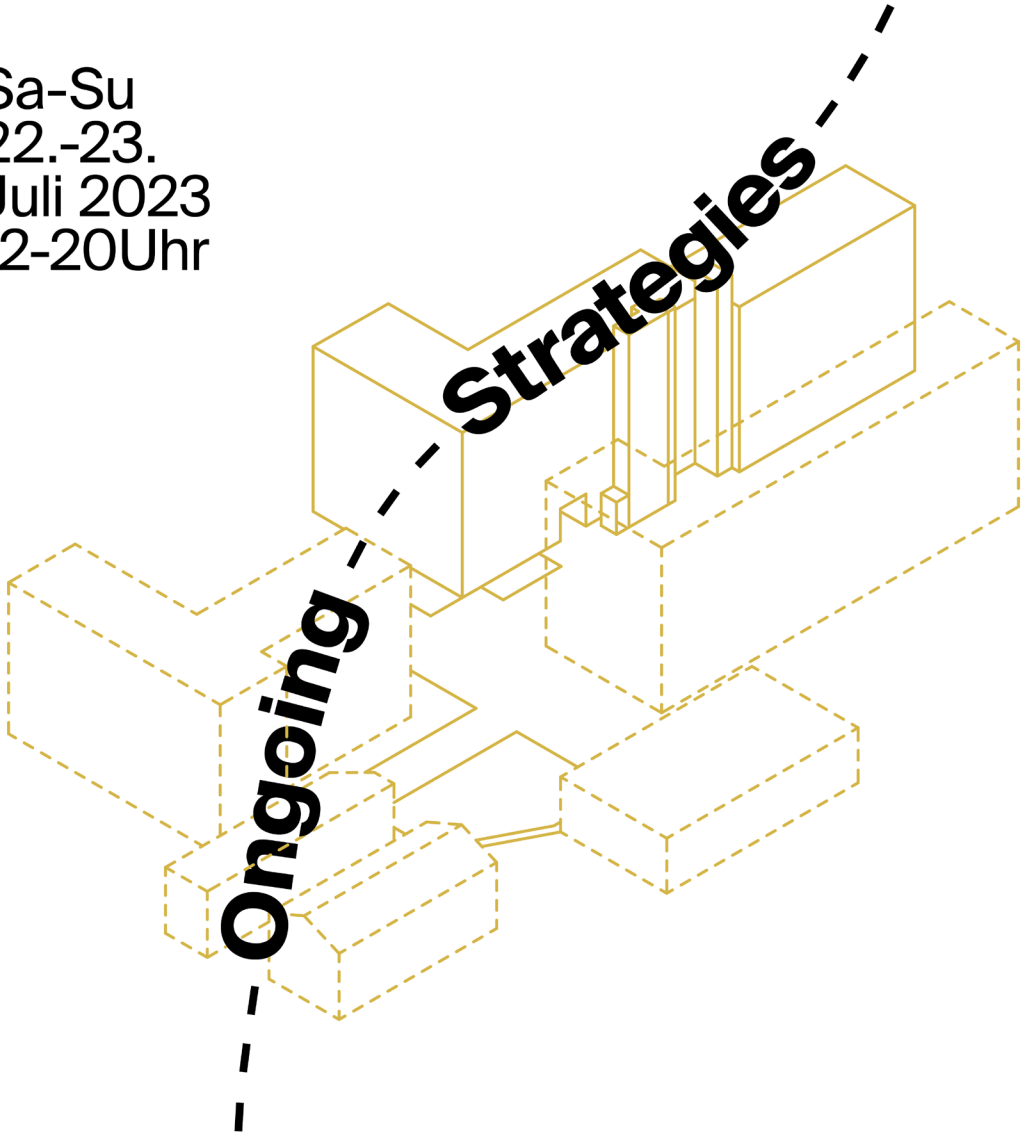


**MA Raumstrategien**  
Johannes-Itten-Straße 1  
13086 Berlin

Sa-Su  
22.-23.  
Juli 2023  
12-20Uhr



weißensee  
kunsthochschule Berlin  
Bühringstraße 20  
13086 Berlin

weißensee  
kunsthochschule  
berlin

## Ongoing Strategies

The MA Programme Raumstrategien/ Spatial Strategies at Weißensee Academy of Art Berlin (KHB) calls for collective and inclusive reflection on our immanent global concerns, on questions of performative processes, the limits of representation, and over the not yet established art histories.

As a group of practitioners, from performance to visual art researchers, architects, urban planners, theorists, and activists, from everywhere and elsewhere, being with society is our common question. We ask together, and we learn and unlearn when we speak together. Crossing paths and notions of private and public spaces and spaces of living together, we are concerned with the process of reframing space and its social, ecological, sonic, and poetic expressions.

This year we present *Ongoing Strategies*. Ongoing is alive, continuing, in constant process, surviving, changing... We share our claims, insecurities, and dreams between the chaos, turbulence, and disorder we face. We assemble a space of possibilities that continues to nurture encounters and flourishing environments.

## MA Raumstrategien

We see a mirror reflecting the past into the future. Where are we? Sometimes our bodies do not operate accordingly to the ongoing system. We need to play hide and seek towards our wishes and what reality demands from us. But if we pause for a moment, seeds could start growing. Our bodies are expanding until it becomes home. Ongoing strategies allow us to reflect, share and act while cultivating the seeds in a soil full of strains.

Deriving from injustices of silencing experiences and suppressing thoughts that move beyond the 'known' we invite you to walk around the gaps, inside and outside, where you can feel stories, silences, and environments; cook or draw together, create reflections, conversations, and continuums.

Be welcome and join us.

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## Programme

### ONGOING PARTICIPATORY STRATEGIES

SAT / SUN  
12h - 20h

#### *HOSTING KIEZ:MOBIL*

Intervention by Maria Fallada Llandrich, in collaboration with C\*SPACE and students of MA Spatial Strategies (2)

#### *KIEZ:DRAWING*

Collective drawing by Maria Fallada Llandrich (3)

#### *SONIC KITCHEN*

Performative conversation by Sayaka Shinkai (4)

#### *TINY SPACES FOR BIG ENCOUNTERS*

In Between Strategies by Cau Silva and Fernanda Aloí (5)

#### *INSTANT WANDER VO GEL /*

即席ワンダーフォーゲル  
Participatory installation by Maharu Maeno (7)

#### *AL LIQAE (THE MEETING)*

Participatory performance - installation by Reem Alfahad (8)

#### *FROM SPÄTI TO SPÄTI*

Mobile installation by Farokh Falsafi (10)

#### *NOT TOO HOT NOR TOO COLD*

Participatory installation by Mariana García Mejía (12)

## SATURDAY

**14h** *NOT TOO HOT NOR TOO COLD*  
Communitarian (oat)meal by Mariana García Mejía 12

**15h** *DECOLONISING CLASSIC*  
Music performance by Alexey Kokhanov 42

**15h** GERMAN TOUR with Ksenia Lapina\*

**15h** *FESTIVAL: INTERVENTIONS IN THE POSTCOLONIAL EVERYDAY* by Marina Resende Santos and Jakob Wirth plus 9 participating artists 18\*\*

**16h** ENGLISH TOUR with Tamara Margvelashvili\*\*

**17h** *SPACES OF MISUNDERSTANDINGS*  
Performance by Luna De Rosa 38

**18h** *GRAZING AS PRACTICE*  
Performance by Kelsey Willits 31

**19h** *ARTIFICE*  
Install-action by Maricarmen Gutiérrez Castro in collaboration with Jorge Tadeo Baldeon Rodriguez 16

**20h** *THE COMEBACK OR THE NOETIC RYTHM*  
Lecture performance - installation by Reem Alfahad and Mohamed-Ali Ltaief 28

## SUNDAY

**14:30h** *ONOMATOPEIA*  
Participatory performance by Alexey Kokhanov, Asuman Kirlangiç, Cau Silva, Maharu Maeno and Sepehr Talebi 11

**15h** GERMAN TOUR with Marina Resende Santos\*

**16h** ENGLISH/SPANISH TOUR with Mariana García Mejía\*

**17h** *OUTLINE*. Reader and open lecture by Koschke, Kirlangiç, Kokhanov, Ricoy, Knowles, Lapina, De Rosa, Maeno, Maan Galama, Jasinska, Shinkai and Talebi 29

**18h** *FIGURAR: A HUMANNO*  
Collective reading of a manifesto of refusal by Maria Fallada Llandrich 30

**19h** *RETURNING THE GIFT*  
Reading circle by Franziska Anastasia Lentes 6

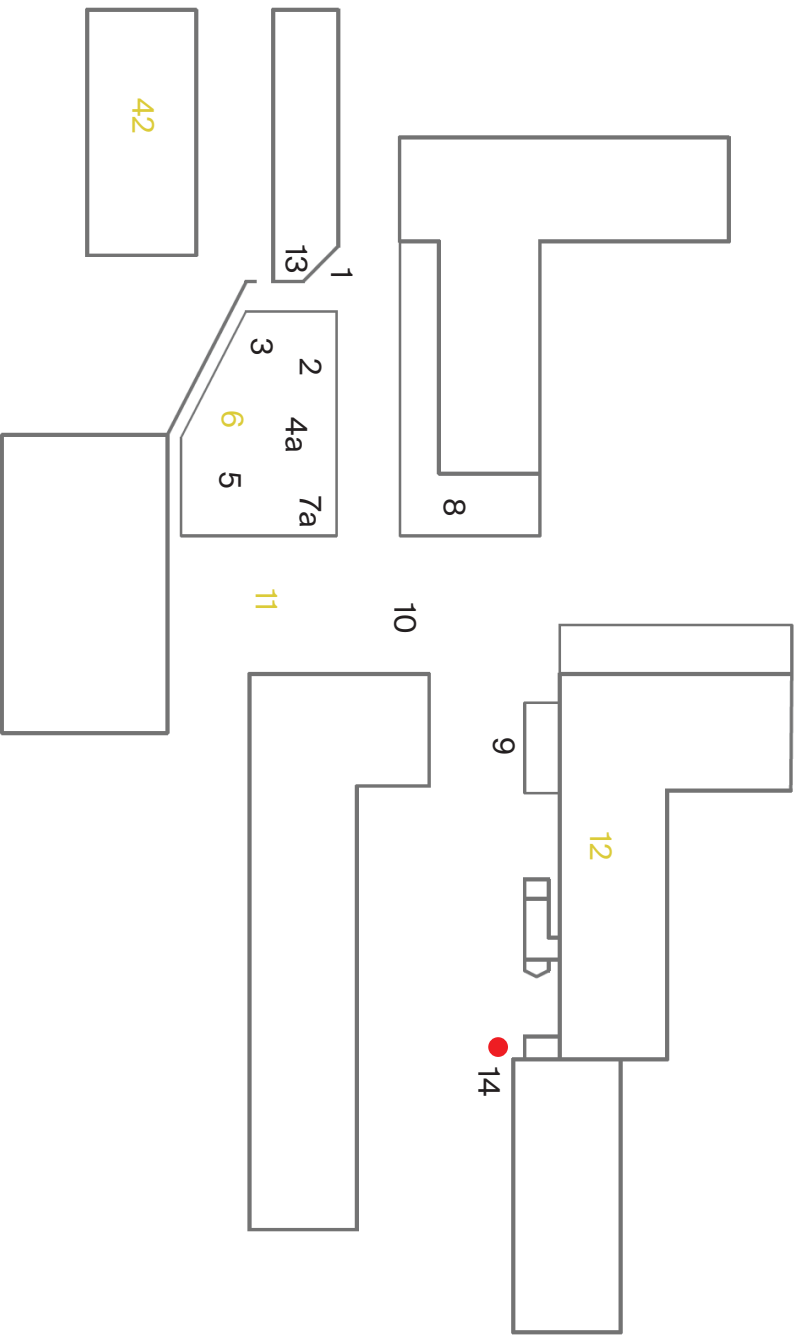
Meeting Points:

\* Bühringstraße 20, Weißensee KHB, (main entrance)

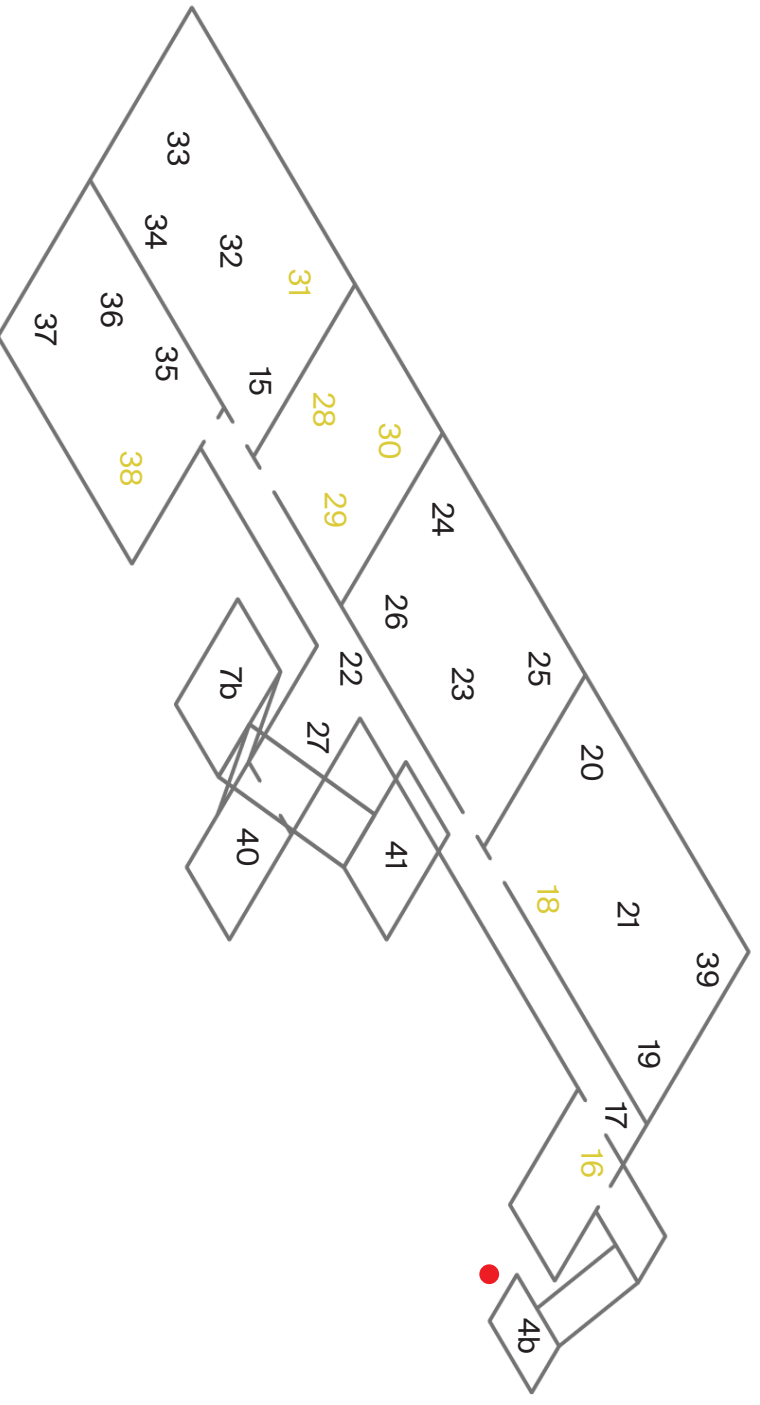
\*\* Gerichtstraße 45, Wedding

# Punctual performances, readings and tours.

Outside



Inside



● Raumstrategien entrance  
● Performances (see programme)

## Artworks

**(1) WHERE WAS THE DIALOGUE? 2018 - 2023**, 2023. Installation by Denis Esakov and Selva Chaves Wagner.

In collaboration *From One Question to anOther* towards Grieving, Selva and Denis explore different formats for uncovering and creating a space of polylog, by the way facing a space of mutual loss and grieving where there is no conversation.

*Where was the dialogue? 2018 - 2023* presents the culmination of an introspective process of mourning that originated from the decision of multiple non-white students to discontinue their studies at Weißensee in 2018. This decision was triggered by an incident within the painting department, wherein marginalized bodies were predominantly portrayed from a white cis perspective without prior consensus.

At the time, the institution failed to facilitate a substantial and inclusive dialogue involving all relevant stakeholders, including the students of that academic year.

By acknowledging and addressing these issues, we aim to create space for healing and growth.

With gratitude for the support and help of the KIEZ:MOBIL team.

**(2) HOSTING KIEZ:MOBIL**, 2023. Ongoing Intervention by Maria Fallada Llandrich in collaboration with C\*SPACE and students of MA Spatial Strategies.

The KIEZ:MOBIL is a mobile platform and cooperative neighborhood-design project in Weißensee. Their implementation partners are the C\*SPACE Co-Working and Project Space, and the IGWS (Interessengemeinschaft Weißenseer Spitze).

[cspace.eu](http://cspace.eu)  
[c-makers.de/kiezmobil](http://c-makers.de/kiezmobil)

**(3) KIEZ:DRAWING**, 2023. Ongoing collective drawing proposed by Maria Fallada Llandrich. It starts on the KIEZ:MOBIL.

This is a collective drawing activation where everyone is welcome to join, observe and/or draw. This action aims to stimulate an inclusive, creative and attentive ground in a transition space –between the main campus building and the MA Spatial Strategies department– that most of the time remains

unactivated and empty of social interactions. This intervention seeks to cultivate the practice of drawing, not only as a means of observation and documentation, but more importantly as a social link between the neighborhood of Weißensee, its communities and its visitors, the school and the (isolated) department of Spatial Strategies and Stage and Costume Design.

**(4) SONIC KITCHEN**, 2023. Installation performance by Sayaka Shinkai.

Can a recipe speak?

Can a recipe be an archive? How does a recipe tell a story? How does taste connect memory, emotion, and existence? Furthermore, how does taste lead to a sense of belonging and home? How do the experiences of the tongue and gastric interventions connect to personal and collective narratives? How are recipes transformed into living archives?

This is an exercise in archiving that intertwines everyday life.

1, We eat.

We eat every day. Today we eat salty food, tomorrow we eat sweet food. Where do the reasons and recipes come from? Daily living begins with the sensory tongue experience and is absorbed by the body in the stomach. Our food choices, along with our taste sense, intertwine our emotions with our bodies. Are those emotions related to memories, and whose memories are they? By eating living recipes, everyone eats with the memories of

their ancestors. Food and cooking are a living archive of everyday life, a bridge between the conscious and the subconscious, between daily life and ritual, and between generations and history.

2, We wear...

3, We dwell...

**(5) TINY SPACES FOR BIG ENCOUNTERS**, 2023. In *Between Strategies* by Cau Silva and Fernanda Aloí.

**(6) RETURNING THE GIFT**, 2023. Reading circle Franziska

A performative encounter that invites to engage with the senses and brings attention to the relations between the storyteller, the listener and the space that surrounds us.

**(7) INSTANT WANDER VO GEL/ 即席ワンダーフォーゲル**, 2023. Durational and participatory performance by Maharu Maeno.

Stemming from her research into the expansion and dissemination of the Wandervogel movement across Japan in the 20th century, Maeno 's installation and performance simultaneously explores questions of colonialism and forms of cultural appropriation.

**(8) AL LIQAE (THE MEETING), 2023.** Participatory performance - installation by Reem Alfahad.

In this ongoing story-telling installation, Reem Alfahad asks what does it mean to transform, rather than simply inherit your female lineage?

**(9) IM TIERPARK BELAUSCHT, 2023.** Sound installation by Jeremy Knowles.

Im Tierpark Beluascht responds to the politicised history of Schlosspark Friedrichsfelde, in Lichtenberg, through a provocative gesture that nuances our reading of events, political actions, and individual people connected with this site and thus the production of memory more broadly in Berlin. Horn speakers, installed in the stairway of Concordia, reproduce the sounds of birds recorded in captivity in Tierpark Berlin alongside the unmistakable sounds of their human spectators. Both the visual aesthetic of the speakers and the distinctive military-like sound they produce are reminiscent of places of power and hierarchy – schools, detention facilities, prisons, army barracks, etc. The conflict of symbols presented in this installation between freedom, which we associate with birds owing to their ability to fly, and domination reflects the stunning paradox of Schlosspark Friedrichsfelde itself - formerly a Nazi forced labour and education camp and currently a public zoo.

**(10) FROM SPÄTI TO SPÄTI, 2023.** Mobile installation by Farokh Falsafi.

The installation is a participatory action to active in-between-spaces. With the use of simple elements of beer crate, the project draws attention to the neglected areas of the neighbourhood of the school and provide platform for the activation of the space during Open Day Tours.

**(11) ONOMATOPEIA, 2023.** Participatory performance by Alexey Kokhanov, Asuman Kirlangıç, Cau Silva, Maharu Maeno and Sepehr Talebi.

The performance “Onomatopoeia” is a participatory sound piece in which music meets theater. In this collective work, the artists tried to find a resonant encounter using the method of deep listening. The mimicry of natural sounds, noises, and animal voices in different languages illustrates a particular phonetic landscape. Five performers invite the audience to immerse themselves in the sonic world resembling five tongues: Brazilian-Portuguese, Japanese, Turkish, Persian, and Russian. The tension and awkwardness created by the absence of translation questions our historical and social structure and the existence of the global periphery.

**(12) NOT TOO HOT NOR TOO COLD, 2023.** Participatory installation by Mariana García Mejía.

Goldilocks is looking for a home, a sit, a meal, a bed to rest, her place in the world, her right measure. In this search she plunder the bears' house and just when she thinks she has

found her right space, they reclaim their house and she must run away.

Accompany Goldilocks in the search for her own meaning; try, reflect and imagine your right fit, your own place in the world as we question collectively her invader strategy.

**(13) BEYOND WISHFUL THINKING, 2023.** Posters installation by Cau Silva, Fernanda Aloí, Farokh Falsafi, Franziska Anastasia Lentés, Kelsey Willits, Margarete Kiss, Maricarmen Gutiérrez Castro, Maria Fallada Llandrich, Mariana García Mejía, Mohamed-Ali-Ltaief, Philip Hergenroether, Philipp Khan, Rebecca Pokua Korang, Reem Alfahad, Sayaka Shinkai, Yuni Chung. Under the guidance of Elena Agudio and Paz Guevara, supported by Samuel Baah Kortey.

Visual notes on communal living, intentional communities, and sustainable togetherness as spatial strategies for radical (feminist) politics. Emerging from the summer semester seminar led by Paz Guevara and Elena Agudio, supported by Samuel Baah Kortey. Delving into alternative modes of commonalities, these visuals explore the power of collective spaces that challenge oppressive structures, emphasizing cooperation and modes of mutual care. By exploring and interrogating these spatial strategies, they pave the way for transformative social change. These visual notes serve as a record of the seminar's explorations and serve as a launch pad towards creating a more just and equitable world.

**(14) CONTINUUM MUD, 2023.** Installation by Fernanda Aloí.

Listening to the soil, the mountains, the body, listening beyond and understanding the landscape as also animate. Land, water everything has agency as Senegalese artist Issa Samb remarks. He said “*Each meteorite says something. Says something about nature and the whole history of nature. Each one. There is no human who, in his movements or daily activities does not take part in, or perhaps change the evolution of the world, its movement, the movement of the world.*”

Many hands are necessary sometimes to produce a small single object that arrives in our houses by also other hands. It's a continuum of making, of daily life, of connecting, of necessary movements, of imposed movements, of pauses, of breakdowns and repairs.

**(15) MARKTTAGE AM MAYBACHUFER, 2022.** Illustrations and writings by Maria Fallada Llandrich.

*Markttage am Maybachufer* is a drawing-documentary project about a story, surely not only mine, but of a community, a big family. It is about and dedicated to Maybachufer market tenders, neighbors, visitors and friends. And about and for their sacred, magical bond. A bond named Café Zart. A place where many of us have been finding, meeting and embracing each other. Indeed, a shelter for human affection and connection, conversation, transformation and collectivity.

This project was exhibited for the first time in Café Zart (Hobrechtstraße 43, 12047 Berlin) on October 7 2022, the day of its 5th anniversary.

**(16) ARTIFICE. FRAGMENT FROM COLLAGE SUDAKA**, 2023. Installation by Maricarmen Gutiérrez Castro and Jorge Tadeo Baldeon Rodriguez.

*ARTIFICE* is a joint performative reflection on the constant violence that Land defenders and Climate activists from Abya Yala\* face in their daily life. We, Peruvian artists and activists living and working between Peru and Europe, question our relations with the social movements here and there, and our places of enunciation within these-often contradictory- contexts. Can the artifice of art help us to contribute to the urgent struggles of the earth? Does it serve any purpose?

\*Pre-colonial name used by the Kuna Nation to refer to the territory now known as Latin America, meaning “*land in its full maturity*”.

*Collage Sudaka* is a hybrid laboratory for re-signification, re-appropriation and collective re-imagination of visual representations of bodies “from the South”. It’s implementation began at the Saari Residence, Finland (2022)

**(17) THOUGHTS ARE FREE**, 2023. Sound sculpture by Alexey Kokhanov.

A well-known folksong “Die Gedanken sind frei” from the 1805 Des Knaben Wunderhorn collection is at the heart of this work. This song, which Alexey discovered in the Wandervogel ar-

chive, is well known as an anthem for free thought and a symbol of German resistance to the Nazi regime in the 20th century.

**(18) ORIENT STATION: PUBLIC INTERVENTIONS IN THE POSTCOLONIAL EVERYDAY**, 2023. By Marina Resende Santos.

Visitors of the Rundgang are invited to join a series of interventions on Saturday, July 22 in Wedding. The 9 participating artists and researchers have conceived interventions into the colonising and hegemonic technologies that impregnate the everyday of Berlin. Postcoloniality here is seen as a current, contested state of the city, materialising in the rules of a city square, the techno- and biopolitics of paid public toilets and surveillance mirrors, in hybrid cultural practices in the public space, in the imported fruit or the idea of the Other bought on the supermarket shelves.

The cart in the exhibition, filled with fair trade bananas, fair trade tea, fair trade coffee and fair trade chocolate, is a relic of Marina’s performance *It’s my burden. I was born with it. I carry it with pride*, which is part of the interventions festival.

**(19) PROCEDURAL TERRITORIES**, 2023. Video-installation by Farokh Falsafi.

In power dynamics, land control is a crucial factor, and in terms of military measures, navigating and training in other environment, landscape and nature is a tactical practice.

This practices are not always on-site and through the process of modelling the land and superimposition of data, simulated territories are the subject for investigation and control.

The project explores the power dynamics as operated through simulated military exercises. Such procedures are often made possible through processes of digital modelling and in visualisation of schematic data. Correspondingly as they relate to system of control, simulated territories become the subject of urgent investigation. The Installation draws attention to the different tactic of militarization of everyday practices such as gaming. Procedural Territories critically explores the question of which actors are involved in the transformation of sites - From militarised zones into built environments for civilians, and how the continuation of violence is presented into different forms of action in digital spaces.

**(20) SQUATKIT 3000**, 2023. Video-installation Carlos Ricoy and Phillip Khan.

*SQUATKIT 3000* is presented as the ultimate package for claiming spaces. In this case, it will be show at the Rundgang weekend in Weissensee Kunsthochschule. The installation deals with the capitalistic mechanisms that are set in motion by the act of squatting. Exploring the ways in which spaces are claimed in Western society, it borrows the aesthetics from a squat — an ultimate symbol of an anti-authoritarian movement that starts off as a means of survival and then gets absorbed by the power dy-

namics of modern capitalism, inevitably taking its place in the violent cycle of gentrification.

**(21) TAKE A SIT**, 2023. Installation by Carlos Ricoy.

The installation *Take a Sit* explores the use of different tools and their potential to raise awareness of social issues, dealing with the power structures that exist in our society. In this context, the audience is invited to play the chess game presented in the installation. The game follows the same rules as the classic chess, but with one big difference: one player is allowed to play only with a king and the pawns, while the other player has access to all the pieces. This change underscores the unequal distribution of power and the challenges faced by those who are at a disadvantage. The side of each player will be determined randomly, highlighting the realities of life where individuals do not choose the circumstances or the situations they find themselves in. People do not choose their positions of power or the tools they have at their disposal, and some grow up in better situations with more opportunities for success, while others do not.

**(22) FASCINATING FASCISM: A CINEMATIC PERSPECTIVE**, 2023. Video (7’:42” loop) by Sepehr Talebi.

Drawing inspiration from Susan Sontag’s essay ‘*Fascinating Fascism*’, Sepehr Talebi’s video embarks on a cinematic journey to delve into the origins of aesthetics and the mindset behind typical right-wing ideological movements. Building upon Sontag’s



analysis of fascism's allure in society, which stems from its fixation on grandeur, spectacle, and the exploitation of people's thirst for power, he focuses on the works of directors Arnold Fanck and Leni Riefenstahl. Through this exploration, Talebi examines how the interplay between humans and nature is defined within this aesthetic framework, as well as how the human body is portrayed in German cinema during the 1920s and 1930s.

**(23) ¼-OF-A-M²-OF-LISTENING,** 2023. Wood, plexiglass, mirrors, water by Merel Maan.

Visitors are encouraged to take part of the installation by placing their mouth on the carved-out half-moon in the plexiglass, to then speak.

The water in the basin translates spoken words into corresponding water movements. Each word spoken triggers a unique ripple, with the size and shape of the wave reflecting the tone and energy behind the spoken phrase.

The reflections that transform words into visual water patterns on the ceiling and wall, are a representation of the impact that our words have on each other.

**(24) ARKHEIN,** 2023. Book, ceramic tiles, fabric by Asuman Kirlangiç.

The human being is the only creature who builds/produces archives.

Only man carries his past to the future with documents.

Only men are interested in using documents to prove the truth of the past.

Archive turns the documents into knowledge and the knowledge into authority.

The history is written with archives. The manuscripts confirmed the truth.

Man is still interested in archives because he thinks that his identity lies in history.

But which one is more fragile: the archive, the history or the identity?

*Arkhein* is the book one has to take the time to seize the truth.

**(25) MOVEMENTS OF A STONE,** 2023. Video-installation (8') by Nina Cavalcanti.

I picked up a stone made of sand in Bahia.

A core.

A foundation.

I like the idea of accelerating the movement of stones from one place to another. Putting a body in a new context.

The stone loses grains of sand all the time.

I thought the stone would disappear during the journey

But it landed well and will live in a new environment from now on. The struc-

ture seems strong and delicate at the same time.

Maybe the Bahia sandstone will crumble and disappear somewhere in Berlin at some point. Its composition is slowly changing.

It's no longer the same stone, although the difference can't be seen with the naked eye. Space, air, temperature, the sounds of Germany will mix with Bahia's myths and axés.

The stone carries the "then" and the "now" in itself. Past and present, and the mystery of the new in itself.

**(26) GRANDMOTHER'S SCARF,** 2023. Installation by Ksenia Lapina.

*Grandmother's Scarf* is part of the creators' remembrance and family project. The installation is dedicated to the memory of the artist's grandmother. At the centre of the installation is a projection of various images, including self-portraits, in which the artist wears her grandmother's scarf in different styles and with different facial expressions. This visual exploration symbolises the multiple roles and experiences the creator's grandmother had during her life as a woman in the Soviet Union. The work reflects the desire to understand and appreciate the challenges faced by the grandmother. The series is accompanied by an audio recording, providing an insight into the exemplary life of a so-called Soviet woman and their resilience in times of change and adversity.

**(27) ANGELS OF EDEN,** 2023. Prints on paper by İlghar Dadgostari.

The elements of destruction manifest themselves on the skin of newborn souls on paper as traces of unseen tragedies that recall memories of violence. The wounded rephrase their pain by creating levels of heritage as means of healing, unfolding trails of emotion on the surface of each scar that narrate resistance in the vision of a colorful world that only a child's mind can dream of.

Sarina was only 16 years old as her body was beaten, till her memory transformed into a dream for a land where kindness is brighter than the sun; where freedom is within reach at the end of branches of each tree; where mothers sing to the wind for it to travel the horizon, till the sea ends and the sky begins.

These pages are for Sarina and her friends, awaiting us to approach the truth they unveiled, sacrificing their lives in the hope of love and freedom.

**(28) THE COMEBACK OR THE NOETIC RHYTHM,** 2023. Lecture performance / installation by Reem Alfahad and Mohamed-Ali-Ltaief.

In this joint lecture performance, Mohamed-Ali and Reem openly interrogate our relationship with Western notions of Art knowledge production, Chronos, and the Self. They embody the allegory of the Seven Sleepers of the Cave (in Arabic *Ahl Al Kahf*), by actively announcing the comeback; following rhythms and conceptual cartogra-

phies from Baghdad to Andalusia, and from Tunis to Kuwait, while transforming the library of Raum Strategien and reviving the visual and sonic testimonies of pre-colonial resonances.

**(29) OUTLINE**, 2023. Reader and open lecture by Asuman Kirlangıç, Alexey Kokhanov, Carlos Ricoy, Jeremy Knowles, Ksenia Lapina, Luna De Rosa, Maharu Maeno, Merel Maan Galama, Michalina Jasinska, Sayaka Shinkai and Sepehr Talebi. Under guidance of Tonderai Koschke

The reader resulted from the Seminar of Tonderai Koschke *Diasporic Representations: Built Environment And Beyond*. The seminar departed from the thesis that architecture functions as a representation of people, power and politics. Together, we examined the machinery that produces our built environment, looking closely at what goes into it (ideas, material, labour... ) and what comes out of it. We paid attention in particular to how racialised and other associated hierarchies endemic to the global capitalist systems that hegemonize our societies manifest in products of the built environment, and how these products in turn reproduce such hierarchies. At the same time, resistance measures which have always countered these systems in the built environment and beyond, were included in the scope of the seminar. This allowed us to conclude the semester with this reader by considering alternative notions of representation, both practical and experimental.

**(30) FIGURAR: A HUMANNO**, 2022. A manifesto of refusal by Maria Fallada Llandrich. Collective reading.

*Figurar: A HumanNo* is a manifesto of refusal which proposes the concept of a new 'dérive' (psychogeography), named 'figurar': a kinetic holistic practice of insubordination and praise of impermanence, the unknown and all the possibilities beyond sociopolitical, cultural and historical constructions.

It was first presented at MA Spatial Strategies (Weißensee KHB) in Elena Agudio's seminar *I Would Prefer Not To – The Taxonomies and Poetics of Refusal*, in February 2022.

**(31) GRAZING AS PRACTICE**, 2023. Performance-installation by Kelsey Willits.

*Grazing as Practice* incorporates chia seeds and the concept of grazing, drawing inspiration from the Slow Food Movement. This ongoing exploration encompasses method, practice, and performance. It reflects on the beauty of the mundane, tackling ecological crises and wicked problems. Through the cultivation of chia sprouts and the symbolic imagery of grazing, the artwork offers a space to ground ourselves, evoking thoughts of our more-than-human collaborators in our consumption and commons.

**(32) WE WERE THE LAND BEFORE WE WERE THE PEOPLE**, 2023. Video-installation by Fernanda Aloí.

*"The whites do not understand that, when extracting ores from the earth, they spread a poison that invades the world and in this way, they will end up dying."* Davi Kopenawa

Can you listen to the stones? It requires attention to remembering and openness to the unknown. We forgot that we are part of the whole cosmos. Society has deterritorialized us from our own bodies / affections and distanced us from the original meaning of being (in) nature. What is our nature? What are we doing against it? How are we destroying, extracting, exploiting the only house we all have called Earth? How are we behaving in dispute? And consequently devastating our house-homes and house-bodies? If people don't recognize their own house, how can they recognize those who cohabit?

\*This video was made in a stone excavation site near Ribeirão Preto SP, Brasil.

**(33) WINTERSCHUTZ**, 2023. Video, sound, color (07'53") by Cau Silva.

In an attempt to take vitamin D by filming the sun, the artist questions the displacements and consequences of the act of sunbathing. The fabric used to protect nature during the winter became the video screen as a blurry reminder of the sun quest and its imaginary materiality.

**(34) THAT AWKWARD MOMENT WHEN YOU TRY TO CONNECT WITH NATURE**, 2023. Film, Bark, Polaroids by Merel Maan.

This installation is about awkwardly trying to forge a connection with nature in a forest that supposedly will thrive with minimal human presence.

The case study is based on the Sächsische Schweiz which, like many German forests, is overwhelmed by the growing bark beetle swarms. The growth of the swarm is inferable from the drought of 2018, because the lack of water resulted in spruces not building up enough resin to shield themselves for the bark beetles.

This film is part of a larger research on how to connect with nature when people are severely fucking nature up.

**(35) DON'T BE AFRAID**, 2023. Video-installation by Aditi Veena.

This artwork touches on themes of inseparability of our bodies and the Earth body.

We ask what destruction teaches us. Through the artwork, we question what hope is? We ask which archives are inherent in our bodies – the archives of our ancestors, of destruction, traumas, violence. If there is hope left in these times of the climate crisis, where can we find it?

In collaboration with: Laura Palicka, multi-disciplinary artist and nomadic traveler born in Melbourne; Venus Maku, painter and cinematographer

from Manipur; Aseng Borang, movement artist from Arunachal Pradesh; Pallavi Verma, Kathak dancer based in Delhi; Akansha Kumari, movement artist based in Delhi and Jazmin Yadav, movement artist based in Delhi.

**(36) IF YOU FORGET**, 2023. Sound installation by Rebecca Pokua Korang.

Beyond the door of no return. Water. The open sea - the unknown. Looking out the crusty window, affected by a pinch of salt in the air. The pressure of humidity felt on the skin. Is it that we are looking into distant futures or pasts?

*If you forget* is a sound installation using multiple layers of symbolism based on diaspora, heritage and colonialism. It uses an Akan proverb and Korang's poem "root-less" as well as several drum instrumentations played by Jarita Freydank, to create a space of relation between the African diaspora across the world. The sound is coming from the shell. Listening to the shell is listening to its journey. The shell in itself is a body of sound, a drum, a relic from the past, that tells stories ready to be unraveled by its listener, who listens from their own context. The sonorous force of the sea reverberates within a shell - a sound that can be so calming and so violent at the same time, reminding of distant past or present.

**(37) WOLLEN FUNKTIONIERT DA NICHT MEHR**, 2023. Film - installation (16mm, 9') by Nina Cavalcanti.

*is it possible to counter-act in this space?*

*what are the rules? what is the game?*

*isn't reality heavy enough?*

*is there any lightness under this bluish light?*

*the tongue stretches, the hand covers the belly button*

*time for warrior joy*

Direction: Nina Cavalcanti  
Performance: Nina Cavalcanti  
D.O.P: Gustavo Jahn  
Movement Research: Marcela Reichelt  
Sword: Veronica Brovall  
Assistant director: José Marçal  
Sound Recording: Rherê Mita Cera  
Sound Design: Nina Cavalcanti

**(38) SPACES OF MISUNDERSTANDINGS**, 2023. Performance by Lunda de Rosa.

Through music and storytelling, *Spaces of Misunderstandings* takes its cue from the idea of being women, Italians with Roma backgrounds, who require housing and from different political identities, addressing gender, racial and cultural discrimination in the media and urban (or city/nation) space from feminist and intersectional perspectives and critiques.

Invoking a space that through writing, textiles and objects recalls the idea of a bathroom, the artist reflects on the meaning of nomadic camps, belonging to an ethnic minority, trauma and mental health problems of racialized people, accompanied by remixes of some songs by Pauline Oliveros, Nana Vasconcelos, the Roma anthem sung during a protest in Milan, and part

of an oral poem by a Romni (Roma woman) from Czech Slovakia, Tera Fabiánová.

Through storytelling, De Rosa invokes the idea of an in\_visible archive, blowing into small bottles that contain only air and suspending them in a curtain made of peppers, as a symbol of keeping evil eyes away.

**(39) MODEL LOOKS**, 2023. Video-installation by Philipp Khan.

*Model Looks* explores the visions of the human body as perceived by generative AI models. The artwork offers a space for reflection and contemplation on the future of our species and the role of artificial intelligence within it, delving into how these models "see" us in the absence of human guidance. A deep learning diffusion model was set up to attempt generating realistic images of human faces and hands, producing raw and unfiltered outputs without any post-processing censorship. The resulting images often exhibit deformities, distortions, exaggerated or misplaced features, providing viewers with a glimpse into the AI's perception of humanity.

**(40) ENTANGLEMENT: VERWOBEN & VERGESSEN**, 2023. Textile and video installation by Rebecca Pokua Korang.

In her newly textile installation Rebecca Pokua Korang pays attention to the relationship between necropolitics, the right to decide who has to die and who can live, and embodied resilience. In a video installation Rebecca Pokua Korang juxtaposes imagery of original

photography she acquired on eBay, documentations of Black prisoners of war in camps and Nazi propaganda films, with sonic epistemologies and an embodied movement research.

**(41) AUSSERBETRIEB**, 2023. Dreams on paper and a cloth line by Cau Silva.

In the act of drying, the water evaporates. Just as our dreams fade in our memory, becoming vague and ephemeral. After more than a year without working, the elevator in the official entrance to Raumstrategien department turns into a "service area". In Brazil, this space is assigned to unpaid and underpaid domestic services. It also mirrors a colonial legacy of servitude and slavery and its consequences until today. What happens when we hang our dreams out to dry? Why do we delegate certain areas and activities for particular tasks and people? What does it mean to be out of service?

**(42) DECOLONISING CLASSIC**, 2023. Music performance by Alexey Kokhanov. (Aula)

Is there a connection between the European colonial project and the development and strengthening of "classical" music? In his performance *Decolonising Classic* sound artist Alexey Kokhanov intends to invent a method of decolonising music by questioning the influence of colonialism and its impact on the listener's perception.

## Artists

### ADITI VEENA

Aditi Veena is an Indian songwriter and urban ecologist whose music is inspired by the natural world. Her practice lies on the intersection of Ecology, Feminism and Music. Since 2022, she is based in Berlin. She is one of the musicians to receive the Music Board scholarship in 2023 and is currently working on her next records, titled skin and kaali.

*Don't be Afraid*, 2023.  
Video-installation Collaboration with Laura Palicka, Venus Maku, Aseng Borang, Pallavi Verma, Akansha Kumari, and Jazmin Yadav.

[www.ditty.co.in](http://www.ditty.co.in)

### ALEXEY KOKHANOV

Alexey Kokhanov is a voice, sound, and performance artist based in Berlin. He works at the interface between contemporary music and experimental performance. Alexey's artistic practice explores the different aspects of voice –from physiological to its aesthetics and politics.

*Onomatopoeia*, 2023. Participatory performance with Asuman Kirlangiç, Cau Silva, Maharu Maeno and Sepehr Talebi. (11)

*Thoughts are free*, 2023.  
Sound sculpture. (17)

*Outline*, 2023.  
Reader. Collective work. (29)

*Decolonising Classic*, 2023.  
Music performance. (42)

@alkokhanov  
[www.kokhanov.com](http://www.kokhanov.com)

### ASUMAN KIRLANGIÇ

Asuman Kirlangiç is a Berlin-based artist with a background in Philosophy and Art History. Through her work, she currently explores topics such as cultural memory, aesthetic experience, and the notion of ugliness.

*Onomatopoeia*, 2023. Participatory performance with Alexey Kokhanov, Cau Silva, Maharu Maeno and Sepehr Talebi. (11)

*Arkhein*, 2023.  
Book, ceramic tiles, fabric. (24)

*Outline*, 2023.  
Reader. Collective work. (29)

@sanatnomad  
[www.sanatnomad.com](http://www.sanatnomad.com)

### CARLOS RICOY

Carlos Ricoy (1996) is a multidisciplinary artist from A Coruña, Spain. Through his practice, Ricoy deals with social contexts that are develop in the urban space and the policies that control it, questioning the structures of power that rule our western society.

*SQUATKIT 3000*, 2023.  
Video-installation. Collaboration with Phillip Khan. (20)

*Take a sit*, 2023.  
Installation. (21)

*Outline*, 2023.  
Reader. Collective work. (29)

[carlosricoy@gmail.com](mailto:carlosricoy@gmail.com)

### CAU SILVA

Cau Silva (1990, São Paulo, BR, lives and works in Berlin) wanders among landscapes, objects and words of everyday life that evoke failures and refusals. In this in-between worlds, individual memories and collective mythologies are dissolved between reality and dream, intimacy and strangeness.

*Tiny Spaces for Big Encounters*, 2023.  
*In Between Strategies*. Collaboration with Cau Silva. (5)

*Onomatopoeia*, 2023. Participatory performance with Alexey Kokhanov, Asuman Kirlangiç, Maharu Maeno and Sepehr Talebi. (11)

*Beyond Wishful Thinking*, 2023.  
Posters installation. Collective work. (13)

*Winterschutz*, 2023.  
Video, sound, color, (07'53"). (33)

*Außerbetrieb*, 2023.  
Dreams on paper and a cloth line. (41)

[www.causilva.com](http://www.causilva.com)

## DENIS ESAKOV

Denis Esakov, writer, curator and artist working in the space between Knowledge and the Unknownness in a quest for decolonial thinking. Denis is the author of the book *Attentive Curiosity of notUnderstandingness* and co-curator of *~de\_colonialanguage~* exhibitions-encounters.

*Where Was The Dialogue? 2018 - 2023, 2023.* Installation with Selva Chaves Wagner. (1)

@denisesakov

## FAROKH FALSAFI

Farokh Falsafi is a research-based artist and architect based in Berlin.

Through his artistic practice, he explores and questions how power dynamics operates in contemporary society in relation to space. Simultaneously, he investigates the relation between strategies of land control, technology and ecology.

*From Spāti to Spāti, 2023.* Mobile installation. (10)

*Beyond Wishful Thinking, 2023.* Posters installation. Collective work. (13)

*Procedural Territories, 2023.* Video-installation. (19)

## FERNANDA ALOI

Fernanda Aloï is an artist from São Paulo, Brazil, who dialogues with performance, video, narratives of the space, painting, drawing, sculpture and poetics of conviviality and care. Her works give emphasis to experimentation and process making rather than being result-oriented. She uses hands-on materials, the soil and the body as tools to create. Her work is in conversation with the delicate relationship between nature and the spiritual versus capital and devastation.

*Tiny Spaces for Big Encounters, 2023. In Between Strategies.* Collaboration with Cau Silva. (5)

*Beyond Wishful Thinking, 2023.* Posters installation. Collective work. (13)

*Continuum Mud, 2023.* Installation. (14)

*We Were the Land Before We Were the People, 2023.* Video installation. (32)

@fernanda.aloi  
www.fernandaaloi.com

## FRANZISKA ANASTASIA LENTES

Franziska Anastasia Lentès is an attentive listener, researcher and cultural worker. She's interested in sonic spaces and storytelling practices—listening to music, oral histories, other beings, our mother earth herself. She questions how these rhythms and forms of embodied memories and animate archives give space for resistance in an imperial, patriarchal, capitalist world, thus open possibilities for healing in more reciprocal ways of being, relating, hearing each other.

*Returning the Gift, 2023.* Reading circle. (6)

*Beyond Wishful Thinking, 2023.* Posters installation. Collective work. (13)

@franziska\_anastasia\_lentes

## ILGHAR DADGOSTARI

Materials of personal significance poetically suggest the healing potential of art for humanity, seeking self-revitalization and a sense of renewed hope in the future. To come to terms with hope, I use my artistic expression as a way of thinking things out and work primarily with ideas and information related to genuine living questions about life and freedom.

I am a sculptor, designer, curator, and engineer, born in Iran and educated by every encounter I was privileged by.

*Angels of Eden, 2023.* Prints on paper. (27)

## JEREMY KNOWLES

Jeremy is a British artist addressing issues such as urbanism, surveillance technology, public space and environmental change within his projects, which range in expression from photography, sound, and video art to workshops, installation, and public intervention. By bringing greater visibility to the seemingly accidental or mundane, we are challenged by Jeremy's projects to reconsider the weight of our daily interactions with things and people in the city and to meditate on what happens when we think nothing is happening.

*Im Tierpark Belauscht, 2023.* Sound installation. (9)

*Outline, 2023.* Reader. Collective work. (29)

@jeremyphilipknowles  
www.jeremyknowles.co.uk

## JORGE TADEO BALDEON RODRIGUEZ

Things maker. Interdisciplinary artist. Lives and works between Peru and Germany. He develops artistic projects linked to various collectives such as the Yuyachkani Cultural Group (1971) and the Cultural Association Elgalpon. espacio (2007), among others.

*ARTIFICE, 2023.* Fragment from *Collage Sudaka*. Install-action in collaboration with Maricarmen Gutiérrez Castro. (16)

## KELSEY WILLITS

Kelsey Willits, a US artist and international Korean adoptee, explores themes of diaspora, grief, and memory in her work. Through spatial strategies, she challenges the existing art landscape by creating art that subverts and disrupts. Recently, she explores performance and radical ecology methods, addressing ecological crisis, climate change, food justice, and environmental feminism in her work *Grazing as Practice*.

*Beyond Wishful Thinking*, 2023.  
Posters installation. Collective work. (13)

*Grazing as Practice*, 2023.  
Performance-installation. (31)

kjswillits@gmail.com

## KSENIA LAPINA

Ksenia Lapina is a multidisciplinary creative whose work encompasses photography, embroidery, and writing. Through her background in linguistics, literature, and social work, Lapina's practice explores the intersections of feminist issues, migrations, and personal connections.

*Grandmother's Scarf*, 2023.  
Installation. (26)

*Outline*, 2023.  
Reader. Collective work. (29)

@ksenia\_lapina\_photography

## LUNA DE ROSA

Luna De Rosa, is an Italian activist and multidisciplinary artist from the Roma diaspora who works and lives in Berlin.

The body is the starting point of her artistic work: through interventions in the public sphere she expresses the relationship that binds the body to the social context that essentially governs and defines it. Through the use of different media, from performance to painting and installation, De Rosa addresses the urgency of challenging misunderstandings, stereotypes and representing the multiple identities of Roma cultural and psychological heritage.

*Outline*, 2023.  
Reader. Collective work. (29)

*Spaces of Misunderstandings*, 2023.  
Performance. (38)

www.lunaderososa.com  
@lunaderososa\_

## MARIA FALLADA LLANDRICH

Maria Fallada Llandrich is a visual artist, cultural worker and researcher originally from Barcelona, Catalonia, based in Berlin.

Her work investigates the intersections of feminism, urban ecology, forms of communality and encounters of intimacy. She embraces the practice of drawing as a tool for exploration, awareness, and connection with our surroundings.

*Hosting KIEZ:MOBIL*, 2023.  
Ongoing Intervention in collaboration with C\*SPACE and students of MA Spatial Strategies. (2)

*KIEZ:Drawing*, 2023.  
Ongoing collective drawing. (3)

*Beyond Wishful Thinking*, 2023.  
Posters installation. Collective work. (13)

*Markttage am Maybachufer*, 2022.  
Illustrations and writings. (15)

*Figurar: A HumanNo*, 2022.  
Manifesto. Collective Reading. (30)

@mfallada  
mariafallada@gmail.com

## MAHARU MAENO

Maharu Maeno(1994, Ibaraki, Japan) is a multidisciplinary artist and performer currently based in Berlin. Her work explores the interconnectedness between humans and non-humans, focusing on East Asian history and culture. Through community engagement, her artwork captures a distinct sense of humor in its expression.

*Instant Wander vo gel / 即席ワンダーフォーゲル*, 2023.  
Durational and participatory performance. (7)

*Onomatopoeia*, 2023. Participatory performance with Alexey Kokhanov, Asuman Kirlangiç, Cau Silva and Sepehr Talebi. (11)

*Outline*, 2023.  
Reader. Collective work. (29)

@maharumaeno

## MARIANA GARCÍA MEJÍA

Colombian art-worker interested in the curatorial projects with research, counter-hegemonic and experimental components. The starting point of her practice is the concept of compassion (mit-gefühl), which implies a shared intimacy of affects, specifically the type of affects that are embedded in friendship. She is interested in serving as a medium to foster these encounters, to raise awareness, to weave networks of collaboration and to build community.

*Not Too Hot Nor Too Cold*, 2023.  
Participatory installation. (12)

*Beyond Wishful Thinking*, 2023.  
Posters installation. Collective work. (13)

## MARICARMEN GUTIÉRREZ CASTRO

Performance maker, researcher and feminist activist, born in Quillabamba, Cusco, Peru. Her interdisciplinary work centers the body-territory in the struggle and celebration against patriarchal, colonial and capitalist violence. She imagines together with the transterritorial collective *Sonqo Ruro*.

*Beyond Wishful Thinking*, 2023.  
Posters installation. Collective work. (13)

*ARTIFICE*, 2023.  
Fragment from *Collage Sudaka*.  
Install-action in collaboration with Jorge Tadeo Baldeon Rodriguez. (16)

@sonqo\_uro

## MARINA RESENDE SANTOS

Marina Resende Santos' work addresses issues of agency and technology in the everyday, as well as emerging market strategies negotiating ecology and economy in crisis capitalism. Her recent work includes site-based installations, interventions in public and semi-public spaces, and conceptual projects that appropriate business models and legal strategies to incite debate about contentious models of urban and environmental development.

*Orient Station: Public Interventions in the Postcolonial Everyday*, 2023. (18)

## MEREL MAAN

Merel Maan Galama is a Dutch cultural anthropologist and artist currently focussing on ecology and listening -and the intersection between the two. She uses case studies, observations and interviews as the baseline for her research which is subsequently further investigated through analog photography, painting and film and forms her body of work.

*¼-of-a-m²-of-listening*, 2023.  
Wood, plexiglass, mirrors, water. (23)

*Outline*, 2023.  
Reader. Collective work. (29)

*That awkward moment when you try to connect with nature*, 2023. Film, Bark, Polaroids. (34)

@merelmaan  
www.merelmaan.com

## MOHAMED-ALI-LTAIEF

Mohamed-Ali Ltaief is an artist, author, and scholar born in Tunis and lives in Berlin.

His work explores notions of temporalities, spatiality, and geo-philosophy. He is especially interested in non-established histories of Art, lost or left behind by the single universal history of modernity. His practice draws from cross-disciplinary, and post-colonial perspectives, at the intersection of theatre, performance, sound, visual art, alongside essays and fiction. He is currently a fellow in the Consortium Commissions program Mophradat, Centrale Fies and Kaaitheater 2023-25. Ltaief studied philosophy in Tunis, graduated from the Institute of Fine Arts Tunis, and scholar within Spatial Strategies at Weißensee Academy of Art Berlin.

*Beyond Wishful Thinking*, 2023.  
Posters installation. Collective work. (13)

*The Comeback or the Noetic Rhythm*, 2023. Lecture performance - installation with Reem Alfahad. (28)

## NINA CAVALCANTI

Nina Cavalcanti is an artist and filmmaker from Brazil living in Berlin since 2014. Her first short film, "You are no Stranger to my Heart" (2017) is the beginning of a research project about body language as dance and the subtle limits between performance and life. The following works *She's Ready* (2022) and the two installations in this exhibition continue investigating the body and its expressions in poetic and experimental forms.

*Movements of a Stone*, 2023.  
Video installation (8'). (25)

*Wollen Funktioniert Da Nicht Mehr*, 2023. Film installation (16mm, 9'). (37)

www.ninacavalcanti.com

## PHILIPP KHAN

Philipp Khan is an interdisciplinary artist and researcher from Saint Petersburg. He is engaged in artistic and activist practices that deal with social unrest and explore alternative visions of the future.

*Beyond Wishful Thinking*, 2023.  
Posters installation. Collective work. (13)

*SQUATKIT 3000*, 2023.  
Video-installation. Collaboration with Carlos Ricoy. (20)

*Model Looks*, 2023.  
Video installation (39)

## REBECCA POKUA KORANG

Rebecca Pokua Korang is a multi-disciplinary artist and cultural educator from Berlin. She works as a freelance artist on independent projects as well as in collaborations. Her artistic as well as educational practice is anchored in community-specific work, anti-racism and empowerment. Since 2020 she has been leading the empowerment project *PowerGirls* together with Farina Finke and is part of the feminist theater collective Thesmophoria.

*Beyond Wishful Thinking*, 2023.  
Posters installation. Collective work. (13)

*If you forget*, 2023.  
Sound installation. (36)

*Entanglement: Verwoben & Vergessen*, 2023. Textile and video installation. (40)

@beccy.korang  
www.rebeccakorang.com  
hello@rebeccakorang.com

## REEM ALFAHAD

Reem Alfahad is a researcher, performer and artist from Kuwait City, Kuwait. She holds a BA degree in Public Policy Studies from Duke University, and an MSc in City Design and Social Science from the London School of Economics. In her work she understands the body as a vessel for visceral and authentic expression of the truest self, and she explores that through story-telling in various mediums. Currently, her focus involves reconciling and connecting with her ancestral history of pearl diving in Kuwait and putting it in dialogue with ancestral memories from other parts of the Global South.

*Al Liqae (The Meeting)*, 2023.  
Participatory performance - installation. (8)

*Beyond Wishful Thinking*, 2023.  
Posters installation. Collective work. (13)

*The Comeback or the Noetic Rhythm*, 2023. Lecture performance - installation with Mohamed-Ali-Ltaief. (28)

reem.alfahad@gmail.com

## SAYAKA SHINKAI

Trained as an art and design critic and historian, professional with an art and design management and coordination, baker, training chef and *Sake Meisterin*. Now focusing more on food writing and food curating.

*Sonic Kitchen*, 2023.  
Installation performance. (4)

*Beyond Wishful Thinking*, 2023.  
Posters installation. Collective work. (13)

*Outline*, 2023.  
Reader. Collective work. (29)

newsea1214@gmail.com

## SELVA CHAVES WAGNER

Selva Chaves Wagner (1987) is a Brazilian contemporary artist who works in the field of conceptual, visual and performative art. Their captivating work pushes the limits of the body and mind, exploring themes of endurance and vulnerability.

*Where Was The Dialogue? 2018 - 2023*, 2023. Installation with Denis Esakov. (1)

@S033CW  
selva033cw@gmail.com

## SEPEHR TALEBI

Sepehr Talebi (1987, Iran) is a Berlin-based artist. Through his work, he investigates moving images and the history of cinema.

*Onomatopoeia*, 2023. Participatory performance with Alexey Kokhanov, Asuman Kirlangiç, Cau Silva and Ma-haru Maeno. (11)

*Fascinating Fascism: A Cinematic Perspective*, 2023. Video (7':42" loop). (22)

*Outline*, 2023.  
Reader. Collective work. (29)

@septalebi



Rundgang 2023  
22-23 July

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weißensee berlin

MA Raumstrategien

## Faculty

Prof. Dr. Bonaventure Ndikung  
Prof. Nasan Tur  
Prof. Dr. Elisa T. Bertuzzo Honorarprofessorin  
Tonderai Koschke  
Paz Guevara  
Dr. Elena Agudio  
Dr. Anton Kats  
Dr. Marianna Loisi  
Pauline Doutreluingne  
Lerato Shadi  
Sunette L. Viljoen

Rundgang 2023  
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## MA Raumstrategien

### Ongoing Strategies

Aditi Veena  
Alexey Kokhanov  
Asuman Kirlangiç  
Carlos Ricoy  
Cau Silva  
Denis Esakov  
Farokh Falsafi  
Fernanda Aloï  
Franziska Anastasia Lentès  
Ilghar Dadgostari  
Jeremy Knowles  
Jorge Tadeo Baldeon Rodriguez <sup>collab</sup>  
Kelsey Willits  
Ksenia Lapina  
Luna De Rosa  
Maria Fallada Llandrich  
Maharu Maeno  
Mariana García Mejía  
Maricarmen Gutiérrez Castro  
Marina Resende Santos  
Merel Maan  
Mohamed-Ali-Ltaief  
Nina Cavalcanti  
Philipp Khan  
Rebecca Pokua Korang  
Reem Alfahad  
Sayaka Shinkai  
Selva Chaves Wagner <sup>collab</sup>  
Sepehr Talebi

