

ENGLISH

INDIGO WAVES & OTHER STORIES RE—NAVIGATING THE AFRASIAN SEA AND NOTIONS OF DIASPORA

21.04.—04.06.2023

C O L L A B O R A T I O N This project is being developed in a partnership between SAVVY Contemporary, Berlin; Gropius Bau, Berlin; Zeitz MOCAA, Cape Town; VASL Artists' Association, Karachi; and BLAK C.O.R.E. (Care of Radical Energy) at the University of Melbourne.

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S A V V Y CONTEMPORARY
THE LABORATORY OF FORM-IDEAS



EXHIBITION AT SAVVY CONTEMPORARY Reinickendorfer Straße 17 13347 Berlin

WITH Akinbode Akinbiyi Malala Andrialavidrazana Danish Bashir Quishile Charan CAMP
Dhow Countries Music Academy (DCMA) Tishani Doshi Slimen El Kamel Haji Gora Haji Yee I-Lann
Ranjit Kandalgaonkar Luluwa Lokhandwala Lavanya Mani Sancintya Mohini Simpson Oscar Murillo
Thania Petersen Shubigi Rao Muhammad Faheem Shad Abdourahman Waberi Euridice Zaituna Kala

OPEN Until 04.06.2023 Thursday–Sunday 14:00–19:00

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TEAM

CURATION Bonaventure Soh Bejeng Ndikung Natasha Ginwala
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INTERNSHIP Sara Vallis
SOUND KM Domurat
TECH Bert Günther
LIGHT Emilio Cordero Santiago Doljanin Denis Esakov

ACTIVATIONS

22.04.2023

12:00

An Exhalation: Communicating With My Ancestors Through DNA and an Ocean Re-remembered

P E R F O R M A N C E With Sancintya Mohini Simpson

13:00

B A I T H A K The curators Natasha Ginwala, Michelangelo Corsaro and Hajra Haider Karrar will be in conversation and the artists Slimen El Kamel, Ranjit Kandalgaonkar, Lavanya Mani, Hildegard Kiel (Dhow Countries Music Academy), and Sancintya Mohini Simpson

23.04.2023 10:00–16:00

Kalamkari As Studio Practice W O R K S H O P With Lavanya Mani

For updates on activations in May, please check our website

SAVVY TOURS IN SAVVY TONGUES

27.04.	17:00	I N G E R M A N	With Anna Jäger
28.04.	17:00	I N E N G L I S H	With Natasha Ginwala
29.04.	16:00	I N P O L I S H	With Hubert Gromny
30.04.	16:00	I N E N G L I S H	With Hajra Haider Karrar
04.05.	17:00	I N E N G L I S H	With the mounting team
14.05.	16:00	I N U R D U	With Hajra Haider Karrar
20.05.	16:00	I N A R A B I C	With Nancy Naser Al Deen
26.05.	17:00	I N E N G L I S H	With Bonaventure Soh Bejeng Ndikung
28.05.	16:00	I N E N G L I S H	With Hajra Haider Karrar

INTRODUCTION

Sea, my oblivious afterworld,
grant us entry, please, when we knock,
but do not keep us there, deliver
our flowers & himbasha bread.
Though we can't imagine, now, what
our dead might need,
& above all can't imagine it is over
& that they are, in fact, askless, are
needless, in fact, still hold somewhere
the smell of coffee smoking
in the house, please,
the memory of joy
fluttering like a curtain in an open window
somewhere inside the brain's secret luster
where a woman, hands red with henna,
beats the carpet clean with the stick of a broom
& the children, in the distance, choose stones
for the competition of stones, & the summer
wears a crown of beles in her green hair & the
tigadelti's
white teeth & the beautiful bones of Massawa,
the gaping eyes & mouths of its arches
worn clean by the sea, your breath & your salt.

– Excerpt from "to the sea" by Aracelis Girmay

The multi-chapter exhibition **I N D I G O W A V E S A N D O T H E R S T O R I E S : R E - N A V I G A T I N G T H E A F R A S I A N S E A A N D N O T I O N S O F D I A S P O R A** is an effort to unpack and shed light on a long and continual history of water-based exchanges that have generated cultural and social affinities between the African and Asian continents. It brings together works by artists, filmmakers, musicians, writers and thinkers. Combining new commissions with existing projects, the exhibition traces links between the Asian and African regions, manifesting overlays and diasporic transfers between two areas of increased global political, economic and cultural importance in the 21st century. The space also called Indian Ocean emerges as a communal horizon that reveals shades of cultural, linguistic, political and historical passage from ancient times to the present.

Both exhibition parts, showing concurrently at the Gropius Bau and **S A V V Y** Contemporary in Berlin, have been composed in resonance. While moving between these venues, visitors can experience fluid associations that open up like the tug and swell of tides. The exhibition follows the first chapter at Zeitz MOCAA

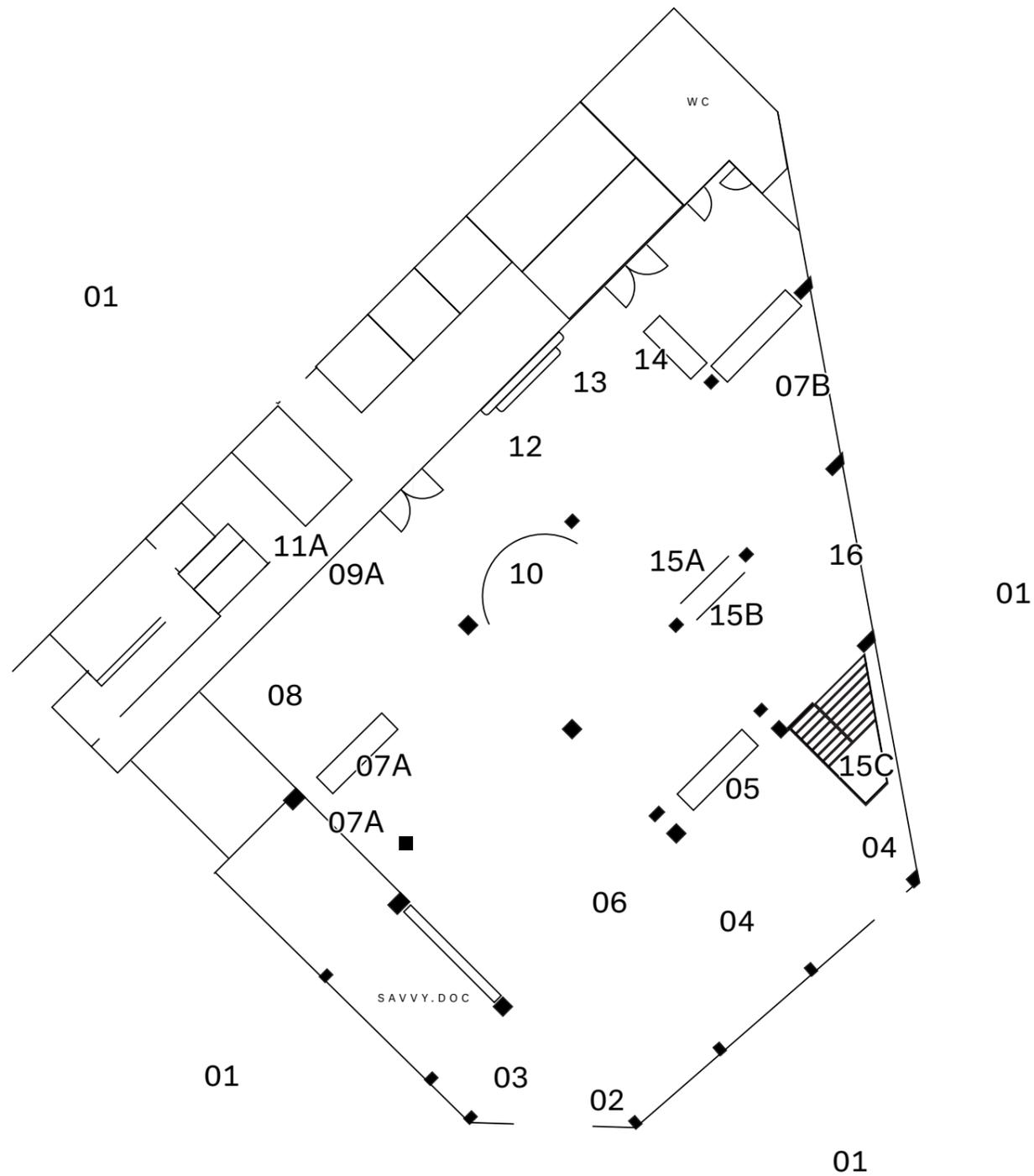
in Cape Town, revealing a journey of material, textual and aural histories and connecting them via this ocean to the city of Berlin.

“Different waves of migration have shaped Germany, and Berlin is one of the epicentres of African and Asian diasporas. **W I T H I N D I G O W A V E S A N D O T H E R S T O R I E S : R E - N A V I G A T I N G T H E A F R A S I A N S E A A N D N O T I O N S O F D I A S P O R A** we intend to awaken or reactivate the memories of these histories. As a pluriversal city, Berlin must afford itself the luxury of encountering its multiple histories, which are reverberations of narratives told and lived across the Afrasian Sea, and stories that, from the land-locked space of Berlin, through the Afro- and Asian-Diasporic communities, also echo on, in and through the water hemisphere.” — Natasha Ginwala and Bonaventure Soh Bejeng Ndikung, curators of the exhibition

The ocean that stretches between Asia, Oceania and Africa – from Africa's Swahili coast, through the Arabian Peninsula, up to Western Oceania – is known by many names: Ziwa Kuu, the Swahili Sea, the Afrasian Sea, the Indian Ocean, Ratnakara, Eastern Ocean, Indic Ocean and Bahari Hindi. This body of water has been continuously marked by hybridity, displacement and diasporic passage. The exhibition takes us from ancient routes of transregional exploration, trade and seasonal migration, up through contemporary Afro-Asian geopolitical, economic and cultural exchanges, from languages, foods, sounds, winds, waters, economies, philosophies and more. It lends research on such timely subjects as the economics of materials and commodities, labour practices and indentured labour, the history and architecture of epidemics and quarantine, climate and ecological disruptions, cultural and material syncretism, migratory, trade and economic routes, and the interdependence of human and non-human entities.

As we transmit the knowledge that is harboured within many of us as water beings, **I N D I G O W A V E S A N D O T H E R S T O R I E S : R E - N A V I G A T I N G T H E A F R A S I A N S E A A N D N O T I O N S O F D I A S P O R A** seeks to set up reciprocal motions that unsettle established geopolitical assessments and the dominance in academia around the North Atlantic. Instead, we attend to open tides of acculturation, Afrasian imaginaries, an atmosphere of multiple tongues and monsoon cycles of the Afrasian Ocean system.

F L O O R P L A N



01 AKINBODE AKINBIYI
 From the series "eThekwini"
 1993, black and white photographs
 From the series "Lugard's Avenue, Kampala"
 2021, black and white photographs
 These photographs will be exhibited as posters in public space
 in Berlin: Offset prints on Blueback paper matte, A1

02 DHOW COUNTRIES MUSIC ACADEMY
 2023, playlist, 66 mins, loop

03 TISHANI DOSHI
Love and Other Seasons
 2023, Poem on Cotton Canvas Recycled, 135 x 190 cm
 Design: Juan Pablo García Sossa

04 YEE I-LANN
Tikar Reben
 2020, Bajau Sama DiLaut Pandanus weave with commercial
 chemical dye, 22 x 6279 cm
 With weaving by Kak Roziah, Kak Sanah, Kak Kinnuhong, Kak Koddil
 Courtesy: AP1, Collection of the Artist
Tikar Reben
 2021, Single channel video, 12:30 mins, loop
7 Propaganda Posters
 2023, Split bamboo pus weave, black natural dye and matt
 sealant, 42 x 59,4 cm

05 EURIDICE ZAITUNA KALA
Sea(E)scapes-DNA: Don't (N)ever Ask
 2021, Installation, dyed kenaf onion baskets.

06 LAVANYA MANI
Traveller's Tales (Blueprints)
 2014, Installation, Natural dye, pigment paint, applique and
 cyanotype on cotton fabric, Installation size variable:
 365,76 x 274,32 cm each

07 SLIMEN EL KAMEL
 07A
Searching for you
 2022, Acrylic on canvas, 190 x 150 cm
Scarecrows
 2022, Acrylic on canvas, 190 x 150 cm
Catching you
 2022, Acrylic on canvas, 190 x 120 cm

07B
The First Layer
 2022, Acrylic on canvas, 500 x 150 cm

08 MALALA ANDRIALAVIDRAZANA
Figures 1937, Lignes télégraphiques et sous-marines
 2018, Photocollage, UltraChrome pigment print on Hahnemühle
 Ultra Smooth Cotton Rag, 110 x 148 cm
Figures 1898, Les Grandes Communications
 2021, Photocollage, UltraChrome pigment print on Hahnemühle
 Ultra Smooth Cotton Rag, 110 x 158 cm
*Figures 1817, Eslam or the Countries which have professed
 the Faith of Mahomet*
 2016, Photocollage, UltraChrome pigment print on Hahnemühle
 Ultra Smooth Cotton Rag, 110 x 163 cm

09 CAMP
 09A
Country of the Sea
 2015-2023, Solar exposed cyanotype print on cotton fabric, ca.
 610 x 243 cm Courtesy of CAMP

09B
The Annotated "Gujarat and the Sea" Exhibition
 2011, Set of 21 frames of photographs and text layered under
 glass, variable dimensions Courtesy of CAMP

10 OSCAR MURILLO
(untitled) surge
 2022, Oil and oil stick on canvas, 90 x 70,5 cm
(untitled) surge
 2022, Oil and oil stick on canvas, 50 x 80 cm
(untitled) surge
 2022, Oil and oil stick on canvas, 50 x 70 cm

11 RANJIT KANDALGAONKAR
 11A
Shipbreak - I \ Sounding Out The Labour Archive
 2016, sound installation
 Sound Recording: Suresh Rajamani
 Sound Design: Mohandas VP.

11B
Knotical \ Fancy Work
 2023, installation, Manila/ Sisal/ synthetic ropes, mixed media

12 LULUWA LOKHANDWALA
Jaal Ki Raani
 2022, Sound work, 04:05 mins
 In collaboration with Beenish Sarfaraz
Reflections
 2023, Zine, 15 pages
Untitled
 2020, GIFs

13 DANISH BASHIR
Dor
 2020, Zine, 31 pages

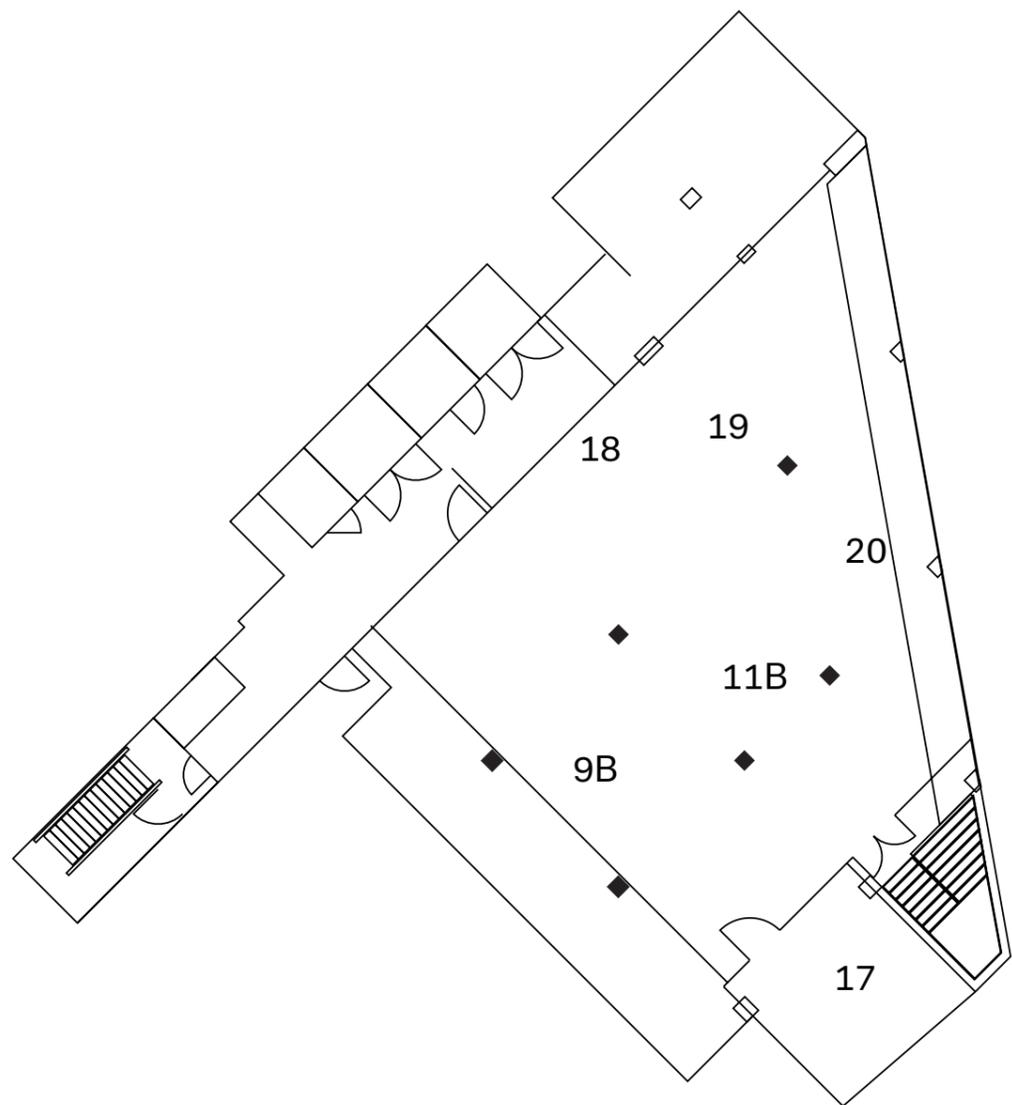
14 HAJI GORAHAJI
Utenzi Wa Jahazi
 2003, Poem on Cotton Canvas Recycled, 135 x 190 cm
 Design: Juan Pablo García Sossa

15 QUISHILE CHARAN
 15A
Burning Ganna Khet (Burning Sugarcane Farm)
 2021, Textile hand-dyed with avocado seeds, embroidery
 threads, cotton, hessian sacks, 153 x 152 cm

15B
Company Ka Raj (Company is King)
 2021, Textile with archival images of sugar factories in Sydney,
 Australia and Auckland, New Zealand - naturally dyed with avocado
 seeds and the textile border is dyed with dandelions, textile ink,
 cotton, embroidery thread and applique work, 164 x 125,5 cm

15C
Phool (Flower)
 2019-ongoing, hand dyed textile, embroidery thread, cotton,
 cotton fabric. Textile is eco-printed with aam ke patti, tej patti,
 kasera ke patti, papita ke patti, genda and border is dyed with cutch
 then eco-printed with hibiscus and genda phool, 178 x 470 cm

FLOORPLAN



16 SANCINTYA MOHINI SIMPSON
Jahajins (ship-sisters)
2023, Watercolour and gouache on handmade wasli paper,
series of 15,88 x 63 cm

17 SHUBIGI RAO
The Pelagic Tracts
2018, Video, 25 mins

18 THANIA PETERSEN
RAMPIE AND LAYER 1
2023, Embroidery thread on cotton fabric, 178 x 128 cm

RAMPIE AND LAYER 2
2023, Embroidery thread on cotton fabric, 178 x 128 cm

19 ABDOURAHMAN A. WABERI
En Sicile
2023, Poem on Cotton Canvas Recycled, 135 x 190 cm
Design: Juan Pablo García Sossa

20 MUHAMMAD FAHEEM SHAD
Echoes of Tradition: The Last Dhamal Maestro
2023, Video, 05:00 mins

TRACING THE EXHIBITION

BY BONAVENTURE SOH BEJENG NDIKUNG,
NATASHA GINWALA, AND HAJRA HAIDER KARRAR

The research and multi-chapter exhibition **INDIGO WAVES AND OTHER STORIES** sheds light on some of the historical, cultural, and linguistic links between the African and Asian continents, as seen through the work of contemporary artists, filmmakers, musicians, writers and thinkers. The exhibition chapters at Gropius Bau and **S A V V Y Contemporary** have been composed in resonance. While moving between these venues, visitors are invited to experience fluid associations that open up like the tug and swell of tides.

INDIGO WAVES AND OTHER STORIES responds to a need to rethink the histories and processes of dispersions, and to reconsider notions of diaspora and cultural belonging. Here, the Indian Ocean serves as a communal horizon from which to read Afrasian histories of the forced and unforced movements that occurred historically through currents of coastal societies, water-borne kinship and mercantile imperialism. The project's perspective is one of perpetual hybridity - addressing what Françoise Vergès calls “the politics of forgetfulness,” rather than recentering the colonial gaze and restoring asymmetries of power while echoing from the annals of bygone exploits.

Ziwa Kuu, the Swahili Sea, the Afrasian Sea, the Indian Ocean, Ratnakara, Eastern Ocean, Indic Ocean, or Bahari Hindi are just a few of the plethora of names used to characterise a body of water, making up a fifth of the earth's oceans, and which has been dubbed the oldest continuum in human history. It spreads between the East African coast, bordering Asia on the north, engulfing Australia in the east, and stretching south to the Southern Ocean.

In **Y V O N N E A D H I A M B O O W U O R**'s *The Dragonfly Sea*, the novel's Pakistani and Indonesian subjects, Ari and Ayanna, give many names to this ocean. There may be much in a name, they say, but no single name can encompass, contain or express all that this body of water stands for, tells, sings and invokes. It is too complex, too deep, too vast and pregnant with a plenitude of histories to carry just one name. What is certain is that rather than divide, it connects geographies, cultures, peoples, languages,

foods, sounds, winds, waters, economies, philosophies and more. The ocean is a fluid joint: a junction of and for affinities and realignments prior to nation-state allegiances.

Perhaps the most appropriate way to navigate this body of water is to use music in particular and sound in general as the compass. The **D H O W C O U N T R I E S M U S I C A C A D E M Y** is invited to compose, to conjure a sonic scape of the Afrasiatic Sea. As a music school in Zanzibar asked with the mandate of preserving and promoting music heritage of the „dhow region” that includes countries along the shores of the Indian Ocean and the Arab Gulf such as Tanzania, Comoros, Oman, Kuwait, Iran, U.A.E and India, the members of the Dhow Countries Music Academy have their ears not only proverbially on the ground, but also under water. As an institution, the Dhow Countries Music Academy is also tasked with teaching traditional music from the „dhow region”, such as *taarab*, *kidumbak* and *ngoma*, thereby serving as guardians of a living cultural heritage. The DCMA's name alludes to the traditional sailing vessels, the dhow, used over centuries to cross the sea from and to the East African coast to the Arabian Peninsula and the West coast of Asia.

Tracing oceanic relationalities, **L A V A N Y A M A N I**'s textile paintings unlock colonial and precolonial histories from the depth of the sea and the skies through real and chimerical beings. *Traveller's Tales (Blueprints)*, 2014, unravels the violence of colonial extraction through maritime trade of dyes, spice, chintz, textile, and enslaved labourers across the ocean. Drawing from Persian miniatures, early Renaissance paintings, as well as naval architectural and marine engineering blueprints, these narratives are hand drawn with natural dyes and etched under ultraviolet light on four sails employing classical techniques of Kalamkari and Cyanotype. The depictions of historical excerpts from Herodotus exalting the riches of India, cartographic documents, navigational tools and the cherubs revering indigo mats indicating a divine consent are contrasted with chained hands and restlessness of the sea. Rendered as blueprints, with the cyanotype mimicking the colour of the indigo

dye, this contrasting imagery denotes the multiple and often obscured layers of entangled histories of suffering embodied by the ocean.

The ocean as witness and archive often hosts tangible evidence, meanwhile it carries stories of those who journey and become one with it through the wind and the waves whispering, signalling to those listening. **E U R I D I C E Z A I T U N A K A L A** has attuned her body to these signals, embarking on a journey following the recovery of the shipwreck “São José Paquete d’Africa”, found off the coast of Cape Town in 2015. 210 of 400 enslaved men, women and children lost their lives at sea in the shipwreck in 1794, while the survivors were recaptured and sent to the intended destination, São Luis do Maranhão in Brazil. “To enter the reality of this boat, you have to sail where the future and the past coexist, where you can no longer live them.” With the project *Sea(e)scapes DNA: Don't (N)ever Ask*, 2015–ongoing, Zaituna retraces the route of this slave ship and summons the memory of water to acknowledge, honour, and mourn those lost at sea and elsewhere, simultaneously questioning the construction of contemporary memory. In this sound and sculptural installation, the sound has been composed as a body in motion, responding to the shift in architecture and geography embodying a multitude of meanings to be deciphered by the listener.

The ocean, the grandmother, the provider.

So befitting that my last homage to her [grandmother] was a fast swimming session in Bretagne where I deposited flowers, I was not sure if purple was her favourite colour but it is the color of royalty. My homage was sent to queen, a matriarch her dues from the Atlantic to the Indian ocean. Hoping that the currents will do their job and activate the waters. A purple bouquet
The Atlantic
The Indian
Morrumbene
The ritual was one of choice. It was one that I could do with what was disposable.
– Euridice Zaituna Kala. Excerpt from *Field Notes – From Ilha to the Cape, Sea(E)scapes DNA Don't (N)ever Ask*.

The Malay term “Tanah & Air”, translating as land and sea as well “homeland” (Tanahair), features on one of the tikar (woven mat) composed by **Y E E I - L A N N** with her collaborators, women weavers and creative producers of Bajau and Sama Dilaut descent in Kota Kinabalu, Sabah, the northern part of Borneo. Through collective exchanges of knowledge and cultural enterprise, I-Lann centres the linguistic, ecological and haptic inheritances of Sabah. In weaving, popular songs, and performance she finds the seeds of ancestral lineage and sustenance that renew vocabularies of localised approaches in confronting geopolitical challenges. The handwoven mat is a

space of circulation, nourishment, rest, egalitarian dialogue unlike being seated at a table, which the artist indicates as an imposed symbol of exclusivity, centralised administration, colonial education, and hierarchy in social spaces. That series of mats produced for **INDIGO WAVES AND OTHER STORIES** convey messages of women's resistance, recovering pre-colonial ways of life, and marine journeys. Another vital motif in the mats is Tamu, recalling pre-colonial markets by river highways in Borneo that people from different terrains treat as a meeting ground for daily trade in goods, technology, and gossip. Of these spaces of interdependence, I-Lann notes: “The exchange that happens – rice for salt, salt for rice, and so on – shows that you meet precisely because one needs what one doesn't have. One needs diversity. One needs the person who is not from one's community.” Another project on view, *Tikar Reben (2020)* is a 63 metre long ribbon in vibrant colour woven from pandan leaves. It is a dictionary that acts as a repository bearing counting patterns in weaving techniques passed between multiple generations while connecting seaborne communities. In an accompanying video, the tikar unfurls as a passageway carried by women through the waters off Omadal island to a village of stilt houses – reminding us that built environments in island homes, statelessness, and aqueous movement are perennially linked.

Textiles are spaces in which histories are written. They are archival spaces in which narratives of communities of affection as much as antagonistic relations are depicted. Through weavings, embroideries, stitchings, dyeing of varying hues, different shades of human narratives are captured and disseminated. *Phool* (Flower), 2019–ongoing, is a textile work which was first created in Nadi 2019 with the support of **Q U I S H I L E C H A R A N**'s family. It is wrapped up in leaves of aam ke patti (mango leaves), tej patti (curry leaves), kasera ke patti (cassava), papita ke patti (paw paw leaves) and genda (marigolds). She undertook a dye experiment with her Aaji (grandmother), her Aaji's Bahini (sister) and her Amma and Taji (parents) to see if they could find colour from the leaves of plants which are a part of their everyday khana (food). Dye work makes up the many cultural practices of Indo-Fijian craft, a practice in which Charan's ancestors of Girit (the indentured labour system: 1879–1920) brought with them generations ago. Quishile Charan has inherited dye work through her Aaji and over countless years of reclaiming this knowledge, she works from the scaffolding of her elders' memories, piecing together their collective knowledge of dye work to ensure that there will always be a present and future for their making. It is customary to textile making and their lifespans that textiles are repurposed, regifted, as they are living entities with histories, memories and relationships. *Phool* first started with embroidered red and yellow hibiscuses, in honour of the many pillowcases and blankets that the women in Charan's family embroidered, stitched together and

quilted as acts of loloma/pyaar (love). Roughly a year later, purple hibiscus was added to all four corners and then a border dyed with brown onion skins, collected by many loved ones, peeled and stored when cooking. This new addition, weaves together the relationships which it takes to uphold a practice of making, parivar (family), whanaungatanga and a deep relationship to practices of khana and gardening. *Phool* is a textile landscape that looks to love and cherishes the variety of craft practices within Charan's culture and it is an ongoing exchange of care between the artist and the ones she holds closest.

S L I M E N E L K A M E L is a storyteller. His large scale paintings *Searching for you*, *The First Layer*, *Catching you*, *Scarecrows* offer us a space to deliberate on the most essential needs of human kind: to narrate, to share, to play, to love, to cohabitate amidst and despite all odds. When asked in an interview in October 1998 with the New York State Writers Institute: "What is the importance of stories?", Chinua Achebe responded: "Well, it is story(telling) that makes us human. And that's why we insist. Whenever we are in doubt about who we are, we go to stories because this is one thing that we have done in the human race. There is no group that doesn't do it. It seems to be central to the very nature, to the very fact of our humanity to tell who we are. And to let that story keep us in mind of this. Because there will be days when we are not quite sure whether we are human or even more commonly whether other people are human. It is in the story that we get this continuity of this affirmation that you are human and that your humanity is contingent on the humanity of your neighbour. " Slimen El Kamel echoes Achebe in another way when he states that "my practice is nourished by the stories I weave in and for it. In the forest of storytelling, there are paths that lead nowhere because storytelling is like taking a walk, it is an aim in itself, which therefore does not necessarily serve a pre-established meaning and sometimes has neither a clear beginning nor a precise accomplishment. Departure and arrival are free in space and time, the most important thing is to meditate on the journey because storytelling creates a wide imaginary horizon that has no centre and no face, it only moves freely."

The Afrasiatic Sea like other spaces is filled with stories that tell of encounters, harmonies and frictions of living together. Life's experiences are passed on from generation to generation through storytelling or/and games. In *Searching for you* it might be the game of hide and seek that is centred, in *The First Layer* multiple interactions between humans give the impression of adults playing with children, of people resting, somersaulting and otherwise, in *Catching you* it is the game of tug-of-war, of catching-you, and gymnastics, and in *Scarecrows* the quotidian is held in a balancing act on a tightrope.

"Maps are pretentious arrogantly purporting to know where everything is. Pretending power where none is.

Maps are finite. Maps are always old."
– Lee Maracle. Maps

M A L A L A A N D R I A L A V I D R A Z A N A 's series of photomontages titled *Figures* (2015–ongoing) is a deep reflection on the problematics of cartography, the violence and finiteness of maps. *Figures* reads like an exhumation and recomposition of pictorial, symbolic and representational legacies. It brings together historical personalities alongside the faces of ordinary men and women whose roles, conditions and destinies have been overlooked across times and geographies. Fascinating both for their historical heft and their absurdities, they inform about political deviation, intellectual manipulation, systems of privilege, and domination between genders, colours, classes or nations. It overlays the graphic reliefs of telegraphic cables, river systems, and journeys of sacred philosophy with civilizational imagery of paradoxes and proximity.

In Andrialavidrazana's endeavour, one finds a path toward navigating collective truth and sovereign forms of place making, echoing Kei Miller's reflections in *The Cartographer Tries to Map a Way to Zion* (2014): to anticipate the ironic question: how did we find ourselves here? My job is to untangle the tangled, to unworry the concerned, to guide you out from cul-de-sacs into which you may have wrongly turned.

O S C A R M U R I L L O 's series (*untitled*) *surge* (2021–22) seem to unravel the stories told by the undercurrents and the onset of storms. Reminding us of tidal movements, floods, and thunderous drifts that add pressure to sails and peoples traversing the waterways. No matter how gentle some waters are, their undercurrents seem to tell other stories. It is difficult to think of the bodies of water that connect the African continent to the rest of the world without bearing witness to traumas that lay underneath the swirling waves. As Amiri Baraka put it: "At the bottom of the Atlantic Ocean there's a railroad made of human bones." Murillo uses stitched together patches of canvas, broad agitated strokes of blue, black and red, paint to express the voices of the undercurrents. This suite also attunes to the hydrological cycle and processes of weathering connecting cloud patterns and precipitation with the bottom of the sea. Murillo's black canvases arrive as apparitions and gestural messengers, rising and falling as pirate flags or commemorative shrines found amidst maritime crossings. One is called into rhyme, to attention and unto reckoning with them. With the enthralling beauty of these paintings, we are reminded that despite all the odds, waters still connect, waters transcend borders, disrespect maps and are the life-bearers of the planet. As Fela Kuti put it: "water no get enemy". "as if there is a path where beings truly meet, as if I am

rounding the human corners" – Linda Hogan, "The Turtle Watchers" (2008)

Unveiling relationalities anchored in this oceanic geography of perpetual hybridity, the first iteration of this multichapter project was initiated as a five month long artist residency in collaboration with the V A S L A R T I S T S A S S O C I A T I O N , Karachi in 2021. The open call addressed artists, storytellers/poets, musicians, film makers and thinkers from across Pakistan, particularly the *Sheedi* community. Three residents were invited to draw from familial narratives, sea faring lineages and trade winds, archives of textiles, flora and fauna, to engage the multiplicity of diasporas that have been sustained and develop works that relay an expanded connection to this oceanic sphere.

Sand mining, land reclamation for real estate neo liberal agendas and the emergence of new ports along the coast lines have led to a systemic impoverishment for the local fishing communities, disrupting the interdependent relationships between the communities and the ocean. During the residency, L U L U W A L O K H A N D W A L A formed a deeper understanding of the entangled links with the aquatic abundance by engaging with Sughra Bibi from one of the fisherfolk communities. In the audio work, *Jaal Ki Rani*, Sughra Bibi, a social worker, and activist shares the rhythmic reverence for the sea and the struggle of being separated from it and pushed land wards to survive the adverse conditions created by capitalist ventures and commercial fishing. Continuing to sing songs of hope and finding strength in female kinship and collectivity, the community persists in sustaining the link to the Arabian sea while acknowledging that they may not be able to pass these knowledges, skills, and affiliations to the future generations.

D A N I S H B A S H I R questions the accuracy of transmission of narratives and histories into written documents across languages, through processes of translation, interpretation, and transliteration. Bashir's encounter with Abdul Latif Dorai, from the Dorai fisherfolk community, over the course of the residency aided him in recognizing the gaps in various documents and archives he had researched on the Afrasian oceanic histories on the onset of the residency. The impossibility of encompassing and relaying context, tone, connotation, and intensity from the oral to the written is an acknowledgement that has been established in the 31-page zine *Dor*. The document features excerpts of conversations with Latif Dorai shared verbatim, holding a lack of coherence and comprehensibility in the document, left open for the interpretation of the reader.

In S A N C I N T Y A M O H I N I S I M P S O N and I S H A R A M D A S 's multi-channel sound installation *Vessels* (2020) exhibited as part of I N D I G O W A V E S A N D O T H E R S T O R I E S at Zeitz MOCAA, a percussive

remembrance resounds in clay vessels (*Lotas*) as carriers of "coolie" mnemonics, transregional saltwater journeys, and elemental remembrances. The artist plots familial narratives of indentured labour at sugarcane fields, movement and rhythms carried from India to Natal (now KwaZulu-Natal, South Africa), and then Australia. Sugarcane as remainder in soil, ash, and saltwater interplays with broader circuits of shipping and shipped beings amidst sensorial rumbles of the "plantationocene". Personal storytelling intersects with lists of items on imperial vessels and colonial maritime ledgers, in a performance that Simpson and Das have developed as an accompaniment.

Simpson speaks as clay lotas reverberate:
The wave hits
as the hand a mridangam
That timbres and vibrates
with each slap
The vessel of bodies
is not a womb
Yet carries cargo
of coolies conceived
By an empire
built from bonded blood
Like the ghatam,
fired with ash

Simpson recovers the term *Jahajin* as one that reconnects with her lineage resonant across the Afrasian Sea. She denotes it as "a transliteration of the South African Bhojpuri term 'ship-sister' used to acknowledge the friendships made between women on ships as they were taken from their homes in India and brought to the plantations, acknowledging their placement in a new foreign landscape." In the attitude of miniature painting, the protagonists in her watercolour and gouache works S A V V Y Contemporary carry out various tasks on soil from planting to cutting. Scale is coded referentially in terms of the human but also sugarcane crops, the factory and the river. Vast blank segments in the handmade wasli paper become a field of memory and fugitivity, as well as erasures of cohabitation. From the interstitial silences and traumatic memory of indenture, these affiliations through forced circulation gesture toward "a body that walks in history" as Gabriel Jamela Hosien echoes.

S H U B I G I R A O 's contribution to I N D I G O W A V E S A N D O T H E R S T O R I E S is the film *The Pelagic Tracts* (2018). Shot and edited in Kochi, India, it is both historical fiction and searingly, critically-poetic work. The film immerses viewers in the texts, images, and verbal accounts of a world where books are the most valuable commodity. It begins with a book discovered by a colonial officer, S. Raoul, that maps the trade route of book smugglers. This semi-mythical world is constructed from existing letters and records from local libraries and archives devastated

by unseasonal floods that year, as well as from interactions with local librarians, junkyard workers and paper pulpers. By creating this semi-fictional history of smuggled texts and ideas, the artist encourages a re-examination of how we discuss loss, the indecipherable, migrancy, displacement and cross-cultural experience – one that is as much about the movement of ideas and language as it is about the political and economic legacies of colonial and other power structures.

Seafaring expeditions in the Indian Ocean date back to the 3rd Millennium BCE. The Arab seafarers and traders conquered Sindh 711 A.D. and brought with them enslaved labourers from the African continent. Primarily descendants of the Bantu people from Southeast Africa, the *Sheedi* community resides in the coastal regions of Pakistan and India to this day. The performative culture of this community carries traces of rhythm, musical legacies, and narrativization with distinct ties to the African continent. Exploring the confluence of cultures and the evolution of Dhamaal in Pakistan, a mix of Sufism and East African music tradition, M U H A M M A D F A H E E M S H A D engaged with Babu, a *Sheedi* Dhamal musician throughout the duration of the residency in 2021 and in the years following. A tradition that is carried by men, women, and children of the family and passed down from one generation to the next. In the film, *Echoes of Tradition* Babu elucidates that the creolization of cultures, languages, food, and music is a form of resistance, simultaneously a link that connects the two geographies.

For the I N D I G O W A V E S A N D O T H E R S T O R I E S Berlin iteration at S A V V Y Contemporary, R A N J I T K A N D A L G A O N K A R has proposed a three-part offering, *Sounding Out The Labour Archive*, that encompasses sonic and physical spaces. The work centres maritime labour, as anchored in the afterlife of the shipping enterprise that is part and parcel not only of the Afrasiatic Sea, but all bodies of waters that have served as trade routes. Ships, like other organisms, have a lifespan. Too often the trajectory from birth to death spans from the West to the non-West. *Sounding Out The Labour Archive* is a sonic documentation of a ship-breaking yard and an engagement with forms of labour involved in the large-scale operation of shipbreaking at the Alang & Sosiya ship-breaking yards. The piece seeks to acknowledge and document a plethora of reverberating registers within the shipbreaking industry through an aural landscape. Kandalgaonkar considers this offering as a manifestation of the large amounts of “data” that too often get left out of the equation when talking about the final stages of the ship’s life or maritime labour at large, due to the nature of the spatial geographies and the way they are being recorded. The heterotopic space induced by these elemental conditions mark a specific moment; where sound records the moment when objects (that were pulled together and fused to form a ship) again begin to come apart to be redistributed.

The physical dimension of the work is a floor sculpture *Fancy Work/Knotical* made up of ropes that are crafted into an interlocking/ loosened sculpture of maritime labour. The piece takes its cue from ornamental rope works aka fancy works or marlinespike seamanship: an endless variety of unique knots, braids, and sennits that across centuries has been a *passe-temps* for sailors. The material used for the ropes tell of the connections of geographies across the Afrasian Sea, for example Indian Sisal, African Sisal (both derived from the Agave plant), as well as ropes like Manila rope made of the Abacá plant or Manila hemp. The sculpture brings together different knotting technologies like the Friendship knot, Painter’s knot, Sailor’s Knot, Blood knot and the true lover’s knot.

C A M P (founded in 2007 by Shaina Anand, Ashok Sukumaran and Sanjay Bhangar) has for the past two decades interrogated technologies of lens-based media, ship routes, phone leaks, networked infrastructures, and surveillance. From the city of Bombay (Mumbai) and geopolitical currents of the Arabian Sea – where their collaborative studio is located – to ports between UAE, Southern Iran, Gulf of Kutch, and Somalia, which have been the site of emergence for long-standing projects such as *From Gulf to Gulf to Gulf*, *Wharfage* and *Radio Meena*; these maritime worlds form a crucial arc in their practice.

The Country of the Sea is a solar exposed cyanotype print that inverses the land and water relationship. It is inspired by a Gujarati chart of the Gulf of Aden from 1810 showing a drawing of the Arabian and Somali coasts running parallel to each other, that is seen elsewhere in this exhibition. It is thus, a watermark of aqueous imagination of people-to-people interactions. This mapping, assembling over 100 port cities and historic ports from Basra to the Mozambique corridor, Khorfakan to Berbera, considers the oceanic realm as home to sailors of minority communities and kinships borne in wooden vessels. In resonance, the project *The Annotated “Gujarat and the Sea” Exhibition* (2011) parasites on an exhibition held in Kutch that brought together around 80 maps, photographs, and objects sourced mainly from public British collections and private collections in Gujarat opens contemporary indexical responses, commentaries, and translations that expose the narrative limits of museology, government interests, as well as imperial archives. CAMP note: “This is then the exhibition as ‘relay’, which in the best case leads to more responses from other ‘parties’, so that exhibitions like these mark a ‘shubh-aarambh’, a providential beginning, and not an end, of debates around their subjects.” Challenging normative historical framings of smuggling, sovereign place-making, piracy, illegal commuting, and free trade, CAMP’s images, broadcasts, and archival conjunctions outlast colonial and nationalistic myopias of sea-based identities.

T H A N I A P E T E R S E N embodies the plural histories, spiritualities, sonorities, and cultures of the Afrasiatic Sea. As an artist comfortable in performative, photographic and installative practices, her works are a manifestation of the intricacies and complexities of this collapsed distance between the African and Asian continents. Threads with which her practice is woven are informed by the history of colonialist imperialism in Africa, Asia and the Middle East, the social and cultural impact of westernised consumer culture. Pivotal to her work is her Cape Malay heritage, and the practice of Sufi Islamic religious ceremonies. For the I N D I G O W A V E S A N D O T H E R S T O R I E S Berlin iteration at S A V V Y Contemporary, Petersen offers the beginning of the saga of her ancestral routes and how they led to South Africa. Together with a researcher, Peterson traced her genealogy back to the islands of cloves and nutmeg in Indonesia and all the way to present day Cape Town. It is a history that Amitav Ghosh summarises in *The Nutmeg’s Curse* as such: “It is surely no coincidence that these are the exact locations that European colonial powers fought over when the Indian Ocean’s most important commodities were cloves, nutmeg, and pepper. The Portuguese understood very early that trade in this region could be controlled by seizing the channels where the veins of the Indian Ocean narrow into pulse points. By the middle of the sixteenth century they had their thumbs poised near all of them, with bases in Hormuz, Malacca, Socotra, the tip of Africa, and also Macau, which overlooks another strategically crucial channel: the entrance to the Pearl River. Portugal’s Asian capital, Goa, was like the centre of a spider’s web, connected to every outpost by an invisible filament. Building on these foundations, the Dutch seized Malacca and Hormuz, and established a major colony at the Cape of Good Hope, in the seventeenth century.”

In this work Petersen tells her personal history through symbols and re-imagined people from her family tree – taking the viewer from the spice islands to a community in post-apartheid Cape Town. It is the story of empire, forced migration across the Indian Ocean, the spice trade, the royals, the love, the loss, the exiles of the past including the great Tuan Guru who was her great grandfather eight generations back, as much as a story of current exiles including the exile her father and family to London in the 1980s.

These stories woven in rugs tell of Rampie of Ternate and Layer of Bali and the burning island of Tidore, superimposed in spaces and in relation to people re-imagined using archival imagery. A recurrent trope is the Table Mountain as portrayed in historical prints and paintings made by people who had never visited Cape Town but made these images to serve the market and encourage Europeans to move to Cape Town. In so doing, Petersen reflects on the audacity of representing and othering people. She appropriates this tool of power to reconstruct her own history by creating places,

ships, people she never was in contact with.

A K I N B O D E A K I N B I Y I ’s photographic series *Kampala* (2021) and *eThekwini* (1993), showing as posters in the public space of different neighbourhoods in Berlin, are pregnant with meanings and histories of Indian/Asian presences in both cities, of spatial demarcations and categorisations, of economic ramifications of the colonial enterprises and their extractives machinations, of the aftershocks of long histories of segregation and displacements. To follow Akinbiyi – at least his gaze, his movements, his listening the grounds – in these geographies is to get lost in these histories, then to be found as to recognise and situate yourself with and through some parts of the puzzle of history, only to be lost again because of the sheer magnitude and impossibility of piercing the shards of history together to make a whole.

What does oceanic “Re-memory” look like? How does one correspond with and commemorate this terrain that is equally one of connection as of indenture and trauma? The ocean is a persistent form even as it is eternally in flux. It thus yields a monumental archive of pre-colonial memory. As we transmit the knowledge that is harboured within many of us as water beings, I N D I G O W A V E S A N D O T H E R S T O R I E S seeks to set up reciprocal motions that unsettle established geopolitical assessments and the dominance in academia around the North Atlantic. Instead, we attend to open tides of acculturation, Afrasian imaginaries, an atmosphere of multiple tongues and monsoon cycles of the Indian Ocean system.

WORK DETAILS & ARTISTS' BIOS

01 AKINBODE AKINBIYI

From the series "e*Thekwini*"

1993, black and white photographs

From the series "Lugard's Avenue, Kampala"

2021, black and white photographs

These photographs will be exhibited as posters in public space: Offset prints on Blueback paper matte, A1

A K I N B O D E A K I N B I Y I lived in Oxford, Lagos, Heidelberg and Munich before moving to (then) West Berlin. While initially training in literature – being an avid reader of fiction and poetry, he began to see the world through a viewfinder and mastered the dark room process in the early 1970s. As a wanderer and mediator between the hemispheres, Akinbiyi has ceaselessly documented and walked in cities, villages and coastlines. Staging optics of arrivals and returns, his pictures are not lodged in a nostalgic past; instead they are emergent scenes from Lagos, Berlin, Johannesburg, Bamako, Athens, Chicago, Cairo and Khartoum. Recent exhibitions include the solo show “Six Songs, Swirling Gracefully in the Taut Air” at Martin Gropius Bau in Berlin (2020), as well as the group exhibitions at La Villette in Paris (2017), Vasteras Konstmuseum in Sweden (2020), Photo Forum, Frankfurt am Main and ngbk Berlin (both 2021). He also participated in documenta 14 in Kassel and Athens (2017), the Chicago Architecture Biennale (2019) and Steirischer Herbst, Graz (2020).

02 D H O W C O U N T R I E S M U S I C A C A D E M Y

2023, playlist, 66 mins, loop

This 66 mins list features, among others:

Rahat Zaman Band

“Aziza” (live concert)

Artists: Nassor Abdalla, Hassan Mahenge, Mohd Matona, Husein Mhina, Mharam Mohd Omar, Mariam Said Hamdun

Recorded: Khamis ‘Kizoro’ Moh’d at Salama Hall, Bwawani Hotel in Zanzibar, 2013

Mohd I. Matona

“Asharejea also known as Suhuba ya Dai”

Recorded at DCMA's Studio Zanzibar, 2016

This song was first recorded by the “Mother of Taarab” Siti Bint Saad in 1928 in Bombay INDIA. Label HMV.

Makame Faki

“Mazowea” (Kidumbak Music)

Featuring: Khamis Nyange, Fatma Issa

Sina Chuki Kidumbak Group

Recorded at Culture Music Club Studio, 2007

Maryam S. Hamdun

“Nna Zama” (Taarab Music)

Contribution of Norwegian Radio Orchestra with DCMA's musicians.

The origin of the song is Ikhwan Safaa Band of Zanzibar

Recorded at Kulturkirken Jacob, Oslo, Norway, 2012

Siti Muharam

“Kijiti” (Taarab Music)

Contribution of Siti wa Unguja and her Band

Origin of the song is Siti bint Saad.

This project is honouring her grandmother's legacy

Recorded and produced by Sam Jones: A&R; Project

Consultant: Pete O. Corner, 2020

Regina Juma

“Hare Baba Pakistan” (Fusion of Taarab and Jazz Music)

Contribution of TaraJazz Band from DCMA

Recorded at DCMA Studio in Zanzibar, 2022

Maryam Hamdun

“Zamani” (Taarab Music)

The Dhow Countries Music Academy Ensemble

Recorded at DCMA's Studio, 2016

Siti Muharam

“Alamina Dura” (Taarab Music)

Contribution of Siti wa Unguja and her Band

Origin of the song is Siti bint Saad.

This project is honouring her grandmother's legacy

Recorded and produced by Sam Jones: A&R Project;

Consultant: Pete O. Corner, 2020

Makame Faki

“Hujahitimu Kusoma” (Fusion of Taarab and Kidumbak)

Featuring: Khamis Nyange (violin, voice), Fatma Issa (vocal)

Sina Chuki Kidumbak Group

Recorded at Culture Music Club Studio, 2007

Siti Muharam

“Uchungu wa Mwana” (Taarab Music)

Live concert at Salama Hall, Bwawani Hotel in Zanzibar

Origin of the Song is Siti bint Saad recorded in 1928.

This project is honouring her grandmother's legacy

Management and recording by Khamis “Kizoro” Moh'd, 2013

D H O W C O U N T R I E S M U S I C

A C A D E M Y (D C M A) is a non-profit, non-governmental organisation established in March 2001.

In September 2002, it opened Zanzibar's first music school in Stone Town, providing lessons and instruments at low cost to aspiring musicians and music students. It preserves and promotes the musical heritage of Zanzibar in the Dhow region, which includes countries such as Tanzania, Comoros, Oman, Kuwait, Iran, U.A.E and India. Particular emphasis is placed on teaching traditional music styles, such as Taarab, Kidumbak, Beni and Ngoma. Dhow Countries Music Academy took its name from traditional sailing vessels from the Indian Ocean region that have long travelled between the East African coast, the Arabian Peninsula and western Asia.

03 T I S H A N I D O S H I

Love and Other Seasons

2023, Poem on Cotton Canvas Recycled, 135 x 190 cm

Design: Juan Pablo García Sossa

T I S H A N I D O S H I publishes essays, fiction and poetry. Her first collection of poems, *Countries of the Body*, won the Forward Poetry Prize in 2006. For fifteen years she worked as the lead dancer with the choreographer Chandralekha in Chennai. Her most recent book is the novel *Small Days and Nights*, which was shortlisted for the RSL Ondaatje Prize. A God at the Door, her fourth full-length collection of poems, was shortlisted for the Forward Poetry Prize 2021. She is a Visiting Associate Professor of Practice, Literature and Creative Writing at New York University Abu Dhabi and otherwise lives in Tamil Nadu.

04 Y E E I - L A N N

Tikar Reben

2020, Bajau Sama DiLaut Pandanus weave with commercial chemical dye, 22 x 6279 cm

With weaving by Kak Roziah, Kak Sanah, Kak Kinnuhong, Kak Koddil

Courtesy: AP1, Collection of the Artist

Tikar Reben

2021, Single channel video, 12:30 mins, loop

7 Propaganda Posters

2023, Split bamboo pus weave, black natural dye and matt sealant, 42 x 59,4 cm

Y E E I - L A N N lives and works in Kota Kinabalu in Malaysia. Her primarily photomedia-based practice, often situated at the shifting nexus of power, colonialism and neo-colonialism in Southeast Asia, explores the impact of historic memory in social experience, often with particular focus on counter-narrative “histories from below”. In recent years, she has started working collaboratively with sea-based and land-based communities and indigenous mediums in Sabah, Malaysia.

Selected recent solo exhibitions include *Yee I-Lann: 2005–2016*, Ayala Museum, Manila, Philippines (2016); *ZIGAZIG ah!*, Silverlens, Manila, Philippines (2019); *Yee I-Lann & Collaborators: Borneo Heart*, Sabah International Convention Centre, Kota Kinabalu, Malaysia (2021), *Yee I-Lann: Until We Hug Again*, CHAT (Centre for Heritage, Arts & Textile), Hong Kong (2021), and *At the Roof of the Mouth*, Silverlens New York (2022).

Among her selected group exhibitions are the Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery/ Gallery of Modern Art, Brisbane, Australia (1999, 2021); Jakarta Biennale, Jakarta, Indonesia (2015); Yinchuan Biennale, Yinchuan, China (2016); SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, The National Art Center and Mori Art Museum, Tokyo, Japan (2017); Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung City, Taiwan (2019); *STILL ALIVE*: Aichi Triennale, Aichi, Japan (2022); the 17th Istanbul Biennial, Istanbul, Turkey (2022); and *Soft and Weak Like Water*: The 14th Gwangju Biennale, Gwangju, South Korea (2023).

05 E U R I D I C E Z A I T U N A K A L A

Sea(E)scapes-DNA: Don't (N)ever Ask

2022, Sculpture and Audio Installation – with:

Chamber # 1

2022, Threaded rod, transducteur, paint, 82 x 8 x 8 cm

Geodesia III

2022, Drawing, transfer on glass, sound transducer, metal, paint, 50 x 50 x 15 cm

Chamber # 2

2022, Transfer on Glass, sound transducer, metal, 18,5 x 15 x 26 x 5 cm

Tatouage 1

2022, Glass basin, drawing on glass, sound transducer, metal, 50 cm diameter x 10 mm

Peau

2022, Tissue-picture framed, in iron, sound transducer, 100 x 50 cm

Tatouage 2

2022, Glass basin, water, drawing on glass, sound transducer, metal, 50 cm diameter x 10 mm

Le dernier Ouragan

2022, Image on Iron, sound transducer, 25 x 15 x 3 cm

Crossing as cure

2022, Transfer on glass, water, 20 x 7 x 15 cm

Belle-Ile

2022, Transfer on glass, paint on glass, sound transducer, 15 x 15 x 3 cm

Chamber #3

2022, Transfer on Glass, sound transducer, metal, 18,5 x 15 x 26 x 5 cm

Geodesia IV

2022, Transfer on glass, sound transducer, metal, paint, 50 x 50 x 15 cm

Credits: Art Direction: Euridice Zaituna Kala;
Composition: Euridice Zaituna Kala, Teo Betin, Romain Mascagni; Sound design: Romain Mascagni

EURIDICE ZAITUNA KALA is a Mozambican artist based in Paris. Kala trained as a photographer at the Market Photo Workshop, Johannesburg (2012) and the Asiko School, Maputo (2015). In her work, Kala seeks to highlight the [absent] multiplicities of narratives within historical periods and social relations using as a point of departure her personal memories – from the perspective of what Léopold Sédar Senghor calls the “kingdom of childhood”, which is at the heart of her reflections. Kala is interested in image making, throughout her “photographic” practice she has been looking for ways images are made daily. The reflections we ignore, the ones we make, the ones that take us by surprise – once we are in contact with nature, the organic world and especially with objects that we select out of nature, they all reflect something about us. Kala’s work, which focuses on metamorphoses, manipulations and adaptations of history, takes the form of installations, performances, images, objects and books. Kala was the winner of the ADAGP (Association for the Development of the Graphic and Visual Arts) / Villa Vassilieff fellowship, her most recent solo exhibition is *SEA(E) SCAPES DNA: Don’t (N)ever Ask*, 2022. Her most recent collective exhibitions include: *Jeu de Paume Festival FataMorgana*, 2022, *AnoZero*, *Biennale de Coimbra*, 2022. Kala has been awarded several international residencies and performed at venues such as: *The Centre Georges Pompidou* (2021, 2019), *Cac Noisy Le Sec*, and the *Infecting the City Festival* (2017). Her work has been included in institutional exhibitions such as: *Marres Huis voor Hedendaagse Cultuur* (2021), *ARoS Museum* (2021), the *Paul Eluard Museum of Art and History* (2021), the *Stellenbosch Triennial* (2020), *Haus der Kulturen der Welt* (2019), and the *4th Triennial of small-scale Sculpture in Fellbach* (Germany, 2019).

06 L A V A N Y A M A N I
Traveller’s Tales (Blueprints)
2014, Natural dye, pigment paint, applique and cyanotype on cotton fabric, Installation size variable: 365,76 x 274,32 cm each

L A V A N Y A M A N I harnesses traditional Indian craft and textile techniques such as kalamkari, embroidery, tie and dye, appliqué and batik in conjunction with painting on cloth. Whilst re-envisioning the histories of colonial power dynamics and trade in her unique textile language, she powerfully creates a new narrative with the cloth as the storyteller. Questioning the ideas of the “Orient”, she has recontextualised Victorian travellers’ stories through her lens of discovering dye-making. Mani fearlessly embraces the politics of a self-taught contemporary artist using a traditionally male dominated art form of kalamkari to create wider statements in her artistic journey.

07 S L I M E N E L K A M E L
07 A
Searching for you
2022, Acrylic on canvas, 190 x 150 cm

Scarecrows
2022, Acrylic on canvas, 190 x 150 cm

Catching you
2022, Acrylic on canvas, 190 x 120 cm

07B
The First Layer
2022, Acrylic on canvas, 500 x 150 cm

S L I M E N E L K A M E L was born in Mazouna in the region of Sidi Bouzid in Tunisia. Nurtured in the popular narrative, his childhood was moulded by the imagination of the rural environment where the tradition of folk tales and poetry flourished.

His studies at the Higher Institute of Fine Arts in Tunis allowed him to crystallise this literary and intellectual heritage into a singular artistic practice. A practice whose genesis opens through writing and draws its resources from its texts, sometimes poetic or literary, sometimes memorial or improvised. The daily writing exercise, while it delimits, extends the horizons of its physical universe.

Not far from free figuration, the artist questions the relationship between the real and the imaginary through the dramatisation of the constellated image.

Images of memory, of a reality taken from everyday media, intersect in a pictorial field where, on the surface of a picture, the rustling of a dialogue begins without end, not for the narrative of a fact, but for a festival of narrative.

08 M A L A L A A N D R I A L A V I D R A Z A N A
Figures 1817, Eslam or the Countries which have professed the Faith of Mahomet
2016, Photocollage, UltraChrome pigment print on Hahnemühle Ultra Smooth Cotton Rag, 110 x 163 cm

Figures 1937, Lignes télégraphiques et sous-marines
2018, Photocollage, UltraChrome pigment print on Hahnemühle Ultra Smooth Cotton Rag, 110 x 148 cm

Figures 1898, Les Grandes Communications
2021, Photocollage, UltraChrome pigment print on Hahnemühle Ultra Smooth Cotton Rag, 110 x 158 cm

M A L A L A A N D R I A L A V I D R A Z A N A graduated from the National Architecture School of Paris-La Villette (1996) and began her career by extending her investigations of Malagasy burial structures to other cities of the Global South, earning the HSBC Prize for Photography (2004). Her practice

is driven by an ethical commitment to reversing problematic gazes. Her latest photocollage series reframes misconceptions derived from colonialism. By subverting and repurposing biased norms, and reinstating unsung figures, her approach resolutely turns towards history, opening the possibility of alternative narratives while evidencing a profound engagement with contemporary issues. She lives and works in Paris.

Andrialavidrazana’s work has been exhibited and published extensively worldwide. Private and public collections include amongst others: Aperture Foundation (USA); Art Institute of Chicago (USA); Centre National des Arts Plastiques (France); Encontros da Imagem (Portugal) ; Nicoletta Fiorucci & Fiorucci Art Trust (UK); Fonds d’art Contemporain – Paris Collections (France); Fondation H (Madagascar); Ford Foundation (USA); FRAC La Réunion; FRAC Normandie Caen (France); Hakanto Contemporary (Madagascar); HSBC France; La Monnaie de Paris (France) ; Collection Leridon (France & South Africa); Ministère de l’Europe et des Affaires étrangères (France Diplomacy); Musée National de Bamako (Mali); National Gallery of Victoria (Australia); National Gallery of Zimbabwe.

09 C A M P
09A
Country of the Sea
2015–2023, Solar exposed cyanotype print on cotton fabric, ca. 610 x 243 cm Courtesy of CAMP
This cyanotype print was exposed to the sun on CAMP’s rooftop in Chuim Village, Mumbai, on 04.02.2023 at noonday, for ten minutes.

09B
The Annotated “Gujarat and the Sea” Exhibition
2011, Set of 21 frames of photographs and text layered under glass, variable dimensions
Courtesy of CAMP

C A M P is a collaborative studio founded in Mumbai in 2007 by Ashok Sukumaran, Shaina Anand and Sanjay Bhangar. Their fundamental work in video and film, electronic media and public art forms over the past 15 years has shown how technical experimentation and artistic form can meet while developing new qualities and experiences from contemporary life and materials. From their home base in Mumbai, they co-host the online archives pad.ma (est. 2008) and indiancine.ma (est. 2013) as well as running a rooftop cinema for the past 14 years.

CAMP’s artworks have been exhibited worldwide, including recent solo exhibitions at the Nam June Paik Art Center, Seoul (2021); Argos Center for Art and Media, Brussels, and De Appel Gallery, Amsterdam (2019); Skulptur Projekte Münster (2017); documenta 13 (2012) and documenta 14 film programme (2017);

on the streets and markets of Bengaluru, San José, Dakar, Mexico City, Jerusalem, Kolkata, Kabul, Delhi, Ljubljana, Sharjah and Mumbai. They have also participated in the biennials of Shanghai, Gwangju, Taipei, Singapore, Liverpool, Chicago, Lahore, Sharjah (2009, 2011, 2013) and Kochi-Muziris as well as film platforms, such as the BFI London Film Festival, Viennale, FID Marseille, Flaherty Seminar and the Anthology Film Archives and in art institutions, such as Khoj, Sarai-CSDS, KNMA, Lalit Kala Akademi and NGMA New Delhi, Dr Bhau Daji Lad Museum, Mumbai, MoMA, New Museum, Queens Museum and e-flux New York, Tate Modern, Serpentine Galleries and Gasworks London, HKW Berlin, Ars Electronica, Linz, MoMA Warsaw, Ashkal Alwan Beirut, Palestinian Museum and Birzeit. They have received the 7th Nam June Paik Art Centre Prize (2020).

10 O S C A R M U R I L L O
(untitled) surge
2022, Oil and oil stick on canvas, 90 x 70,5 cm

(untitled) surge
2022, Oil and oil stick on canvas, 50 x 80 cm

(untitled) surge
2022, Oil and oil stick on canvas, 50 x 70 cm

O S C A R M U R I L L O emigrated to the UK where he graduated with a BA (Hons) in Fine Arts, University of Westminster and an MA from the Royal College of Art, London. In 2019, Murillo was one of four artists to collectively be awarded the Turner Prize. The artist’s distinct works investigate notions of community, informed by cross-cultural personal ties, as well as constant transnational movement. He has created a visual language encompassing recurring elements and motifs which play out across a wide range of media, including painting, video, room-sized installations and actions. He lives and works in various locations. Murillo is represented by Carlos/Ishikawa, David Zwirner, Isabella Bortolozzi Galerie, Kurimanzutto and Taka Ishii Gallery. He is the founder of Frequencies Institute.

11 R A N J I T K A N D A L G A O N K A R
11A
Shipbreak - I \ Sounding Out The Labour Archive
2016, sound installation
Sound Recording: Suresh Rajamani
Sound Design: Mohandas VP.

11B
Knotical \ Fancy Work
2023, installation, Manila/ Sisal / synthetic ropes, mixed media

R A N J I T K A N D A L G A O N K A R lives and works in Mumbai and his art practice primarily comprises a lens directed at the urban context of cities. His city-related projects include those that map vulnerability in redevelopment strategies or focus primarily on unseen and ignored processes of urbanisation. These include projects on histories of reclamation and speculation within the framework of Bombay/Mumbai as well. Alongside, *Modelled Recycled Systems* is a long term project recording ship-breaking practices at the Alang shipbreaking yard in India and now documents the long-term fallout of invisible infrastructures within the shipping industry. These shipping infrastructure works have been showcased at Colomboscope Biennale, Bergen Assembly Art & Research Triennial, Warehouse 421, S.a.L.E Docks & Bonniers Konsthall.

Awards & grants include Majlis Visual Arts Fellowship, U.D.R.I Architectural Fellowship, Leverhulme Trust Artist Residency, Harvard University SAI Artist Residency, Seed Funding Award – Wellcome Trust, SqW: Lab Research Fellowship and the Gasworks Artist Residency in collaboration with Wellcome Collections for which he produced an interactive drawing depicting his research on the Bombay plague of 1896.

12 L U L U W A L O K H A N D W A L A

Jaal Ki Raani

2022, Sound work, 04:05 mins

In collaboration with Beenish Sarfaraz

Reflections

2023, Zine, 15 pages

Untitled

2020, GIFs

L U L U W A L O K H A N D W A L A born in Karachi, Pakistan, completed her Bachelors in Communication and Design from Habib University in 2021. She is a research-based artist and an illustrator. She has participated in the Pakistan Pavilion at Venice Biennale (2021) and *Sheherezade: The Walled City Anthology* (2019). Recently, she worked on a project called *Be(Coming) the Museum*, curated by the Mariam Dawood School of Visual Arts and Design (SVAD) at Beaconhouse National University (BNU) and the Canadian Community Arts Initiative (CCA) in collaboration with Lahore Museum. During her time as a visual artist at the Centre For Arts Based Methodologies and Well-being, she participated in their exhibition – Mai Karachi Cultural Mapping Project.

Her work engages with contemporary, experimental art practices, but it is rooted within research and traditional art practices. Her method involves diving into academic research while allowing space to immerse in traditional art and craftsmanship practices. Her work centres

around concepts like spirituality, ethnicity, feminism and the city where it unfolds in the process of its creation – in the research, documentation, learning, and archiving.

B E E N I S H S A R F A R A Z is a multidisciplinary artist and educator based in Karachi, Pakistan. She works at the intersection of socially-engaged art, cultural and heritage stories, music and wellbeing. Currently, she is faculty member at the Design Department at Visual Studies, Karachi University and Social Science Department at the Institute of Business Administration. Her experience includes working with Coke Studio (2018), Geo TV Network, Centre of Arts-based Methodologies and Wellbeing, British Council, State Bank Museum Pakistan and Manchester Museum. She is currently working on her craft as a visual artist to create moving stories.

13 D A N I S H B A S H I R

Dor

2020, Zine, 31 pages

D A N I S H B A S H I R, born in Turbat, Pakistan, is an artist currently pursuing their Masters from Prince's Foundation School of Traditional Arts. With a background in geometry and miniature art, they have established themselves as a skilled geometer and miniature artist.

Danish Bashir's work has been showcased at various events and exhibitions. They have participated in Hast-o-Neest in Lahore since 2015, as well as *Indigo Waves and Other Stories*. Through their art, Danish explores the intricacies of traditional art forms and their relevance in modern times.

14 H A J I G O R A H A J I

Utenzi Wa Jahazi

2003, Poem on Cotton Canvas Recycled, 135 x 190 cm

Design: Juan Pablo García Sossa

H A J I G O R A H A J I (1933–2021) is considered one of Zanzibar's greatest poets and has made significant contributions to Swahili poetry and the language itself. He has worked in various genres of Swahili literature, from songs, stories and lengthy epics to three-line riddles, from folk tales handed down by oral tradition to a full-length novel. His early works are inspired by the quiet island Tumbatu and the vibrant Stone Town. His debut collection *Kimbunga* was published in 1994, followed by six more books, all released in the early 2000s. In 1999, he was invited to represent Swahili poetry at the Poetry International Festival, Rotterdam. In 2006, he developed the first Kitumbatu dictionary, the dialect spoken on Tumbatu, the island where he was born.

15 Q U I S H I L E C H A R A N

15A

Burning Ganna Khet (Burning Sugarcane Farm)

2021, Textile hand-dyed with avocado seeds, embroidery threads, cotton, hessian sacks, 153 x 152 cm

15B

Company Ka Raj (Company is King)

2021, Textile with archival images of sugar factories in Sydney, Australia and Auckland, New Zealand – naturally dyed with avocado seeds and the textile border is dyed with dandelions, textile ink, cotton, embroidery thread and applique work, 164 x 125,5 cm
Vinaka vakalevu, Malō aupito to Anaseni Peioneti for her ongoing support in the completion of *Company Ka Raj* and *Burning Ganna Khet*.

15C

Phool (Flower)

2019–ongoing, hand dyed textile, embroidery thread, cotton, cotton fabric. Textile is eco-printed with aam ke patti, tej patti, kasera ke patti, papita ke patti, genda and border is dyed with cutch then eco-printed with hibiscus and genda phool, 178 x 470 cm

Q U I S H I L E C H A R A N is an Indo-Fijian textile maker, researcher and writer living and working in Aotearoa, New Zealand. Charan's practice focuses on sustaining the shared cultural practices of craft, a knowledge system which she inherited through being her Aaji's (grandmother) namesake. As a woman and descendant of Girmit (indentured labour), Charan undertakes her responsibility to build counter-colonial narratives for Girmitiya women. Her practice looks at the multifarious forms of women's resistance against colonialism and patriarchy, threaded throughout Fiji's history. Through revaluing women's work, such as craft, which is often not considered "real labour" or a means to orate history, Charan explores how craft can function as contemporary forms of resistance to colonialism. Charan holds a Master of Visual Arts (Auckland University of Technology, 2019) where she is also currently a PhD Candidate in Visual Arts. She has exhibited widely in Aotearoa, New Zealand and internationally in Melbourne, Sydney, Mumbai, Gwangju and Vienna.

16 S A N C I N T Y A M O H I N I S I M P S O N

Jahajins (ship-sisters)

2023, Watercolour and gouache on handmade wasli paper, series of 15,88 x 63 cm

Note: *Jahajin* is a transliteration of the South African Bhojpuri term "ship-sister" used to acknowledge the friendships made between women on ships as they were taken from their homes in India and brought to the plantations, acknowledging their placement in a new foreign landscape.

S A N C I N T Y A M O H I N I S I M P S O N is a descendent of indentured labourers sent from India to work on colonial sugar plantations in South Africa. Her work navigates the complexities of migration, memory and trauma – addressing gaps and silences within the colonial archive. Simpson's work moves between painting, video, poetry, and performance to develop narratives and construct rituals that reflect on her maternal lineage.

Sancintya Mohini Simpson is an artist, poet and researcher based in Brisbane, Australia. Recent solo exhibitions include: *Sugar*, Milani Gallery, Brisbane (2022); *New Old Archives*, Milani Gallery, Brisbane (2020); *Kūli nām dharāyā/ they've given you the name "coolie"*, Institute of Modern Art Belltower, Brisbane (2020); *Echoes Over Oceans*, Firstdraft, Sydney (2020); *Remnants of my ancestors*, Hobiennale, Hobart (2019); and *And Words are Whispered*, 1ShanthiRoad Studio Gallery, Bangalore (2019). Simpson is represented by Milani Gallery, Brisbane, Australia.

17 S H U B I G I R A O

The Pelagic Tracts

2018, Video, 25 mins

The film was commissioned for the 4th Kochi-Muziris Biennale 2018, and supported by National Arts Council Singapore.

S H U B I G I R A O is an artist and writer whose fields of study include histories and lies, literature and violence, libraries and archival systems, ecologies and natural history. Her films, art, books, and photographs look at current and historical flashpoints as perspectival shifts, and examine contemporary crises of displacement, whether of people, languages, cultures, or knowledge bodies. Since 2014, she has been working on *Pulp: A Short Biography of the Banished Book*, her decade-long film, book and visual art project about the ideologies behind censorship and book destruction. Rao's works have been exhibited in international biennales and institutions, most recently the 10th Asia-Pacific Triennial, Brisbane, Australia (2021–22), with upcoming solo shows in 2023 at Rossi and Rossi Gallery, Hong Kong, and at Rockbund Art Museum, Shanghai, China. In 2022 she represented Singapore at the 59th International Venice Biennale, Italy. She has won numerous accolades for her visual art practice and literary works. Rao was the Artistic Director for the Kochi-Muziris Biennale 2022, India.

18 T H A N I A P E T E R S E N

RAMPIE AND LAYER 1

2023, Embroidery thread on cotton fabric, 178 x 128 cm

RAMPIE AND LAYER 2

2023, Embroidery thread on cotton fabric, 178 x 128 cm

T H A N I A P E T E R S E N is a multi-disciplinary artist who uses photography, performance and installation to address the intricacies and complexities of her identity in contemporary South Africa. Petersen's reference points sit largely in Islam and in creating awareness about its religious, cultural and traditional practices.

She attempts to unpack contemporary trends of Islamophobia through her analysis of the continuing impact of colonialism, European and American imperialism, and the increasing influence of right-wing ideologies. Threads in her work include the history of colonialist imperialism in Africa, Asia and the Middle East, as well as the social and cultural impact of westernised consumer culture. Her work is also informed by her Cape Malay heritage, and the practice of Sufi Islamic religious ceremonies.

Petersen studied at Central Saint Martin's College of Art in London. She has held solo exhibitions at WHATIFTHEWORLD, Cape Town, the AVA, Cape Town and at the Everard Read Gallery, Cape Town. She has participated in numerous group exhibitions both locally and abroad.

Petersen is represented in various public and private collections including World Cultures Museum Rotterdam (Netherlands), Smithsonian Museum (Washington DC), Oscar Niemeyer Museum Curitiba (Brazil), The Durban Art Gallery, The IZIKO South African National Gallery, Zeitz Museum of Contemporary Art Africa (MOCAA), The Kilbourn Collection, The Jochen Zeitz Collection (South Africa), and The Yeojoo City Collection (South Korea).

19 A B D O U R A H M A N A . W A B E R I

En Sicile

2023, Poem on Cotton Canvas Recycled, 135 x 190 cm

Design: Juan Pablo García Sossa

A B D O U R A H M A N A . W A B E R I is a novelist, poet and essayist. He has published several books of fiction (including *In The United States of Africa, Transit*), non-fiction, poetry and a screenplay, *Sankara*. His work has been translated into several languages. Waberi has received many awards and fellowships, including a Académie de France à Rome – Villa Médicis fellowship, a DAAD Berliner Künstlerprogramm and La Grande Médaille de la Francophonie from L'Académie française. Waberi teaches French and Francophone Literature and Creative Writing at George Washington University in

Washington, D.C. Waberi lives in Washington, D.C. and Paris.

20 M U H A M M A D F A H E E M S H A D

Echoes of Tradition: The Last Dhamal Maestro

2023, Video, 05:00 mins

M U H A M M A D F A H E E M S H A D is a Pakistani peace activist, and an award-winning local filmmaker. He has produced a wealth of documentaries, short films, web-series, and visual media focusing on interfaith harmony, responsible citizenship, acceptance, cultural diversity, countering extremism, inculcating resilience, and climate change. Faheem's experiences with violence in his community have driven him to pursue people-to-people engagement to change the narrative from one of "Lyari gang wars" to a vibrant community filled with colours, sports, festivals, and love.

In March 2020, Faheem established an arts-based community space called Mehr-Ghar Lyari for learning and open dialogue, which features a small café space, studio, library, meeting room, and event hall. The space hosts poetry readings, meetups with writers, talks, debates, theatre performances, film screenings, open mics, jam sessions, training/workshops, stand-up comedy and vocational training. Collaborating with civil society organisations, local administrators, and community influencers, Faheem is committed to creating lasting peace in his community and beyond.

MORE INFORMATION

savvy-contemporary.com

facebook.com/savvyberlin

S A V V Y Contemporary—The laboratory of form-ideas is an art space, discursive platform, place for good talks, foods and drinks—a space for conviviality. S A V V Y Contemporary situates itself at the threshold of notions of the West and non-West, to understand and deconstruct them. S A V V Y Contemporary has realized a kaleidoscope of art exhibitions, performances, film screenings, lectures, concerts, readings, talks, dances. S A V V Y Contemporary has established a participatory archive on German colonial history, a performance arts documentation centre, a library, a residency program, as well as educational projects with schools. The art space engages in its neighborhood's history and socio-political realities which are entangled with the reflections and discourses of the project.

S A V V Y Contemporary is Lynhan Balatbat-Helbock Bona Bell Cecilia Bien Onur Çimen Bilge Emir Sagal Farah Billy Fowo Raisa Galofre Manuela Garcia Aldana Juan Pablo García Sossa Hubert Gromny Hajra Haider Karrar Daniellis Hernandez Anna Jäger Kimani Joseph Aditi Kapur Laura Klöckner Lisa Kolloge Kelly Krugman Mokia Laisin Renan Laru-an Rafal Lazar Nancy Naser Al Deen Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Matthias Rademacher Lema Sikod Meghna Singh Lili Somogyi Ola Zielnińska

D E S I G N Juan Pablo García Sossa

F O N T S Grow (through a generous partnership with DINAMO Foundry, abcdinamo.com) Neutral (carvalho-bernaui.com)

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