

2023

Publishing
Practices

*In the
Inner Bark
of Trees*

Curatorial ensemble
Soukaina Aboulaoula, Mistura Allison,
Chiara Figone, Paz Guevara, Beya Othmani

Curator in residency
Salma Kossemtini

Visual identity
Aziza Ahmad and Lilia Di Bella for
Archive Appendix with Yvon Langué

Scenography and head of production
Nancy Naser Al Deen

Production assistance and hospitality
Malab Alneel, Miriam Gatt, Iman Salem

Forum of co-learning curator
and coordinator
Samira Ghoulmia

Light design
Emilio Cordero

Carpentry
Santiago Doljanin

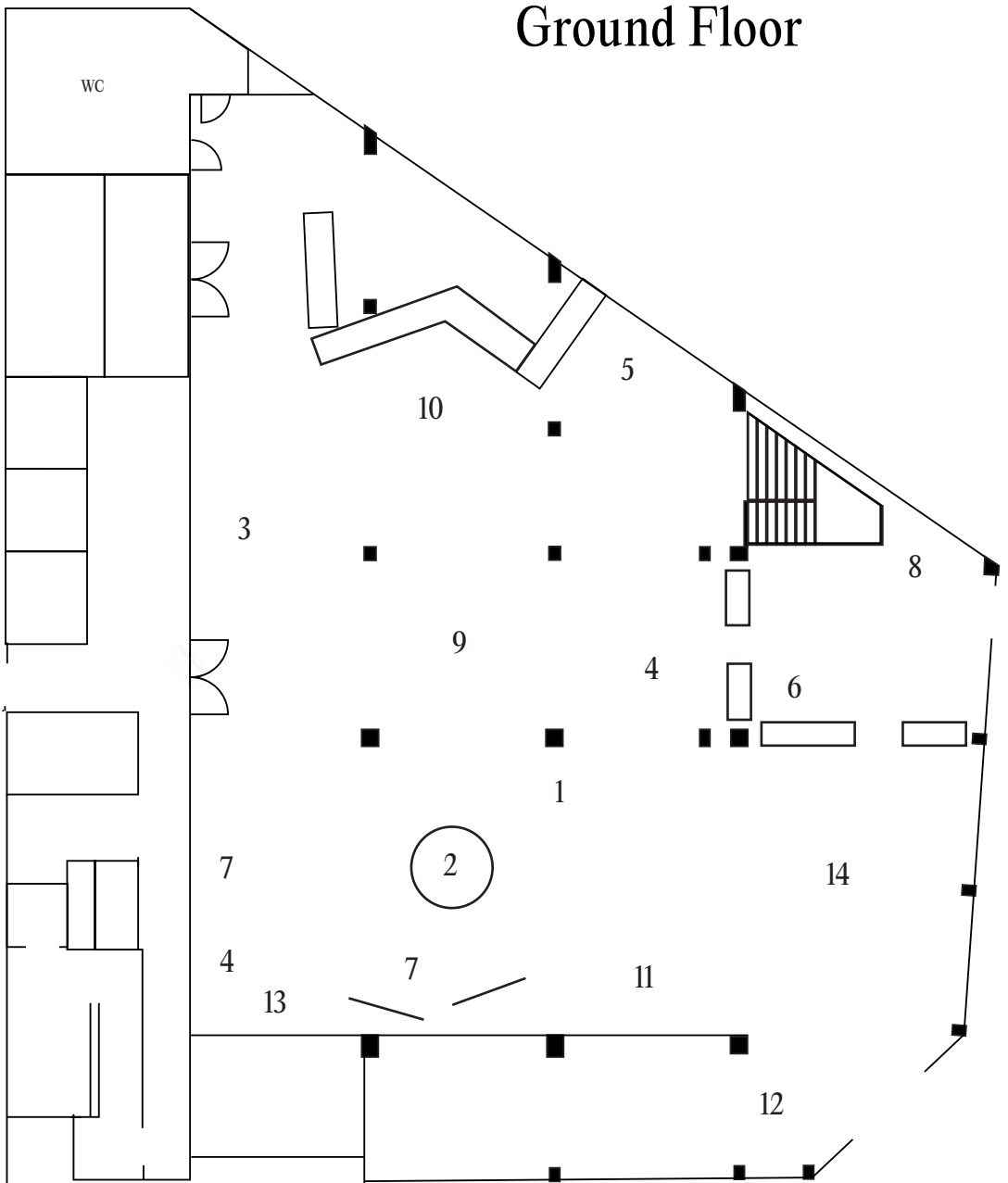
Exhibition mounting
Ayham Allouch, Fai Chung, Waylon D’Mello,
Rafał Łazar, Jessie Omamogho

Tech
Bert Günther

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Aïssa Dione – Galerie Atiss Dakar, and
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Publishing Practices 2
In the Inner Bark of Trees
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Ground Floor



1. Amina Agueznay
2. Ariella Aïsha Azoulay
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4. Raisa Kabir
5. Gladys Kalichini
6. Gabriel Rossell Santillán and Keiko Kimoto with the collaboration of the weaver Luis David Cruz Mendoza / Casa Cruz
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10. Zineb Achoubie and Lorenzo Sandoval
11. Farkhondeh Shahroudi
12. Cecilia Vicuña
13. Once Known Authors
14. Forum of Co-learning Tunis, 2023 El Warcha

1. Amina Agueznay

with Abdelfettah El Ansari, Mina Kharbouch, Driss Jabir,
Baissat Mzaidef, Mohamed El Asri, Salah & Hassan Hagui,
Ahmed El Asri and Arbi Obaha

Tagammout, 2023

Installation with vitrine and beads

With this new commission, Agueznay continues her investigation of memory and transmission. The artist collaborated with crafts masters from the Moroccan town of Tiznit to create a series of beads inspired by the Tagammout bead, a silver-enamelled jewel found in the west coast region of Souss-Massa. Using silversmithing techniques such as enamelling, filigree, and layering of wood, Formica, and silver sheets known as “sedwa”, the different pieces together bear witness to the history of Tiznit and the resilience of local artistic expressions and design know-how. As the artist aptly says, “The beads are extensions of the hands of the region.” Engaging with techniques and knowledges passed down through generations, Agueznay is interested in the traditional master-apprentice relationship and its standing in the current times. The artist intentionally chose a museum-style display to safeguard this knowledge from immediate scrutiny. *Tagammout* thus reflects on ways of looking at artworks commonly identified as crafts and posits each of those beads as witnesses of uninterrupted transmission lineages.

Amina Agueznay is a multidisciplinary artist who combines elements of structure, reinterpreted traditional mediums, and collective participation in pieces that vary in scale from minute to monumental. After studying architecture in the US and ten years of practice in Washington DC and New York, Agueznay returned to Morocco to conduct extensive research into traditional artisanal design practices. Her monumental installation artworks—including *Skin* (2011), *Noise* (2016), and *Curriculum Vitae* (2021)—are often based on collaborative projects in an ongoing dialogue with artisans. Combining architectural and archaeological structure with the work of the hand, Amina Agueznay’s body of work evokes the precious, essential art of transmission. Agueznay lives and works in Marrakech, Morocco.

2. Ariella Aïsha Azoulay

The Rise of the Jewels, 2023

Installation with table, stools, engraved map, silver jewellery
and visual essay printed on vinyl

Display design and production by

QuasiObject (Sina Ahmadi and Nancy Naser Al Deen)

In *The Rise of the Jewels*, the artist subverts the imperial practice of collecting and displaying artefacts and, through the installation and visual essay, convokes the hands, voices and histories of people who once inhabited the destroyed neighbourhood of the lower Kasbah in Algiers, Algeria. Shortly after the invasion of Algiers in 1830, the French exercised their first onto-epistemological violence and razed the lower Kasbah to replace it with a square. In doing so, they

targeted both the artisanal world and the interwoven relationships between Jews and Muslims that were cultivated there over centuries. Azoulay uses one of the colonial records made in 1900—a map recording the lower Kasbah “before 1830”—and charts a new map of the square with real pieces of North African jewels. In doing so, she transmits epistemological fragments the colonizers sought to make the sole terrain of museums and experts. The re-assembling and grouping of the jewellery superimposed on the map invite visitors to actively imagine what it would mean to rewind history before the imperial destruction and rehearse modes of repair.

A visual essay surrounds this city of jewels and tells an anti-colonial story of this world, which could still be reclaimed and inhabited. Visitors are invited to join discussions and workshops around this table and participate in rehearsing ancestral crafts. As part of *Weaving the Inner Bark Festival*, Ariella Aïsha Azoulay will present the series of activations *Muscular memory — Rehearsing ancestral craft with others*.

July 30, 18:00 Screening

The world like a jewel in the hand - unlearning imperial plunder II,
Screening of the film followed by a conversation with Beya Othmani

August 2, 16:00 Workshop

Redrawing/withdrawing the lines of colonial drawings
Pre-registration required: malab@archivesites.org

August 3, 16:00 Workshop

Stringing coins/Jewelry
Pre-registration required: malab@archivesites.org

Ariella Aïsha Azoulay is an author, art curator, filmmaker, and photography and visual culture theorist. She is a Modern Culture and Media and Comparative Literature professor at Brown University and an independent curator of archives and exhibitions. Most recently, her work *The Natural History of Rape* was shown at the Berlin Biennale in 2022, *Errata* at Tapiès Foundation in 2019, and HKW, Berlin, 2020. Her most recent book, *Potential History: Unlearning Imperialism*, was published by Verso Books in 2019. *the world like a Jewel in the Hand* is her fifth film.

3. Juan-Pedro Fabra Guemberena

3.1 *Juan-Pedro y Vania van a pasear al zoológico*
(Juan-Pedro and Vania go to the Zoo), 1974–2021
Video, 17'15”

3.2 *Juan-Pedro y Vania van a pasear al zoológico*
(Juan-Pedro and Vania go to the Zoo), 1974
original and facsimile of hand-made book by Galia Guemberena,
wrapping paper, metallic paper, thread, and pen on carton board

3.3 *Library with children's books*, 2023

The series of works gathered, created and contextualized by Juan-Pedro Fabra Guemberena depart from a hand-made family book, forming an installation that connects us with publishing practices in times of oppression and resistance, as with experiences of resilience and affect. In 1974, as a political prisoner during the dictatorship in Uruguay, Galia Guemberena crafted with precarious means a kid's publication to communicate with her son Juan-Pedro, as the only possibility to connect their distanced worlds. The hand-made book *Juan-Pedro y Vania van a pasear al zoológico*, made from wrapping paper cuttings and small contraband sewing tools, tells the story of Juan-Pedro and his friend Vania, who engage in playful conversations with animals while visiting a zoo. In 2021, Juan-Pedro invited his mother, Galia to contextualize and tell the story of the making of her book for a video conversation to accompany it in a library. By recounting the situation of oppression lived by political prisoners and the unexpected transactions of solidarity between women that made the book possible, the video engages us with an inter-generational story-telling and the compelling force of a genre of publication bound up with love, motherhood, survival, memory and the persistent hope of planetary peace. The artist furthers the installation's publishing context by inviting the public to donate children's books and create a library to gather, read and rest.

Juan-Pedro Fabra Guemberena is an artist that works across media on histories of forced migration, tackling historical and ongoing forms of violence and injustice while proposing formats of critical reflection and reunion in the public space. He studied at the Royal College of Art in Stockholm (M.F.A). His exhibitions include: *Semiotics of Confinement*, Gothenburg's Konsthall (2020); *National Pavilion Bosnia & Herzegovina*, the 57th Venice Biennale (2017); *The School of Kyev*, Kyev (2015); *1st Biennale of The Americas*, Denver (2013); *Favored Nations*, 5th Momentum Biennial, Moss (2009); *Delays and Revolutions*, 50th Venice Biennale (2003); *My Private Heroes*, Marta Hereford Museum (2006), *The Moderna Exhibition*, The Modern Museum of Art, Stockholm (2006).

4. Raisa Kabir

4.1 *Resistances*, 2021

Jacquard woven cotton panel by John Spencer Textiles

4.2 *The art and language of weaving resistance /*

‘বুনন-শিল্প প্রতিরোধ ভাষা’, 2021

Handwoven cotton panel with coded Bangla script

4.3 *Raisa Kabir*, 2021

Film, 19'14"

Commissioned by Art of Manufacturing and the British Textile Biennial 2021, filmed and edited by Wash films, Subtitles by Collective Text

In 2019, in collaboration with John Spencer Textiles and Queen Street Mill Textile Museum in Lancashire, Kabir began a two-year research project to explore John Forbes Watson's collections of the Textile Manufacturers of India, a 19th-century archive of over 700 samples of Indian fabrics.

This publication was created to inspire students and textile manufacturers in Britain to reproduce similar textiles for the vast Indian market. The display contains a film presenting fabric samples related to migrant communities from places such as Kashmir, Dhaka and Sylhet. Kabir produced *Resistances*, a jacquard-woven panel detailing workers' job titles on the John Spencer Textiles factory floor as part of her collaboration. Woven into a poem, the rhythms are nods to the constant hum and buzz of the weaving shed, while the layers of woven titles champion the legacies and labour of textile workers, locally and globally. *The art and language of weaving resistance* is a colourful woven panel containing Bangla script, coded into a complex series of extra weft patterns. The work responds to the act of cutting cloth, as seen in the Textile Manufacturers of India collection. The artist draws similarities between the cut fabrics in these books and the violence of partition, dividing land, resources, and people.

Raisa Kabir is a London-based artist, textile researcher, and weaver. Kabir utilises woven text/textiles, sound, video, and performance to materialise concepts concerning the cultural politics of cloth, gendered archives, and labour geographies. Kabir's (un)weaving performances and textile works use queer entanglement to comment on power, production, disability and the racialised body as a living archive of collective trauma. She has participated in residencies and exhibited work internationally at, among others: The Whitworth, Glasgow International, Liverpool Biennial, CCA Glasgow, British Textile Biennial, Ford Foundation NYC, The Tetley, Raven Row, Cove Park, Textile Arts Center NYC, and the Center for Craft Creativity and Design; and has lectured on her research at Tate Modern, Institute of Contemporary Art London, The Courtauld, and the V&A.

5. Gladys Kalichini

This memory will not fade from us, 2023

Installation with lace, printed digital photographs and performance

Much of Gladys Kalichini's work explores the invisibility of women in broader and national independence narratives. In this installation, she develops fluid monuments referencing archival photographs of unidentified women that she accessed in the National Archives of Zambia and the National Archives of Zimbabwe. This work responds to the historical absence and protests against erasure by constructing fluid monuments made of lace fabrics and performing mnemonic rituals such as cleansing in honour of many women who have remained anonymous in the broader telling of independence narratives. Through her practice, Kalichini insists that archives are complex spaces where knowledge about the past is hidden and revealed in multiple ways. Thus, through interventions into archives, memory does not die and might possibly receive new life and begins to return.

Gladys Kalichini is an artist whose work draws from concepts of memory and representations of history and is centred on reconnoitring complexities in connection to visibilities and representations of women within larger, dominant and nationalist histories. She holds a Master of Fine Art and a PhD in Art History at Rhodes University in South Africa. Her recent exhibitions include: Bamako Encounters – African Biennale of Photography (2022); Geographies of Imagination: My Language is a Bedouin Thief, Kochi Biennale, India (2022); and For the Phoenix To Find Its Form In Us. On Restitution, Rehabilitation and Reparation, SAVVY Contemporary, Berlin (2021).

6. Gabriel Rossell Santillán and Keiko Kimoto with the collaboration of the weaver Luis David Cruz Mendoza / Casa Cruz

Flowers Beneath Our Feet/ die Toten überqueren Inseln, 2022
Woven tapestry with silk, llama, alpaca, merino,
franklin, vikuña, guanaco,

How do we listen to the stories in textiles? As in other tapestry works of the series *Flowers Beneath Our Feet* by Gabriel Rossell Santillán in collaboration with Lizza May David, Keiko Kimoto, Karen Michelsen Castañón, Luis Ortiz, Antonio Paucar, Luis David Cruz Mendoza, and Emiliano Cruz Mendoza, this woven tapestry depicts symbols that interlace the on-going confrontation in the Pacific region, between the (neo-)colonial exploitation and the resistance of local communities seeking to protect their cultural imaginaries and environmental conditions. Rossell Santillán and Kimoto draw together by using a mirroring technique, creating animals that double up. They shape symbols of mutation that depict the ongoing threat to life in the Pacific due to the radiation by the nuclear tests conducted by France, the US, and Britain, and the Fukushima nuclear disaster. As a space of remembrance, the tapestry weaves accountability and insists on the resistance of life in the Pacific, intertwining an imaginary of flora and fauna that fights against extinction while remaining alive in ancestral songs and stories. By inviting us to “read” the tapestry in any position, as the stories emerge from any motif without obeying the coordinates of Western reading, we tune into an ancestral and contemporary conduit of storytelling and publication.

Keiko Kimoto is an artist whose works convey a sense of the suspended and unsecured state of letting go and being let go. She studied at the Kanazawa College of Art in Japan and then at the Berlin University of the Arts (UdK). Her exhibitions include, among others: the Fellbach Triennial, Fellbach (2022); Transition Exhibition, Brücke-Museum, Berlin (2021-2022), 8. Holz Bildhauer Symposium, Eppstein (2021); Planet B, BMW Foundation Herbert Quandt, Berlin (2020-2021); Goldrausch Künstlerinnenprojekt, Berlin (2009); and the Walter Hellenthal Prize for Painting (2006). In 2017-2019 she received the A.T.E.N.A Residency, Sète, France.

Gabriel Rossell Santillán is an artist that traverses media -from drawing through textile, performance, story-telling, photography, video, and installations— as formats to create and engage with narratives and collaborations. He studied at the National University of Mexico and then in the Berlin University of the Arts (UdK). Throughout twenty years of residencies and collaborations with the Wixárika indigenous people in Mexico, his practice has been dedicated to the knowledge of indigenous critical thinking, feminists of colour and queer thinkers. His recent exhibitions include: the Fellbach Triennial, Fellbach (2022); Transition Exhibition, Brücke-Museum, Berlin (2021-2022), and For the Phoenix To Find Its Form In Us. On Restitution, Rehabilitation and Reparation, SAVVY Contemporary, Berlin (2021). In 2020, he published the book “de todos colores menos plomo”, Oaxaca, Mexico.

7. Teresa Lanceta

7.1 *Rojo y negro en diagonal*, 2019

El Raval Series

Painted and sewn fabric, 254 × 181 cm

7.2 *Las masas. A Pablo*, 2021

El Raval Series

Painted and sewn fabric, 266 × 165 cm

7.3 *Don Felipe, 13*, 2003

Wool and cotton fabric, 267 × 163 cm

7.4 *Cojín*, 2006

Middle Atlas – Farewell to the Rhombus series

5 woven wool and cotton pieces, 124 × 38 cm

Teresa Lanceta's body of work constitutes a constellation of radical forms and modes of expression. In her polyrhythmic and imaginative practice, myriad threads and signs interlace and carry subversive potential. By refusing categories of art and craft, practice and theory, tradition and contemporaneity, her work reaches far into the past and the future, challenging the very idea of originality and pointing toward the plural and poly-vocal continuum that provides the ground for cross-pollination, transcultural transmission and transcend the confines of borders and materialities. Implicitly, her practice quarrels with the subordination and marginalisation of certain forms of creation through hegemonic discourses, which are inevitably connected to questions of gender, labour, power, and the enforcement of the category of the subaltern.

Linking her work to the Moroccan Middle Atlas textile materials, traditions and techniques, weaving has allowed Teresa Lanceta to approach weaves and the ornamentation of objects for everyday use as a form of language. *The Middle Atlas – Farewell to the Rhombus*, signalled a turning point in her work and a desire to break away from the idea of individual genius and defend collective art and creation. The weavings on display are part of the larger project, which includes woven fabrics, paintings, drawings, a text and several videos compiled from her interviews with women of the Middle Atlas region and relatives who migrated to Spain. Departing from the work of another creator (at the centre), Lanceta uses a process of repetition, variations and transgressions not to make new versions of it but rather to draw attention to it. *Farewell to the Rhombus* speaks of a way of approaching the world that is, according to the artist, no longer possible and is beginning to reveal its bitterest side. The pieces of the *El Raval* series are inspired by the artist's experiences in Barcelona's Raval district, the old Barrio Chino, where she lived between 1969 and 1985 and to which she returned, decades later, as an art teacher. The Raval is a place on the map, but also where diasporas have come to settle: from Andalusia, Extremadura and Galicia in the past, from Pakistan, India and the Philippines today.

Teresa Lanceta's practice embraces weaving, painting, drawing, video, and writing and is informed by popular textile art, the weavings of the Middle Atlas, and the fifteenth-century Spanish rug. After studying History and taking a Ph.D. in Art History at the Complutense University of Madrid, Teresa Lanceta spent long periods in Alicante, Granada, Madrid, Seville, Marrakech, and Mutxamel, where she lives today. She taught at the School of Architecture in Alicante and the Escola Massana in Barcelona. In the early 1970s, Lanceta turned to textiles as a form of artistic expression, thus forcing the boundaries between what is considered art and craft. In 2011 she undertook the audiovisual project *Cierre es la respuesta*, and, in 2012, the research project *De mi madre he heredado. Mujeres e industria tabaquera en Alicante*, which won her the Bernat Capó prize. As a writer, she contributes articles to numerous publications and collaborates with magazines such as *Concreta* and *Dardo*. She has recently embarked on a new form of relationship she calls 'co-authorship' or 'shared authorship', which goes beyond collaboration and involves working collectively with other people and institutions. She had solo exhibitions at the Museu Tèxtil i d'Indumentària, Barcelona (1989); Museo de Arte Contemporáneo, Elche (1995); Centro de Arte Reina Sofía, Madrid (2000); Ville des Arts, Casablanca (2000); La Casa Encendida, Madrid (2016); Azkuna Zentroa Alhóndiga, Bilbao; and Palau de la Virreina, Barcelona (2017–2018). She has participated in the biennials of Cairo (2009), São Paulo (2013, 2014), and Venice (2017). Her work features in the collections of the Museo Centro de Arte Reina Sofía, Madrid; Caja de Ahorros del Mediterráneo; Fundación José Cuervo, Mexico; Pérez Art Museum, Miami; IVAM, Valencia and MACBA, Barcelona.

8. Mallory Lowe Mpoka

Self-Portrait Project, 2021-ongoing

Interweaving, 2021-2022

Dptych, Inkjet print on Hahnemuhle paper

Ndop textile

The *Self-Portrait Project* explores Mpoka's family photographic archive drawing on her Cameroonian-Belgian heritage while exploring notions of memory and transoceanic imaginaries. Shaped by photographs from her own family album, her self-portraits draw inspiration from the Central African's visualscape and photographic culture from the post-independence. Holding a 1970's photograph of her father in one portrait, she aims to reimagine her sense of (be)longing and Bamileke heritage while aspiring to breathe new life into her archive. From a different place and stance, Mpoka sees in the archive as an opening to reimagine oneself and foster a place where dreams might be forged out of remnants.

Interweaving, a five-metre textile piece with a repeating pattern of rectangles is poised in a sewing machine. Interweaving ancestral African and diasporic knowledges, Mpoka incorporates water-based batik and couture sewing with rich geometric and figurative Ndop symbolism, her knowledge of which comes through her ongoing personal research as well as exchanges, during her summer residency at Jean-Félicien Gacha Foundation, with traditional Cameroonian knowledge holder Idrissou Njoya, personal artisan of the king in the Fouban chiefdom. The Ndop cloth is more than just a form of clothing; it is a powerful storytelling tool. The patterns on the fabric encapsulate the collective memory of the Bamileke people, transmitting knowledge about their ancestors, cultural values, and societal norms. Through the Ndop cloth, the Bamileke celebrate their history and affirm their place in the world.

This indigo tradition also fosters a sense of community and unity among the Bamileke people. The art of making Ndop cloth is a collaborative effort, involving skilled dyers, weavers, and designers, who come together to create these exquisite textiles. The process is often accompanied by rituals and ceremonies, adding a spiritual dimension to the craft.

Mallory Lowe Mpoka is a queer Cameroonian Belgian visual artist who works between Tiohtiá:ke (Montreal) and Douala, Cameroon. Her practice draws on archival photographs and personal experiences and examines how individuals navigate places, continually reconsidering the nature of identity and belonging. Her use of photography, textile, collages, and screen printing refers to a reality between many cultures while contextualising her work in a local and familiar environment. Her recent investigations question the notion of home as an (in) tangible place and the concept of migration through the prism of diasporic, transoceanic and post-colonial realities while incorporating personal archives, heirlooms and self-portraits.

9. Merve Elveren and Çağla Özbek in dialogue with İz Öztat and Çatlak Zemin

Hem Zemin & Hem Zaman ('In Time & On Ground'), 2023

Initiated by Merve Elveren and Çağla Özbek in 2021, *Hem Zemin & Hem Zaman* ('In Time & On Ground') is a multi-part research project developed through the archives of Women's Library and Information Center Foundation's (WLICF) in Istanbul. WLICF is the first and only women-centred library and archive institution in Turkey; with an emphasis on preserving documents by and on women from the late Ottoman period until present-day Turkey, the library continues to expand its collections in its 18th-century building since its public opening in 1990.

Hem Zemin & Hem Zaman explores archival elements that historically tend to gather in "other" or "miscellaneous" folders—materials that do not present immediately recognizable representations of watershed moments in the history of feminist movements. The project relies on the translatability of a narrative among different mediators, participants, time periods and contexts rather than focusing on the linear historicity of a document; it seeks to incorporate critical research and autobiographical remembering practices, engaging them in a manner whereby discourse and the imaginary traverse various historical contexts and subjects. Through collaborative exhibition modules that evolve with each new iteration, the project aims to designate a critical field of activity within the natural confinements of archival practices and all that an archive tends to include, leave out or expel from its own consciousness. The distinct responses of invited mediators unravel nebulous narratives in which historical documents, fictional accounts, artistic interventions and personal testimonies remain wholly intertwined.

Hem Zemin & Hem Zaman was initiated as part of the 17th Istanbul Biennial in 2022, comprising five exhibition modules mediated by five respondents. Its second iteration, displayed as part of the *In the Inner Bark of Trees* exhibition in two modules conceived by online feminist platform Çatlak Zemin and artist İz Öztat, focuses

on independent and divergent methods of organization and solidarity during times of increased state violence and oppression, particularly the novel ways in which feminists respond to racism, sexism, and censorship. *Hem Zemin & Hem Zaman* continues to evolve through new collaborators and venues; its approach remains invested in gestures of sharing and signalling, in other words, proliferation and disruption, aiming to present timely, momentous snapshots delineating the vitality of current feminist tendencies among turbulent political climates.

9.1 Çatlak *Zemin* mediating *Hem Zemin/ Hem Zaman*, 2023

Multi-media installation

Research, Selime Büyükgöze, Yasemin Köker, Hande Sakarya

Graphic design, Okay Karadayılar

Video footage, Güliz Sağlam

Video & sound editing, Orton Akıncı, Hande Sakarya

Translations, İpek Tabur, Çağla Özbek

Thanks, Tuğçe Canbolat, Güliz Sağlam

The contribution of the online platform Çatlak *Zemin* ('Cracked Ground') to *Hem Zemin & Hem Zaman* presents an overview that spans the past twenty years of the feminist movement in Turkey, chronicling the feminist gaze as it turns both inwards and outwards.

9.2. İz Öztat mediating *Hem Zemin/Hem Zaman*

9.2.1 *Dear Roza*, 2023-Ongoing

UHD video with sound

9.2.2 *Roza*, 2023

Wool, 150 x 140 cm

9.2.3 *Roza File*, 2023-Ongoing

14 issues of *Roza* with research materials, translation and process notes, A4

İz Öztat's contributions focus on two women's periodicals from the 1920s and 1990s, archived in the Women's Library and Information Center Foundation (WLICF), Istanbul.

As one part of the installation, Öztat speculatively intervenes in the politics of *Türk Kadın Yolu* [Turkish Women's Path] periodical, which was published in Istanbul between 1925-1927. Öztat claims to have found "Çete-i Nisvan Beyannamesi" [Declaration of Women's Gang] inserted inside the fourth issue of the periodical in 2010. The declaration criticizes the periodical's attitude that is supportive of statism, nationalism, militarism, and conservative moralism; it is presented alongside WLICF's transliteration of the journal from Ottoman Turkish to modern Turkish which was published as part of the almanack *Women's Path / Turkish Women's Path 1925-1927* (2009).

For the second part of the installation, Öztat revisits the WLICF archives thirteen years later, this time, to engage with *Roza*, which is a “Kurdish women’s periodical against racism and sexism”, as the beginning of long-term research. The title of the periodical, *Roza* means “dawn” in Kurdish and refers to Rosa Luxembourg. The periodical was first launched in March 1996 and published bi-monthly for seventeen issues over four years. The first presentation of Öztat’s ongoing research is the video titled *Dear Roza* where the artist takes her cue from the readers’ letters that were regularly published in the periodical and addresses *Roza* with a letter she reads at sunrise. The video-letter is accompanied by a felted piece depicting a horizon at sunrise with the word “Roza” embedded into the sky as hues of crimson. Throughout the production process, Öztat had access to fourteen issues of *Roza* as digital reproductions scanned through a mobile phone; these issues, which formed the basis of Öztat’s research, are also available in the library as printouts, along with Öztat’s own notes and translations.

Çatlak Zemin delves into the archives of the Women’s Library and Information Center Foundation and which was founded in 2016 with the aim of bringing together feminists to debate, grow stronger together, and celebrate the memory of street demonstrations, the display module incorporates instances where feminists encounter one another and the world at large as two interweaving halves of a whole. The non-chronological display represents a continuous, atemporal cycle where moments of “interior” negotiations and discussions give way to the rallies, gatherings, and protests that take place in the public sphere, underscoring the significance of seemingly inactive moments of togetherness as much as the traditionally recognizable image of a feminist protesting in the public space.

Merve Elveren is a curator based in Istanbul. Between August 2011 and September 2018, Elveren was part of Research & Programs at SALT (Istanbul). Some of her projects realized at SALT include *A Promised Exhibition* — Gülsün Karamustafa (co-curated with Duygu Demir, 2013), *How did we get here* (2015), and *Continuity Error* — Aydan Murtezaoğlu and Bülent Şangar (2018). Elveren was the curator of the Guest Programme of the 39th EVA International-Ireland’s Biennial (2020-2021) titled *Little did they know*. In 2022, she co-curated *In Time / On Ground*, in the 17th Istanbul Biennial. She is the co-editor of *Cengiz Çekil: 21.08.1945-10.11.2015* published in 2020. In 2018 she was the recipient of the Independent Vision Award for Curatorial Achievement, awarded by Independent Curators International, New York.

Çağla Özbek is a writer, editor and researcher focusing on publications and research projects materialising in the intersections between visual arts and the written word, with a dual focus on feminism and literature. Özbek studied Western Languages and Literatures at Boğaziçi University and holds an MA degree in Art History from The Courtauld Institute of Art, London; she co-founded the online feminist platform 5Harfliiler.com in 2011 and worked as an exhibitions officer at the Sakıp Sabancı Museum, Istanbul between 2014-2021 in the making of large-scale exhibitions focusing on modern and contemporary art. Since 2021 Özbek has been co-curating the feminist archive project *Hem Zemin & Hem Zaman* with Merve Elveren and is currently co-editing the first monograph of artist Hale Tenger (forthcoming in 2024). Most recently, Özbek is the author of *Yukio Mishima, Eikoh Hosoe and Ordeal by Roses* (2020), the artist’s book *Semada* (2021) and *Voices, Vitrines and Tar: Unreliable Narrators from Memoir to Literature and Visual Arts* (forthcoming in 2023).

İz Öztat explores in her collective and individual artistic practice, which spans diverse media defined by her research, the persistence of violent histories through forms, materials, space and language. She responds to absences in official historiography through spectral, intergenerational and speculative fictions. İz Öztat fabricates the (auto)biography of Zişan (1894-1970),

who appears to her as a historical figure, a ghost, and an alter ego. She takes on Zişan's archives and interprets them through her practice to construct a complex temporality of action that enables the suppressed past to intervene in the increasingly authoritarian present. The values and methodologies driving her practice have been articulated in relation to struggles against the taming of running waters for profit and progress, queer desire and consensual negotiation of power. Selected exhibitions include *I am Nobody. Are You Nobody Too?*, Meşher, Istanbul (2022); *The Colony*, Schwules Museum, Berlin (2018); *Tamawuj*, Sharjah Biennial 13 (2017); *Land without Land*, Heidelberger Kunstverein, (2016); *Salt Water: A Theory on Thought Forms*, 14th Istanbul Biennial (2015); *Second Exhibition*, Arter, Istanbul (2010). Her academic articles, essays and fictional texts have been published in various media. Öztat participated in artist residency programs in Amman, Berlin, London, Istanbul, Madrid, Mexico City, Oslo, Paris and Yerevan. İz Öztat lives and works in Istanbul and Berlin.

10. Zineb Achoubie and Lorenzo Sandoval

The Book of Threads: Fatiha's Story, 2023

Installation, carpet 200 x 300 m, two-channel film, double stereo, 10'

Carpet produced in collaboration with cooperative Tifawin Rugs

Sound in collaboration with Pedro André

The Book of Threads: Fatiha's Story is a prologue to a new body of work conceived by Zineb Achoubie and Lorenzo Sandoval. The work explores the symbols and stories inscribed into carpets, utilizing them as a means to script a film. The two-channel film uses a combination of documentary and fiction to tell the story of Fatiha Aitougadir, who worked with the Tifawin Rugs cooperative in Sitti Fadma, in the High Atlas Mountains of Morocco, to create a carpet shown alongside the films. One screen follows the process of creating the carpet, while the other explores the stories and messages carried by the symbols woven into it, thus engaging poetically with multiple ancestries and temporalities. The Atlas Mountain is a region imbued in the female-transmitted practice of carpet making, and carpets have an extensive presence in people's lives. They are repositories of much information encoded in their patterns, colours and motifs. The film's quest(ion) is how to maintain a certain level of opacity while delving into stories deeply rooted in a place with multiple registers of storytelling. The installation is conceived as a set for interviews and a space of gathering and transmission in which knowledge and narratives can be recorded and shared.

Zineb Achoubie is a textile designer and artist born in Casablanca, where she graduated from Beaux-Arts School. She works in the Atlas Mountains on textiles for interior design. This led her to create her own ready-to-wear brand NEAMA. With her weavings, she invites viewers to weave the Amazigh symbols her grandmother once wore as face tattoos. This kind of "cross-cultural library" challenges the structures of colonial archives and instead "re-archives" objects in non-hegemonic ways. She has participated in many exhibitions and national and international art fairs. She experiments, tests, and investigates with a strong desire to discover, preserve, and invent new techniques. Her style is rich in gestures, materials, and colours.

Lorenzo Sandoval is an artist, filmmaker, and curator who has recently focused on exploring the connections between image production, textile making, and computation from diverse genealogies. He has a B.F.A. and a Master of Photography, Art, and Technology from the University of Valencia (UPV) in Spain. Since 2015, he has run The Institute for Endotic Research in Berlin with Benjamin Busch. His recent projects include: ‘Shadow Writing (Lace/Variations)’ in Lehman + Silva Gallery in Porto and Nottingham Contemporary (2018); ‘Canine Wisdom for the Barking Dog. Exploring the sonic cosmologies of Halim el Dabh’, Dak’art Biennale (2018); “Las formas que sostienen el discurso” (2022); “That Summer of ‘22” (2023); He is currently at IASPIS residency in Stockholm.

11. Farkhondeh Shahroudi

11.1 *Haaren*, 2021–ongoing

hair, iron, stone

11.2 *Huhu*, 2014

Stitched cloths, 129 x 92 x 25 cm

11.3 *ah, onomatopoeia*, 2017

Farkhondeh Shahroudi is a poet of many languages, signs, gestures, and matters. Poetry is a grounding practice in her work, a prism through which one can see the world and an instrument of world-building. By creating ensembles of wandering words, vernacular sculptures, stitched assemblages and braided objects, she generates space for ancestral and diasporic storytelling. In her polysemic language, one can read a world of entanglements, political struggles, and migratory signs. With the ensemble of works on show, Shahroudi invokes multiple forms of writing, defying canons and normative forms of display. The space is held by the work *Haaren* made of hair, iron, and stone. Each element in this piece carries embedded stories that offer possible readings expanded by the way the piece creates a kaleidoscope of shadows, a net holding space for *Huhu*, and an embroidered double-headed body suggesting with its shape a space of interdependence and transmission. Other powerful gestures, such as writing in multiple languages and different tones on the floor and the windows, instigate a dialogue between the indoor and outdoor spaces. This spatial poem devises imaginative ways of inscribing and publishing, emerging as a stream of consciousness shared by the artist.

Farkhondeh Shahroudi is a poet, artist, and curator. Born in Teheran, she studied Painting at Al Zahra University, Tehran (1990) and Arts and Design at the FH Dortmund (1998). She writes poetry in both Farsi and German, and inspired by it she creates sculptures made of hand-stitched fabric which reinvent the human body. Her recent solo and group exhibitions include: *Force Times Distance Sonsbeek*, Arnhem, Netherlands (2019); *Whose Land Have I Lit on Now? Contemplations on the Notions of Hospitality: Invocation II*, SAVVY Contemporary, Berlin (2018); *Symbiosis of two worlds*, Palais Namaskar, Marrakesh (*un*)written (*re*)written, mit Azin Feizabadi, Galerie im Körnerpark, Berlin (2013); and *mise en abyme*, Iranian Art Now Festival and Exhibition, Cité internationale des arts, Paris, Sazmanab, Tehran Iran in Word, Literaturwerkstatt, Berlin (2012).

12. Cecilia Vicuña

What is poetry to you, 1980

16 mm film on video, 23'20", Spanish with English subtitles

Courtesy Electronic Arts Intermix and the artist

Cecilia Vicuña asks passers-by on the streets and the mountains' paths of Bogotá – including fellow artists and poets, sex workers, school children, police officers, and scientists – the question: “What is poetry to you?” The answers she elicits reveal the importance of poetry in people's lives and the presence of a deep, vibrant and diverse oral culture in everyday life. As with many of her artworks, this documentary film begins with poetry, morphing into performance and film. As an ephemeral action, Vicuña's practice calls this impermanent and participatory work “lo precario” (the precarious), which in the artist's words, are “transformative acts that bridge the gap between art and life, the ancestral and the avant-garde”. *What is poetry to you* is the first documentary work by Vicuña, made in 1980 after her return to Latin America in 1975, where she settled in Colombia.

Cecilia Vicuña is a poet, artist, filmmaker and activist. Her work addresses pressing concerns of the modern world, including ecological destruction, human rights, and cultural homogenization. Born and raised in Santiago de Chile, she has been in exile since the early 1970s after the military coup against elected president Salvador Allende. Vicuña began creating “precarious works” and quipus in the mid-1960s in Chile to “hear an ancient silence waiting to be heard.” She has exhibited, performed and published extensively. She is the author of 30 books of art and poetry. In 2022, Vicuña was honoured with the Golden Lion for Lifetime Achievement at the 59th Venice Biennale. Currently, she is presenting a retrospective exhibition at the Museo Nacional de Bellas Artes in Santiago, Chile, *Cecilia Vicuña. Soñar el agua. Una retrospectiva del futuro (1964-)*.

13. Once known authors

Tunisian Silk Sash, circa the beginning of the 20th century

2 pieces of hand-woven silk textiles

As early as 1882, one year after the declaration of Tunisia as a French protectorate, a net of institutions and organs to study and reform crafts production was created. Their actions were centralised in 1933 through the creation of an overseeing institution named the Office for Tunisian Arts (OAT), which in addition to being responsible for the development of the crafts industry, was also dedicated to inventorying, studying, training *artisans* and “preserving” *Tunisian arts*. The French administration asserted its hegemony by establishing artificial canons for *Tunisian arts*. This action was carried by a dense institutional fabric and a whole field of studies supported by the publication of journals such as the *Cahier des Arts et Techniques d'Afrique du Nord* and the *Revue Tunisienne*, the organisation of congresses and exhibitions and the creation of twelve museums in Tunisia within the first years of the OAT.

The appearance of the concept of *Tunisian arts* was heavily entangled with the French colonial project and came at a violent price. In a text praising the action of the Office for Tunisian Arts (OAT), its director paradoxically noted

the following: “we must also congratulate ourselves for having had recourse to the real talent of old “maallem” (masters) who accepted to deliver the secrets of their art before disappearing”. Did the director fail to acknowledge that the endeavour he congratulated his team on had interrupted the line of transmission of crafts through the system of masters and disciples, and instead replaced it with an institutionalised and policed mode of transmission? Under the authority of the new *masters*, craftsmanship as a potentially creative, social, emancipatory and esoteric activity was amputated and truncated, becoming the mere production of objects to be either sold and/or exhibited. With that, one can also lament the disappearance of the *artisan* as a living archive, an active body and vehicle of knowledge, and as a nod in a net of relationships and a chain of knowledge transmission and production.

Those “artworks” displayed in museums and exhibitions during and after colonisation found themselves fragmented, dis-membered of their voice. As argued by Edward Said, this reshaping and reordering of “primitive” data into the systematics of disciplinary order was premised on the *silence of the native*. The *silence of the native*, is what transpires from so-called crafts exhibitions. Appropriating and intervening within craft-making practices is a way of policing the language of the natives, controlling their voice and thus producing their silence. *Tunisian arts* exhibitions and the production of research on *Tunisian arts* had a disturbing way of creating silences... In this exhibition, we seek to highlight the history of silences. Whereas silence is supposed to signal an absence and signify invisibility, the display and works chosen for *In the Inner Bark of Trees* trigger attention. From the moment silence is acknowledged, it is also heard.

The silk sash could have been woven in the workshop of a maallem in the Sahel region of Tunisia.

14. Forum of Co-learning Tunis, 2023

As a core component of *Publishing Practices*, the Forum of Co-learning unfolds around fundamental questions driving *Publishing Practices* and invites practitioners to respond to them from their local perspectives. How can publishing be activated as a ground for solidarity and inseparability and participate in undoing fixed marginalities and boundaries? What can we learn from past and present forms of resistance through publishing? How can publishing instigate emancipatory practices and nurture new coalitions? How can one approach publishing beyond the production of printed matters?

The first edition of the *Publishing Practices #2* Forum of Co-learning took place in Tunis, Tunisia, from 23 January to 13 February. Study Days in Tunis took place in various living rooms of friends and colleagues, seeking the kind of intimacy and conviviality that a conference room or a gallery space could not offer. Those gatherings necessitated a shelter, a haven where feminist testimonies, experiences, and methodologies could be safely passed on like ancestral secrets.

Pr. Soumaya Mestiri started off the first Study Day with a thought-provoking lecture on feminist decolonial care convoking the writings of Maria Lugones, Jules Falquet, Julieta Paredes, Adriana Guzmán, América Maceda and Cardoza Melissa. Monia Ben Hamadi followed and took us through the history of the Club Tahar Haddad, a Tunis-based feminist group founded in the 1970s, bringing in audio testimonies she gathered from its founding members such as Jelila Hafsia, Neila Jrad, and Sihem Bensedrine. Malek Lakhel then shared her personal reading notes and views of the feminist journal *Nisa* published between 1985 and 1987 by the women of the Club Tahar Haddad. Aziza Harmel followed with a lecture performance, merging research and speculative writing, and narrated a tale on communist activist Jemila Ben Othmane. With her sonic contribution from Rehab, Hazgui expanded the narration field, and the day was finally concluded with a meal that all presenters shared with the public.

The following day, the Asameena Collective launched the first issue of their printed magazine. The issue was titled “Colère” and invited writers to submit texts around anger. The duo Jasmina and Kamila Metwaly followed with a voice, audio, and film contribution about their ongoing research on the multimodal uniqueness of voice.

The third and final Study Day happened by the fireplace and called for a multi-sensorial approach to publishing. Sara Bouzagarrrou first took us through her research and publication project that looks into the local history of cookbooks, and she followed her contribution with a collective meal. After this, Aziza Gorgi invited us to join her in rehearsing ways to collectively take a break with self-reflective and collective listening exercises. Allia Sellami gathered all the participants in unison for a workshop around the narrative potential of voice and woven fabrics. Leila Bencharnia concluded the day by sharing a sound piece she composed with Senegalese women potters and the wind of the Sahara.

The Forum of Co-learning Berlin edition lasts from July 28 to August 28. The program is curated by Soukaina Aboulaoula, Chiara Figone, Samira Ghoualmia, Paz Guevara and Beya Othmani.

14.1 *Forum of Co-learning Tunis Restitution*

14.1.1 Recordings of *Study Day*, 28.01.2023

Edited by Leila Bencharnia

Soumaya Mestiri, *Un féminisme décolonial, pour quoi faire ?*
(in French)

Soumaya Mestiri is a political and social philosophy professor at the University of Tunis. She has been a visiting professor at Sciences Po Paris (Menton Campus) since 2021, where she teaches a course titled “Arab Feminism in MENA”. Her work focuses on theories of justice and liberalism and women’s issues related to post and decolonial thought. Her latest publications include *Decolonizing Feminism. A transcultural approach*, Paris, Vrin, 2016, and *Elucidating intersectionality; the reasons for black feminism*, Paris, Vrin, 2020. Global.

Monia Ben Hamadi, *Une histoire du club Tahar Haddad racontée par celles qui l'ont vécue* (in French and Arabic)

Monia Ben Hamadi is a journalist and consultant, former editorial director of Inkyfada, and founding member of Huffington Post Maghreb.

Malek Lakhal, *Questions autour de la lecture du magazine Nissa*, (in French and Arabic)

Malek Lakhal is a writer and researcher. She co-founded the literary magazine Asameena, where she has written fiction, essays, and poetry. Her first novel, *Valse des Silences*, was published in May 2022 at Editions JC Lattès.

14.1.2 *Nissa Magazine* (Issues 1,2,3,5,7)
Courtesy of Monia Ben Hamadi

Nissa was a feminist magazine that ran from 1985–1989 in Tunisia. Women of the cultural association Club Tahar Haddad in Tunis, Tunisia, independently published and distributed it. The unique thing about Nissa is that the magazine did not have a clear political orientation, and the editors allowed different and contradicting points of view to be expressed in it. This same specificity created conflicts and disagreement among the editors, resulting in their decision to cease publication after the eighth issue. Nissa editors included: Ilhem Abdelkefi, Emna Belhaj Yahia, Jelila Hafsia, Neila Jrad, and Sihem Bensedrine.

14.1.3 *Feminist Periodicals Bibliography*
Courtesy of the Tunisian National Library

The bibliographical list was compiled during the mandate of Raja Ben Slama as the director of the Tunisian National Library (2015–2023). Raja Ben Slama, a scholar and a feminist activist, commissioned a long-term project to identify, locate and digitize Tunisian feminist and feminine periodicals in the library collection.

14.2 Sara Bouzgarrou
And nothing is set, 2023
Mixed-media installation

Sara Bouzgarrou presents a series of three publishing projects expanded within an installation. “*this could have been a powerpoint about tunisian cookbooks & feminism-ish & sweet spots & couscous royal...*”, is a research on Tunisian cookbooks. What happens when recipes, passed on orally or through a personal relationship with a cook, are translated into a written form and made public? What happens when this knowledge which stems from specific contexts, gets translated by authors writing from different localities, genders, and classes? Bouzgarrou anchors her inquiry in the existing collection of seminal cookbooks such as *Omek Sanafa*, by Mohamed Kouki (1983) or *La Sofra*, by Zaineb Kaak (1976) and further researches cooking sections in various feminine newspapers and magazines published between the 1950s and the 1990s in Tunisia.

The day Bouzgarrou tried to research olive oils for the third publication, “توكلت على الله زيت زيتونة” (2023), she realized two things. First, written knowledge about olive oil is limited and imposes a scientific engagement towards olive oil.

Second, many knowledges which are embodied in olive oil can only be encountered through the senses and hapituality. The zine responds to the inadequacy of writing and reading about olive oil while proposing a collective exercise of writing and thinking with olive oil.

Sara Bouzgarrou is a Tunisian publisher/printmaker, illustrator, and cultural events coordinator. She is interested in the intersection between print, food studies, and feminist issues through her interdisciplinary approach. She graduated from the Institute of Fine Arts in Tunis. In 2017, she founded LE 5015, a small press risography studio, and then the collective Athropollo 13, a publishing project combining comics and anthropological research that attempts to document field explorations and scientific texts using new narrative forms.

14.3 Aziza Gorgi

Everything is decoration, 2022

Textile and vinyl installation

The industrialisation and urbanisation in Tunisia in the 20th century popularised mass-produced everyday objects that were quicker and cheaper to make than so-called traditional crafts. Local art forms previously intertwined with everyday life and function gradually started to disappear, along with the artists themselves, who were repositories of knowledge and played active roles in producing and transmitting knowledge. By embracing “decorative” forms of art-making, Gorgi challenges the colonial modern legacy of the “decorative”, historically associated with indigenous artistic practices. With *everything is decoration*, she proposes a series of “decorative” curtains displayed in a commercial vitrine style. The obvious artificiality of the patterns she created – which imitate the textures of marble and wood– fosters a feeling of alienation and denotes a rupture with ancestral production techniques, which used to be aligned with natural ecosystems.

Aziza Gorgi is an artist, illustrator, and artistic director. She graduated from the School of Fine Arts in Tunis with a degree in Interior Design. After working with several creative studios, Aziza began to question the place of design in everyday life in the Tunisian social context. Her practice is multidisciplinary as she works at the intersection of sculpture, design, print-making, and so-called “craft”.

14.4 El Warcha

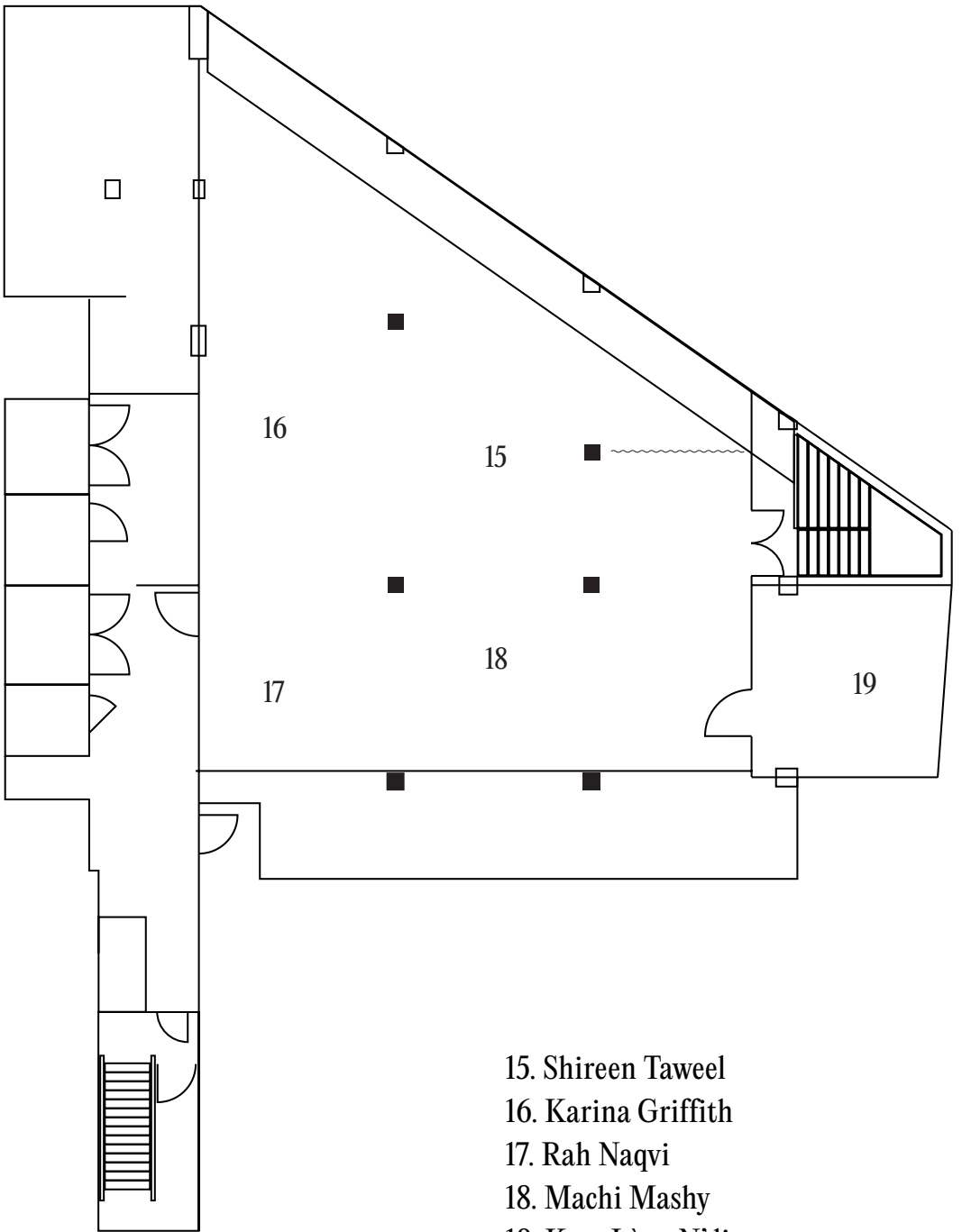
Common Library Unit, 2021

Chairs, wood and cable-ties

This edition of the Forum of Co-learning is housed in the Common Library Unit, designed by El Warcha in 2021 and graciously donated to Archive Berlin.

El Warcha is a collaborative design studio started in 2016 in Tunis, Tunisia. Open to the street and easily accessible, their workshop is a maker space for production and reflection and a meeting place that creates and strengthens social ties in the neighbourhood. Participatory knowledge exchange is at the heart of their experimentation. Each work is rooted in its local context and involves inhabitants designing and managing the place they live and share. Since 2018, El Warcha has established branches in London, Lisbon and Nefta.

Basement



15. Shireen Taweel

Astro Architecture, 2023

Triptych of aquatint prints

Astro Architecture sits within a speculative scenario of migration into Space, fashioned by the movement of people and spiritualities. Working to decentre Space travel's colonial present and future, it proposes architectural affirmations of the sacred for future space migration and pilgrimage. *Astro Architecture* posits sacred architecture – a vector of spiritual knowledge – as a tool to build relationships of sustainability and conservation within the non-living and living landscapes in a future in Space. Drawing upon the history of Arab astronomy and the sacred, the prints align with global discourse on the cultural, political, and spiritual considerations for future migration into Space and advocate for a sacred presence within this future.

Astro Architecture is informed by the rich legacy of celestial navigation instruments of Arab Sciences. To make the prints, Taweel applied to the copper plates heritage engraving techniques historically employed to embellish those instruments. The three sacred architectural forms reference the sextant, quadrant and astrolabe, astronomical devices used to measure the distance between two objects and that have immense spiritual virtue. The intricate embellishment of the astrolabe, an ancient astronomical instrument used in Islamic and European cultures as a scientific and spiritual navigational tool, inspired the pierced patterns on the forms.

Shireen Taweel is a Sydney-based artist working on Gadigal Land. Shireen's practice reflects the many cultural landscapes she inhabits as a Lebanese Australian, where she employs a progressive application of copper artisan techniques to inform the construction of future representations of the sacred. Through the progressive use of heritage artisan techniques, Shireen's most recent work rests speculative astral architecture upon a diverse foundation of past celestial technologies.

16. Karina Griffith

15.1 *Homecoming*, 2015

Two-channel video-Installation with projection, monitor and crocheted fabric, 2' and 2'21"

In *Homecoming*, we see the artist practising crocheting in the repetitive motion of looping yarn with a hooked needle to create a red patterned fabric. "When I sit with my hook and yarn, I am at peace", commented Karina Griffith, giving a hint of relief she feels when delving into crochet. In parallel, a second film gives us insight into a Caribbean scene in which a boat travels along the Essequibo River in Guyana. Our experience of this passage is mediated through the large crocheted fabric by the artist's Aunty Jean McAllister, as a medium of inter-generational bonding, re-appropriation, story-telling and Diasporic trajectories.

Crochet was passed on to the artist by the mother, who learned it in school in Guyana, when it was a British colony, as part of the vocational craft schools that were a common signpost of Europeans in the countries they exploited for goods and labour. However, the crochet technique has a much longer African home to be reclaimed. While it can be found in France as far back as the 17th century, and the term “Shepherds knitting” can be found in books in England from the 18th century, the “Tunisian crochet” (as the French call it, “Afghan crochet” as dubbed by Americans) has a much longer history, as a practice by shepherds in North Africa.

As part of *Weaving the Inner Bark Festival*, Krarina Griffith will present the performative workshop *Untangling Wool*, on August 27.

Karina Griffith is an artist and researcher who uses moving image, performance and installations to question archives and conditions of spectatorship. Griffith’s works have been shown at international galleries and festivals, most recently including Gallery TPW (2023), SINNE Gallery (2022), Hebbel Am Ufer (2022), HIAP Studios (2020), Moscow Museum of Modern Art (2018), Arsenal Gallery Poznan (2018). Griffith has curated film and interdisciplinary programmes for the Goethe Institute, Ballhaus Naunynstrasse, Oberhausen Film Festival, VTape and the Berlinale Forum. In 2021 she led the curatorial team of the 1st Black Reels Festival at ACUD Macht Neu. Her writing can be found in the Darkmatter Journal, Texte zur Kunst, German Quarterly, Shadow & Act, the Rosa Mercedes journal of the Harun Farocki Institut and the Berlinale Forum Magazine.

17. Rah Naqvi

Soft Touch, 2022

Installation with a barber chair, posters and sound
with a live performance on July 29 at 16:30

Soft Touch is an immersive performance and installation that borrows the environment of male saloons to touch on questions of inclusion and exclusion, kinship, migration, safety within the community and Being with a capital “B”. The artist Rah Naqvi, a trans refugee, illuminates an age-old tradition: Male saloons in India and their resonance as performative spaces for care among male bodies. In India, male saloons are culturally significant spaces that allow for care through grooming, ritualistic “barbershop gossip”, and togetherness. Going to a saloon is not just about getting a trim or pampering; it represents a communal event of transmission, sharing, dreaming and creating. A knowledge arena of sorts.

Naqvi’s *Soft Touch* ventures to interpret and recreate the essence of a male saloon, prompting us to contemplate accessibility within spaces that ostensibly seem universal. “To whom do these spaces belong? Who do they exclude by default to make it safe for others?” Naqvi wonders. Rejecting Westernized utopias that advocate isolation as a form of protection, *Soft Touch* beckons for a collective understanding of diverse trans experiences and forging a transcendent kinship that surmounts societal barriers.

Naqvi brings to life *Soft Touch* in a performance using poetry, text and song, inviting us to bear witness to an event of shared understanding and intimate connection.

Rah Naqvi (they/them) is an Indian artist based in Mumbai/Amsterdam. Their work engages in narratives themed around religious and societal polarisation, centring art and their tool for activism. The materiality and techniques in their work are at play to create familiarity with the viewer, with satire, whimsical props, and softness, you are made to believe something joyous awaits. Rah questions the very nature of resistance for a queer person whose existence is a continuous act of defiance against normativity. This language of queer defiance extends to their singing practice, alluding to the polyphonic nature of love and revolution while cautioning against the monotony of a choice-less future.

18. Machi Mashy

Reading space, 2023

Poster-prints

“Machi Mashy” are false friends or homonyms. In Moroccan colloquial Arabic “Machi” is used as a form of negation when it precedes a verb or noun. In Egypt, “Mashy” is used for approval, and stems from the verb “Masha”, which means agreeing with one’s opinion. If we combine “Machi Mashy”—and considering what’s mentioned—both words cancel out each other, becoming a phrase that negates itself, meaning “NotWorking”.

In the process of developing a publication that reflects on dialects and deals with language as a medium and a subject at the same time, Soukaina Joul and Engy Sarhan organized a series of workshops with a focus on models from three regions of the Arab world: Egypt, Morocco and the Levant. Participants and contributors to the workshops suggested and worked with a series of readings and references that culminated in a multilingual constellation of books and articles about languages and dialects in a broad sense. *Machi Mashy’s reading space* is an exploration of the many inspirations that shape(d) the project and offers a physical space where visitors are invited to take a moment to sit, explore and engage with these ideas.

Machi Mashy: Or in Other Words “Not Working” is a project with an interest in language, dialects and colloquialism as a medium and subject matter.

Engy Mohsen is an artist, curator and architect whose works explore notions of ‘participation’ and ‘collectivity’ by creating frameworks that invite non-artists and artists, and using conversation as a medium. Engy was one of the participating artists in “MASS Alexandria” (2019), “Artists for Artists: Radical Care” (2020), and “School of Commons” (2022). She is one of the five founding members of K-oh-llective (2020), an online platform that provides resources and facilitates conversations between art practitioners in Egypt and the Arab world. She has graduated from the German University in Cairo and the Brandenburg University of Technology with a bachelor’s degree in Architecture (2018). She is currently pursuing a master’s degree in Transdisciplinary Studies from Zürich University of the Arts. Abdelkarim is living and working between Cairo and Zürich.

Soukaina Joul is a multi-disciplinary artist. Her various works showcase an interest in how one’s body can translate and reflect various tensions, dynamics and differences. She usually focuses on the body from different perspectives, interaction with personal identity and ideological debates. Her work is context-specific, allowing her surroundings, people and places to define

her artistic production. Soukaina was one of the participating artists in “MASS Alexandria” (2019) and “Artists for Artists: Radical Care” (2020). She is one of the five founding members of K-oh-llective (2020), an online platform that provides resources and facilitates conversations between art practitioners in Egypt and the Arab world. She has graduated from the National Institute of Fine Arts in Tetouan, Morocco in 2011.

19. Katy Lèna N’diaye

Traces, empreintes de femmes, 2003, 55’

En attendant les hommes, 2007, 56’

Film diptych

Katy Lèna N’diaye’s approach to filmmaking fosters alternative ways of seeing and listening to stories. In the words of the filmmaker, “Cinema is a space and a time where we are continuously learning to see differently. Moving images require we decipher their grammar to understand their meaning and the story, and they demand that we listen attentively.” In her diptych, *Traces, empreintes de femmes* [Traces, Women’s Imprints] and *En attendant les hommes* [Awaiting for Men], N’diaye depicts the collaborative practice of women creating murals on the walls of their homes in two different cultural contexts, in Burkina Faso and in Oualata, in the southwestern part of Mauritania, respectively.

N’diaye considers the diptych a “film-object” highlighting the films’ various facets and their correlation. The dialogue between sound and image is a fundamental element in the film composition, functioning as a character at times. The act of renovating the walls stands as a transient “performance” performed by one or many women, infused with artistic meaning. In both films, women are creators of enchanting murals, storytellers and authors of their own stories, and their presence is at the centre of the image and impossible to ignore as it radiates throughout the surroundings. Creating murals can be seen as a form of publishing rooted in a broader understanding of making stories public. These films reject simplified depictions of African women on screen and push back against Western-centric representation.

Katy Lèna N’diaye is a filmmaker based between Dakar and Brussels. Her films put on screen a contemporary Africa and its relationship with history, memory and colonial entanglements. Her works have been screened in numerous festivals and museums IFFR, FESPACO, FIFA (Montreal), States General of Documentary Film Lussas, Journées Cinématographiques de Carthage, NYAFF, INPUT, FIPA, TFF (Greece), ânu-rû âboro (New Caledonia), DOCKANEMA (Mozambique), Pitcha (DRC), Filmer à tout prix (Brussels), Real Life festival (Accra), Luxor film festival amongst the others and in art institutions such as the Metropolitan Museum, the Guggenheim Museum in Bilbao, the Museum of Fine Arts in Montreal, and the HKW – Haus der Kulturen der Welt in Berlin.

