Bibliothèque Termes Sud in Dakar.

**Ingrid Müller-Farny** has had conscious clairvoyant visions since 1979 and a spiritual coach for people since 1999. She has been professionally active as a clairvoyant and spiritual coach for people since 1999. Esotericism is irrelevant to her; she first believes nothing and waits to see what she perceives. She calls the attempt to neutrally perceive this dimension "scientifically spiritual." It is also an art and like any art, requires daily training, humility and dedication.

**Vassilis Noulas** is a theater director and a visual artist based in Athens. He is a founding member of the theater collective Nova Melancholia. His work has been presented at the Athens Epidaurus Festival, the Greek National Opera and the Athens Biennale among others. Noulas is the author of five books of poetry and small prose. He has been collaborating with Kostas Tzimoulis on their joint multidisciplinary visual project VASKOS.

**Nikolay Oleynikov** is an artist, punk, antifascist and member of the collective Chto Delat and the band Arkady Kots. He is a co-creator and member of other collectives including School of Engaged Art, Learning Film Group, May Congress of Creative Workers and Free Marxist Press. Together with Alessandra Pomarico he curates Free Home University. He is a contributor and editor at ArtsEverywhere and author of *Sex of the Oppressed* (2016).

**Juan Orozco** is an Argentinian musician, composer, sound designer, builder and experimental artist based in Berlin. His work runs through acoustic music, electronics, sound art, incidental music, audiovisual performances and installation. He has performed in various venues in Argentina, Uruguay, Spain, Switzerland, Germany, Poland and Holland. He coordinates the sound art residence TransRadio and runs Superficies Aurales radio concerts.

**Alessandra Pomarico** is an independent curator, writer and educator working at the intersection of arts, pedagogy, social issues and nano-politics. She is actively involved in the Ecosiverties Alliance to reimaging education and a co-founder of artistic-pedagogical initiative Free Home University. An editor of *www.artseverywhere.ca*, she also curated *Pedagogies Otherwise* (2018); co-edited *What's there to learn* (2018) and *When the Roots Start Moving: on displacement and belonging* (2021).

**Amaury Pacheco del Monte** is a poet, transdisciplinary artist and filmmaker. He co-founded Poesia sin Fin Festival (1997–2007) and the art collective, OmniZonaFranca. He is a co-founder and coordinator of the San Isidro Movement. He is an activist for cultural, art and civil rights. He has developed Operative Poetics (Poéticas Operativas), linking poetic procedures and civic activation in order to support projects and organizations from the independent Cuban civil society.

**Giorgos Papadatos** is a visual artist. He studied at the Rome University of Fine Arts and is a founding member of the collectives Lo and Behold and of Counterpublics. He has worked on several solo shows including Stages for minor actions (2020) and *The shape of orders to come* (2013) and also participated in many group shows and residency programs. Papadatos curated projects such as *Housing as social agreement* (2016) at the Venice Architecture Biennale.

**Pallavi Paul** works with video, performance and installation. Her practice speaks to poetic exploration of cultural histories, questioning the limits of speculation, facticity and evidence. Paul is also engaged in thinking about ideas of the archive, tensions between document and documentary and the implication of trace. She is currently a PhD candidate at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. Paul's work has been exhibited in venues including Tate Modern, London (2013); AV Festival, New Castle (2018, 2016), Beirut Art Centre (2018); and Contour Biennale, Mechelen (2017). She currently lives and works in New Delhi.

**Sérgio Carlitos Pereira** is a student, writer, poet and revolutionary Marxist. He is co-founder of the Cassacá-64 Movement, which aims to raise the consciousness of the working class to take political power. He worked with Marinho Pina at Hangar Lisbon and on the Art in public space program, which consists of making music, poetry and showing films in various public spaces in Bissau and promoting debates afterwards.

**The Pilón Cultural Association** thematizes territory, identity and community. They work to preserve and rescue the customs of Colombia's South Pacific. Pilón was created with the aim to promote the spirit of the community's values such as their cultural practices. Pilón is composed of people from vulnerable sectors affected by violence, several of whom are Afro-descendants who had to migrate from their towns or villages in the Pacific to the capital.

**Marinho Pina** is a storyteller. He works in the fields of writing, drawing, architecting, filming, photographing, singing, drumming, acting and more. He craves that he is unyieldingly certain that he prefers doubts instead of unyielding certainty. He tells stories to children, therefore he thinks he is a performing artist.

**Esther Poppe** is interested in processes of mediation within art, curation, research and art education that answer to roles and boundaries, challenges and (re-)definitions and do not shy away from conflicts. Her practice employs amateurism, disciplinary disobedience, strategies of refusal, among others. Her aim is to establish a practice that permits a shared understanding of what radical intersubjectivity can provide in constructing new and shared perspectives and collective imaginaries.

**Juliana Rabelo** is a social researcher. She collaborates on the Hypermedia Magazine editorial board. She also works with independent theaters and the Institute of Artivism Hannah Arendt in Havana. Her research interests include looking at intersections of art and citizenship, as well as representation technologies and alternative literary forms.

**Irit Rogoff** is one of the initiators of the transdisciplinary field of Visual Culture and founder of the department at Goldsmiths, University of London. She is also concerned with geography, counter cartography and questions of globalization. Rogoff is co-founder of the freethought collective and the European Forum for Advanced Practices.

**Natascha Sadr Haghghian** is known for her research-based art practice that encompasses a variety of forms and formats, including video, performance, installation, text and sound. She is primarily concerned with the sociopolitical implications of contemporary modes of world-making.

**P. Sainath** is a journalist and founding editor of the People's Archive of Rural India. He is a former rural editor of The Hindu. He is the winner of the 2007 Ramon Magsaysay Award for Journalism, Literature and Creative Communications Arts. He was the first reporter to win Amnesty International's Global Human Rights Journalism Prize in 2000. He was also the first Indian reporter to win the European Commission's Lorenzo Natali Prize in 1995.

**Shareef Sarhan** works as an artist, professional photographer and free-lance designer. He is a founding member of the Windows from Gaza for Contemporary Art group and an active member of the Association of Palestinian Artists. Sarhan has a diploma in arts from the University of ICS in the United States. He had introduced his works in many individual and group exhibitions in Gaza in the Arts and Crafts village, the Port Gallery and exhibited some of his works in Ramallah, Bethlehem, Jerusalem, Amman, Britain, the United States, Sharjah and Cairo.

**Olga Schubert** is the initiator and project leader of the New Alphabet School at Haus der Kulturen der Welt (HKW) in Berlin. She is also currently a PhD candidate at Kunstuniversität Linz where Karin Harrasser supervises her thesis on Ecologies of Knowledges in Curatorial Practices after 1989. Previously she worked as part of curatorial teams for various museums as well as in publishing. Amongst her own publications are *Wörterbuch der Gegenwart* co-edited with Bernd Scherer and Stefan Aue (Matthes & Seitz Berlin, 2019), and *100 Years of Now* and the *Temporality of Curatorial Research* (Sternberg Press, 2019).

**Özlem Saryıldız** uses audio-visual materials as her primary tools of research and praxis. She studied Industrial Design and Media and Cultural Studies at Middle East Technical University, Turkey. She is the artistic co-director of HIER & JETZT: Connections, an exchange and residency program for artists in exile.

**Shohreh Shakoory** is a film scholar and researcher based in Berlin. Her work deals with production, dissemination and circulation of knowledge through digital images and the political dimension of contemporary aesthetics. Her ongoing research on the aesthetics of displacement interrogates the visual dynamics of post-migrant and post-colonial societies and the points of convergence of images, imaginaries and social life.

**David Shongo** is a pianist, composer and visual artist. He studied networks and telecommunications at the Protestant University of Lubumbashi. He is the founder and artistic director of the Festival Pianos de Kinshasa. In his art, he addresses themes such as exploitation, subaltern narratives as well as colonialism and its lasting structures in the Congo. His work has been shown at the Rietberg Museum in Zurich, the Locarno Film Festival and the Lubumbashi Biennale among others.

**Wal Solon** works across film, visual arts and music. He studied Social Sciences in São Paulo and Film/Art at Kunsthochschule für Medien Köln. His first album *Foundation* (2021) was recorded in Brazil and addresses family taboos around HIV and suicide. His new film *Reparation Day* will be a satire on Germany's coming to terms with its colonial and antisemitic crimes. His works were shown at Goethe Institut Beijing, Art Sonje Center Seoul and Oberhausen.

**Chara Stergiou**'s interests focus on a theory-through-practice approach that deals with knowledge production through possible artistic hybridities. She has been working on the DJ Lecture and the Theory in the Remix seminars. Stergiou has been a member of Practices of Attunement, a selected artist for the Mediterranean 19 Young Artists Biennale and has been awarded the Artworks SNF Artist Fellowship Program (2020–21).

**Constantina Theodorou** is an architect and urban researcher. She is a PhD candidate of Urbanism at the National Technical University of Athens, exploring emerging assemblages of geology-infrastructure-politics in the context of climate change. She is also engaged with performative practices in urban space such as walking lectures and video-performances. She is a founding member of CoHab Athens, which focuses on cooperative housing in Greece, and Counterpublics.

**Kostas Tzimoulis** is a visual artist. He has presented several solo exhibitions internationally and has collaborated with Vassilis Noulas in their common visual project VASKOS. Tzimoulis is a member of the performance group Nova Melancholia and a founding member of EIGHT, a critical institute for arts and politics in Athens. He is currently an academic scholar at the Department of Culture, Creative Media and Industries at the University of Thessaly.

**Dmitry Vilensky** is an artist, educator and cultural environmentalist. He mostly works in collective practices and focuses on developing architecture constructions, educational seminars, photographic works and more. He is a founding member of the collective Chto Delat, editor of the Chto Delat newspaper and the main facilitator of the School of Engaged Art. He has published in the art press and is a guest teacher at many international art academies.

**Wangū wa Kamonji** is a regeneration practitioner exploring how to heal the colonial traumas of past and present, and (re)create new-old regenerative realities for the present and future of the Afrikan continent in partnership with human, earth and unembodied spirit relations. She does this through academic and Indigenous research, written and oral storytelling, traditional Afrikan dance, and process facilitation.

**Mitra Wakil** lives in Munich and works as an artist and educator, using 3D digital technologies in collaborative formats and to reformulate marginalized knowledge about female health. It is important to her to be aware of and to use technology in education and as feminist self-empowerment strategy.

**Hannah Wallenfels** is a philosopher interested in political theory, resistance and feminism and a member of the collective diffrakt. Her academic work explores the path dependencies and rigidities of canons, archives and institutions. She attempts to avoid these tendencies and processes of institutionalization in the groups and series she has curated over the past years. She also occupies herself with care-work, Science Fiction and is affiliated with the Merve publishing house.

**Matgorzata Wosińska** is a genocide anthropologist and psychotraumatologist and a senior lecturer of the NOHA Network on Humanitarian Action at the Faculty of Law and Administration, University of Warsaw, Poland. Her research interests cover a range of topics from critical Holocaust and genocide studies to museum and forensic studies. In addition to her research, she works on a daily basis with witnesses of traumatic events, including war refugees in Europe.

**Catherine Sarah Young** is an artist, designer and writer. She is currently a PhD candidate in Art and Design in UNSW Sydney. She creates interdisciplinary and experimental artworks on the environment. Young has worked in various ecosystems worldwide and her work has been exhibited and published internationally. She is an Obama Leader for Asia-Pacific and a Creative Peacebuilder for The Peace Studio.

**Mukhtara Yusuf** is a decolonizing designer, scholar and artist and Yoruba-person from what is now Southwestern Nigeria. Their practice explores ontology and relationality beyond the individual. Through rematriation, narrative and Yoruba theology, they explore methods to heal the ontological wounds created by coloniality, heal the Indigenous-self and recover its relationship to non-human others.

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The New Alphabet School edition *Commonings* is facilitated by Olga Schubert, Gigi Argyropoulou, Alessandra Pomarico, Rahul Gudipudi and Mahmoud Al-Shaer

Project Coordinator: Elisabeth Krämer  
Scenography: Christine Andersen und Gernot Ernst  
Managing Editor: Savannah Turner  
Graphic Design and Layout: Rimini Berlin  
Print: Herr & Frau Rio  
Copy-editing: Amaya Gallegos  
Project Assistant: Verena Stahl  
Stage Management: Nadja Herrmann  
Internship: Clemens Hübner

Ausstellungsbau: Gernot Ernst, Christine Andersen, Elisabeth Sinn, Martin Gehrmann, Matthias Henkel, Stefan Höhne, Andrew Schmidt, Ali Sözen, Stefan Seitz, Miles Chalcraft, Oliver Dehn, Christian Dertinger, Marcos Garcia Perez, Nele Goldberg, Achim Haigis, Bart Huybrechts, Simon Lupfer, Sladjan Nedeljkovic, Leila Okanovic, Lucas Recchione, Lukas Reichart, Ralf Rose, Nanako Seitz, Michael Setz, Rosalie Sinn, Norio Takasugi, Sophia Vogelsberg, Christian Vontobel, Gesa Witt

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Communication Team: Svetlana Bierl, Lutz Breiting, Kristoffer Patrick Cornils, Kristin Drechsler, Anna Etteldorf, Amaya Gallegos, Lilli Heinemann, Susanne Held, Anna Leonie Hofmann, Karen Khurana,

Jan Köhler, Elinor Lazar, Moritz Müller, Daniel Neugebauer, Celine Pilch, Josephine Schlegel, Jan Trautmann, Christoph Umhau, Franziska Wegener, Sabine Westemeier, Sabine Willig

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John-Foster-Dulles-Allee 10  
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www.hkw.de

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