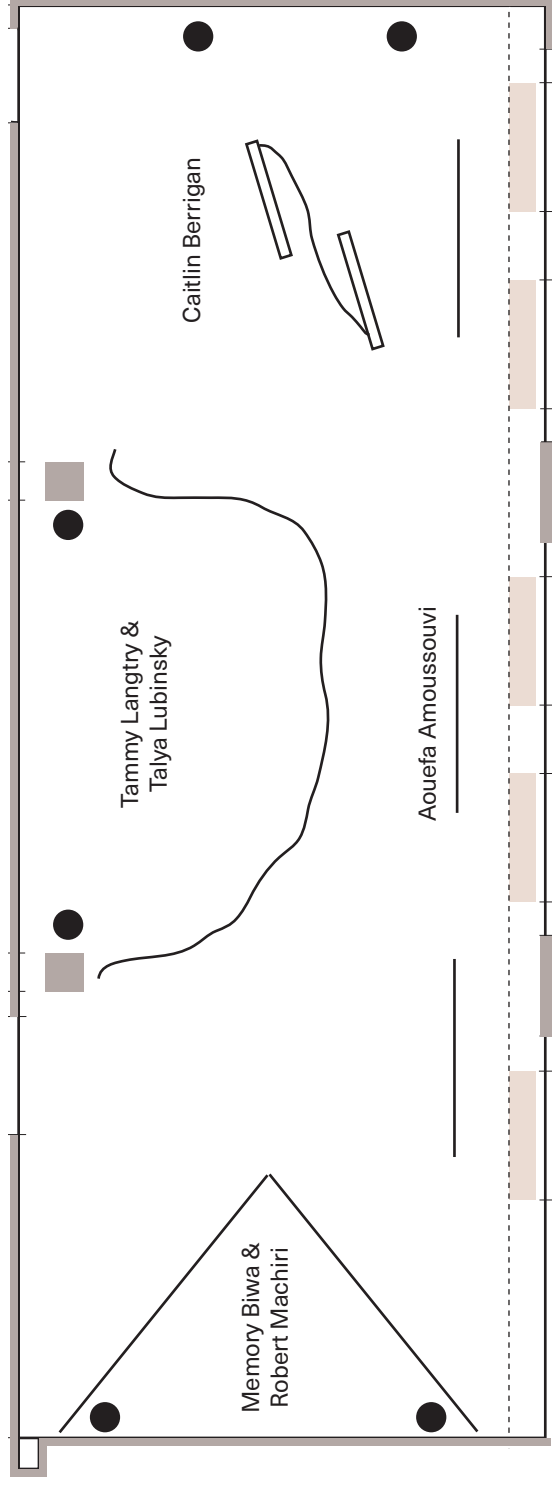




Activations

July 26, 2025, 6 pm: *Stone Tape Theory* with Tammy Langtry and Talya Lubinsky

August 8, 2025: Workshop 'Archives Against Authority' by Mira Brunner

August 17, 2025: World-Making, Terraforming – Weißensee Expedition with Dr. Aouefa Amoussouvi and Dr. Promona Sengupta

Finissage:

August 29, 2025, 6 pm: One Thousand Three Hundred Eleven Diamonds with Caitlin Berrigan

Opening hours: Fridays, 2 - 7pm and by appointment

SOFAR Symphony

initiated by Aouefa Amoussouvi and Talya Lubinsky

The SOFAR (Sound Fixing And Ranging) channel is a layer of the deep ocean where sound waves travel vast distances with minimal loss of energy. In this singular environment of low temperatures and high pressure, sound could, in theory, persist indefinitely. The vibrations, stretched and scattered, create a multilayer echo referred to as a 'SOFAR symphony'.

The exhibition and activations engage submerged histories of colonial violence, resistance and more-than-human agencies that refuse to dissipate, traveling insistently through time and space.

The assembled works combine installations with sonic pieces that engage the material presences of specific sites. Amoussouvi leads a speculative walk around Weißensee, weaving geological, historical and spectral time. Berrigan works with the deep sea as a medium for accumulated sediments, carrying the material metaphors of mineral

crystals, indigo, activated carbon dioxide, and shell. Biwa & Machiri present a sound piece meditating on water bodies as the first technology, as carriers of memory, of totems, rituals, and life-worlds. Langtry & Lubinsky follow the contours of a quarry in Cape Town, creating a space in which to listen to a vocal score.

Water, dense and elastic, is a powerful conductor of sound—especially low-frequency vibrations that travel vast distances through the SOFAR Channel. Whales rely on this submerged corridor to communicate across entire ocean basins. Military forces, too, exploit its properties for submarine surveillance and warfare. These works invite the audience to attune to refracted resonances—echoes of that which flows deep beneath the ocean's shimmering surface, yet persists. In these frequencies lie ambiguity, layered meanings, and ancestral murmurs.

Aouefa Amoussouvi



„Zwei Tritonen“ by Hans Schellhorn, (1912). Photos by Aouefa Amoussouvi



Lake of Weißensee, Berlin (2025). Photos by Aouefa Amoussouvi

World Making Terraforming - Weissensee Expedition, 2025

80 x 180 cm printed fabric (6 pieces), hanging hooks

This installation invites visitors into a trans-species, trans-temporal communion that unfolds across geological, historical, and spectral time. The work is rooted in the layered landscape of Weißensee—a Berlin neighborhood shaped by glacial retreat, sedimentation, antifascist resistance, colonial violence, Jewish memory, and myth. Six life-sized curtains display collaged images sourced from the artist's fieldwork between March and June 2025. This colorful visual archive combines architectural fragments from the Weißensee Jewish Cemetery and statues from the park surrounding the lake —objects often hidden beneath graffiti, overgrown vegetation, or simply forgotten due to lack of signage and public memory.

Through the lens of Saidiya Hartman's *Critical Fabulation* and inspired by the speculative worlds of Octavia Butler, the work reassembles fragmented presences into new constellations of meaning. From a glacial lake that once held stillness in its frozen core, to the forgotten human zoo of 1906, to a golem said to guard those hiding from Nazis—Weißensee holds multitudes. Mermaids, jaguars, gravestones, antifascist figures, and sacred motifs emerge from silence to suggest untold or erased stories. This act of collage becomes a method of world-making—honoring the silenced layers of ecological forces, grief, resistance, embedded in the neighborhood, while imagining what could have been or still might be.

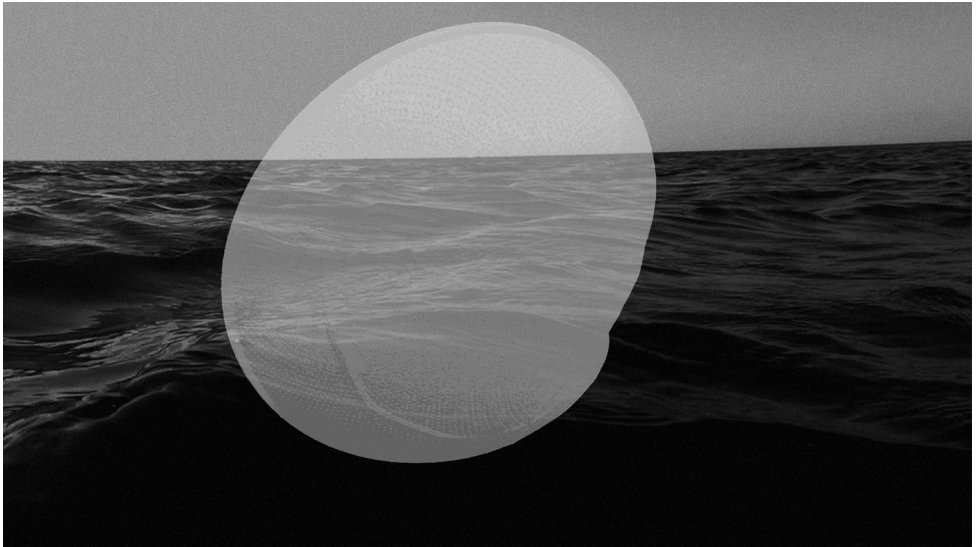
On August 17, 2025, a live activation invites participants in a Weißensee Expedition co-led by Dr. Promona Sengupta, stopping at key locations for short historical reflections and collaborative storytelling exercises. Participants will create speculative narratives that evolve from site to site. These spoken stories, along with notes and drawings taken during the walk, will become part of the installation.

Aouefa Amoussouvi, PhD (she/her) is a French-Beninese multidisciplinary researcher, curator and artist based in Berlin. She holds a PhD in Theoretical Molecular Biophysics from Berlin Humboldt University (2019). Her work explores rituals, technologies, intersectional and decolonial feminist narratives in science. She addresses the power structures within western academia and aims to create alternative practices for collective knowledge production on digital colonialism, ecology, menstruation, food production, or the body-mind relationship, among other topics. She also investigates technologies for healing and maintenance of transgenerational memories and is trained in process-oriented psychology.

She was co-director of the Berlin art-space The Institute for Endotic

Research (TIER) in 2021-2022, where she co-curated together with Benjamin Bush and Lorenzo Sandoval „Aurora. A Platform on Ecology, Interdependence and Mutual Aid“. She has worked with SAVVY Contemporary, Akademie Schloss Solitude, Maxim Gorki Theater, Royal Holloway University of London, Laboratoire Kontempo, Disruption Lab, Neun Kelche, Tworks Singapore, Art Laboratory Berlin, among others. She recently released the 5-episode podcast series “Decolonial Ecologies” (2023) and was co-curator in the research, exhibition, 3-day discourse program and publication project “The Roots of Our Hands Deep as Revolt. Entangled Colonialities of the Green”(2023-2024). A project initiated by Nyabinghi Lab in cooperation with HAU Hebbel am Ufer, Chimurenga and Kunstraum Kreuzberg/Bethanien.

Caitlin Berrigan



'Turbulent Rot', film still, 2025

***Turbulent Rot*, 2025**

Caitlin Berrigan (text, performance, video),
Samuel Hertz (sound, live processing)

Spatialized sound performance for text, video, and live electronics; duration:
12:30 min (excerpts from 45 min live recording at MUDAM Luxembourg)

Carbonate Crush and Cloud, 2025

Glass neon with activated carbon dioxide, lenticular pigment prints, marble dust silkscreen on indigo-dyed nettle, tempered glass, limestone

Mineral - calcium carbonate (as limestone, as shells, as earthly agent)

Shells - from the VOC shipwreck, evocation of multinational capital plunder

Indigo - evocation of seawater, slavery, capital

Mid-Atlantic Deep Sea - a site of residence time (Sharpe, 2016) & lungs of the planet

Sounding - as spatial practice

Poetics - a method to hold harm & healing together in a call for reparations

Carbonate Crush and Cloud follows pathways of capitalism into the ocean through material metaphors drawn from historical and contemporary research. The installation is part of an extended body of work that connects the Dutch Royal Family, their profits from the East India Company (VOC), and routes of the Atlantic Slave Trade to their legacies in the present as global logistics supply chains, the carbon cycle within climate crisis, and scientific bathymetric mappings of the underwater Puy des Folles volcanic mountain ridge.

The deep sea is a stratum of the planet closest to the earth's mantle as well as a medium for sound. Here, where faults split apart and the earth swallows itself to create new surfaces, there are many beings with many voices and matters accumulated into sediments and clouds of mountains. *Carbonate Crush and Cloud* carries the dispersion of their histories through aquatic media and mineral crystals, microscopic coccolithophores, indigo, activated carbon dioxide, shell, and shipwrecks. The accompanying recorded excerpts from the sound piece, *Turbulent Rot* offer a sensorial passage into underwater worlds where geology, ecology, and memory coalesce in vibration and reverberation.

Caitlin Berrigan works as a visual artist, filmmaker, and writer to explore poetics and queer science fiction as world-making practices through moving images, sculptural instruments, and expanded new media. Her early works make sensible the relations across viruses, disability, capitalism and contagion. Her recent artistic research into geological animacies in the climate crisis follows how minerals, toxins, and elemental media are transformed and mobilized by data capitalism and inhuman intimacies. Berrigan's solo exhibitions at JOAN Los Angeles and Art in General NY were reviewed in Artforum, and her work has shown internationally at the Whitney Museum, Berlinale Forum Expanded, La Casa

Encendida, Haus der Kunst, Henry Art Gallery, Ashkal Alwan, Harvard Carpenter Center, European Media Arts Festival, and Poetry Project NY among others. Her writings are published by e-flux, Georgia, MARCH, Duke UP and Broken Dimanche. She has been awarded by Creative Capital, Skowhegan, Humboldt Foundation, Graham Foundation, and Schloss Solitude. Currently a PI Senior Postdoctoral Fellow and PhD-in-Practice at the Academy of Fine Arts in Vienna, Berrigan has held full-time and visiting teaching positions at NYU Tisch, Caltech, Bard College Berlin and Harvard. She earned a Master's from MIT's program for Art, Culture and Technology and a B.A. from Hampshire College.

Memory Biwa & Robert Machiri



Kudu Ewe swimming in Kariba Lake, photographer: Ian and Hilda Shand, 1958.

'Dreamwav' (aka 'Nyaminyami Tidalectics'), 2024.

Sound installation

Dreamwav (aka 'Nyaminyami Tidalectics') is a story of our dreamtime. It is experienced as an ancestral multidimensional space, where what is imagined takes place in real time. It's a meditation on water bodies as the first technology, as carriers of memory, of totems, rituals, and life-worlds. In this rendition the dystopian future has already happened, and we are waking up to its latest rehearsal, from July 2024, the entry chapter of Octavia Butler's, 'Parable of the Sower'. In the dream there are Two Rivers. One visible and the other, only heard as an echo of running water. The Underground River embodies a water flow across meridians below the earth. The meridians have a contrapuntal force pulsating and vibrating towards and away from a centre. The Zambesian River geography which spans several southern African countries is envisaged as one such overlapping site, with its epicentre at Kariba. Along the River there are submerged places where a second River runs underground. The Underground River is a passageway, interconnected to and affecting multiple sites. These are the places from where the Wise Ones who lived near the Kariba gorge vanished, setting in motion a series of cataclysmic events, and fragmented cosmologies (Credo Mutwa).

The construction of Kariba Dam from 1955, within the colonial federation of Malawi, Zambia and Zimbabwe, dislocated river deities Nyaminyami and Kitapo, riverine peoples and their ecologies for several generations. The burial underwater of our peoples sacral ground across the Zambesian river, ushered in the confluence of living with drought and floods in southern Africa, before and after the coronavirus pandemic. The flood remnants witnesses animals, the kudu ewe, buoying on the water surface, returning to graves and grazing land now submerged under water. The audio track draws on Kamau Brathwaite's tidal cosmologies or 'tidalectics', which closely traces the dialectics between natural and human disasters, and the dislocation of life-ways on the Caribbean islands, which Brathwaite refers to as interconnected mountain tips submerged by the oceans and rivers. Brathwaite's water bodies poetics as thresholds, opens up possibilities for overstanding our catastrophic and regenerative placeness and echoecologies. The track summons the multitude of voices, water, underground places, the vestiges of hydropolitics, and ecological dissonance, pushing us to enter into relations with a new tide.

Sitations

S. Nyama, and J. Munyeme; B. Simukolo; Tenesi Mutanga; P. Metwa, Zambia, 1957,

International Library of African Music (ILAM) – La Discothèque
Internationale de Musique Africaine, Sound of Africa, Roodepoort,
Transvaal, South Africa

Mosi Oa Tunya waterfall-scape, recorded by Memory Biwa during the
internal gathering for the Mosi Oa Tunya International Perennial in 2025-26,
Livingstone Office for Contemporary Art (LOCA), 27-9 April 2023.

Zambezi river-scape, recorded at Zambezi Dry Manzi by Banji Chona, 2024.

Credo Mutwa, 'Undergroun' River': Order of the Holy Ones of Kariba, in
Indaba, My Children: African Tribal History, Legends, Customs and Religious
Beliefs, 1998.

Octavia Butler, Parable of the Sower, Grand Central Publishing, New York,
2019.

Kamau Brathwaite, 'Caribbean Writers and Their Art, History, the Caribbean,
and the Imagination', University of Miami, Florida, 1991.

Kamau Brathwaite, 'The Caribbean Writer's 10th Anniversary Literature
Conference', St. Croix, 1996.

Joshua Matanzima, 'Do we still need to build dams given their long
term effects on community: Lessons from Kariba' [https://ja4change.
org/2023/08/21/do-we-still-need-to-build-more-dams-given-their-long-
term-effects-on-communities-lessons-from-kariba/](https://ja4change.org/2023/08/21/do-we-still-need-to-build-more-dams-given-their-long-term-effects-on-communities-lessons-from-kariba/)

'Operation Noah' (Kariba) – photographs by Ian and Hilda Shand, 1958 -
<https://www.youtube.com/watch?v=kxWFWRVXU4w>

Memory Biwa is a historian, artist and curator who lives between Windhoek and Berlin. Her research, artistic and curatorial practice pivots on anti-colonial resistance and transnational remembrance processes on Namibia, with a focus on dynamic aural practices that evoke the plurality of imagination and epistemology.

Robert Machiri, also known as Chi, is an artist, musician and wanderer. Through social, itinerant, and multimedia practices, he connects people and places. Machiri's work intricately weaves together soundings of landscapes, and cityscapes as living archives within the African continent and its diasporas. His methodology is both curatorial and pan-disciplinary, driven by a deep commitment to music as a site for production and a catalyst for progressive imaginaries. Born in 1978 in Zimbabwe. Lives and works between Berlin, Johannesburg, and Harare.

Biwa and Machiri form the collective, 'Pungwe Listening'.

Tammy Langtry & Talya Lubinsky



Strand Street Quarry, Cape Town

***Singing Sediments*, 2025**

Plywood, aluminium and sound

Stone from the Table Mountain quarries in Cape Town, South Africa was mined by enslaved people in the Dutch Cape Colony in 1652. With these stones, the city's colonial buildings and settlements were constructed, like the Castle of Good Hope (1666) and the Slave Church (1799), cobblestone roads were paved, the Rhodes Memorial statue (1912) was carved and even the shoreline of the Atlantic coast was extended. But, when visiting the sites of the quarries today, no signage or reminder of the violent circumstances of the stone's extraction is visible.

The quarries remain a present absence in the mountain. The physical matter, no longer part of the earth, was extracted by the labour of indigenous and enslaved people who had also been removed from their places of origin in locations across the Indian Ocean and the African continent, including Malaysia, India, Angola, Guinea, Sudan and Madagascar. Centuries later, in 1968, the Apartheid government forcefully removed these descendants of indigenous and enslaved people from their communities in the centre of the city. These compounded legacies of extraction and displacement are the very substance from which the city is constructed, and shape the material, spatial and economic logics upon which it continues to operate.

This work turns to three quarries embedded in the mountains base and enmeshed in the community of Bo-Kaap¹ as sites of study, namely Strand² Street Quarry, Wash House Quarry, and Prayer Quarry. The largest and most visible, the Strand Street Quarry, carved into the dark hornfelsic slate of the Malmesbury Group, this quartzitic rock, metamorphosed from marine muds over 560 million years ago, was prized for its weather resistance and symbolic permanence. Table Mountain Sandstone was used to build the city below, later becoming the base material for much apartheid-era infrastructure. The stone's absence from the mountain and its presence as imperial form is constitutive of the architecture of erasure in the city.

The installation is an invitation to enter the sculptural space, stepping into the contour lines of the Strand Street Quarry. This quarry sits at the edge of Strand Street which separates Bo-kaap from De Waterkant³ and defines the original shoreline before the Atlantic coast was extended. In colonial parlance, 'reclaiming land', is a process of stealing from the Ocean to give to the land. Strand street travels around the narrow strip of land between

the mountain and the sea, to the richest areas in Cape Town. To live in De Waterkant or to live amongst the quarries in Bo-Kaap defines one's social, historical and material realities.

The sound piece plays inside the cavelike structure, making evident the ephemeral presence within the geological cavity, proposing that stone, far from mute, is a medium of historical inscription. The Prayer Quarry marks a sacred geography in the 1600s, as Islamic political exiles from the Indian Ocean rim were banished to the Cape Colony as Mardykckers⁴. Islam was banned via the Statute of Batavia⁵, and so, enslaved Muslims gathered clandestinely in this secluded quarry to hold Jumu'ah prayers. Here, Arabic script met Cape Dutch and transformed into Arabic-Afrikaans, a scriptural hybrid that created a lingua franca among slaves who shared no common tongue. The site of Tuan Guru's first Jumu'ah prayer and the kramats and burial grounds above the disused quarry signals the ways in which enslaved Muslims transformed these extractive cavities into sacred space. The work seeks to transform the commonly held association of quarries as spaces of absence into resonant chambers of remembrance - its ghosts conjured in communal memory.

The choral recordings which play in the sound piece are composed and sung by the Seven Steps⁶ Cultural Group. This sound-map traces the shape of absence: the void left by hundreds of years of extraction. The contour lines of the mined landscape, rendered as graphic scores, guide vocal improvisation by the collaborating Choir. Each undulation of the mountain edge becomes a prompt for pitch, rhythm, or breath. The quarries are not seen, but heard. The choir sings in the Nagtroepe tradition, a choral practice rooted in the Cape Malay community, who sing nederlandsliedjies—Dutch-language ballads transformed by the experience of slavery and resilience. These songs, often melancholic and metaphor-laden, become sonic mirrors of the fractured landscape from which they emerge. Their performance, mimicking the sonic tradition of being in the boat, on the water, singing at night, reverberates with an intimacy of the collective. Today, memorial groups host a 'Walk in the Night' a processional through the streets of Cape Town, mirroring the walk the freed enslaved people made on the night of 30 November into 1 December when Emancipation was granted. Every year this walk begins at the Strand street quarry.

The three quarries are currently up for redevelopment by the city of Cape Town and private agencies who plan on exploiting this history for a contemporary project of income generation and memorial making. Our

project gestures toward a chorus of voices: those who sang, prayed, abored, and mourned without record. Their sonic and mineral residues live on. The work resists the monumental, it seeks, instead, to become a listening structure—a porous membrane between time, voice, and matter.

1. The translation of these streets and neighbourhoods in Afrikaans, provide another reading to the changes in the geography. Bo-Kaap translates to Above the Cape in Afrikaans
2. Strand translates to Beach in Afrikaans
3. De Waterkant translates to The side of the water in Afrikaans
4. The term for free labourers or slaves from Indonesia, (specifically Abon island), who were brought to build the colonies and fight against the indigenous people of the Cape
5. The Statue of Batavia (1962) was the code of conduct or social order defined for these Dutch settlements.
6. The Seven Steps refer to the seven tributaries defining heritage and cultures in the Cape

Tammy Langtry, South African born, is currently working as an independent curator, art historian and cultural producer based in Johannesburg, South Africa. She worked as an Assistant Curator (2017 - 2021) at Zeitz Museum of Contemporary African Art (MOCAA), Cape Town and is currently director of a Pan-African artist residency - LAPA, a co-conceptualised project with the Goethe - Institut. She also contributes to the artistic collective, Art Meets and has presented their work at the 2022 VANSa Cultural Leaders Programme.

Talya Lubinsky (b. 1988) is an artist from Johannesburg, currently based in Berlin. Solo exhibitions include Melting Stone, Flossenbürg Concentration Camp Memorial, Flossenbürg (2022). Marble Dust, Künstlerhaus Bethanien, Berlin (2020), Floating Bodies, Iwalewaha, Bayreuth, (2017) and If we burn, there is ash, Wits Anthropology Museum, Johannesburg (2016). Lubinsky received an MFA with distinction from University of Witwatersrand, Johannesburg. In 2019-2020 she was awarded a one year residency at Künstlerhaus Bethanien, Berlin, funded by the KfW Stiftung. She is a recipient of a NEUSTART Stipendium from the Stiftung Kunstfonds for 2022 and 2023.

*With thanks to the Seven Steps Cultural Group choir members:
Mansoor Joseph, Mubarek Alexander, Junaid Isaacs, Ziyaad Mohamed*

*Installation prouction: Nevo Bar
Music production: Patrick Hickey
Music production assistance: Elise Fernandez
With support from Stephen Langtry and the Camissa Musuem, Cape Town*

Special thanks to:

Nevo Bar
Kira Dell
Shoufay Derz
Samuel Hertz
Eleni Mouzourou
Neda Naujokaitė
Augusto Gerardi Rousset
João José Santos
Laura Seidel

Neun Kelche is a project space founded and curated by Kira Dell and Laura Seidel on Pasedagplatz in Berlin-Weißensee. The artist Neda Naujokaitė joined the team in May 2024.

Since the beginning of 2021, local artists have found a space for exchange and socializing here. Their program is developed based on the neighborhood and further developed nationally and internationally in collaborations. They work with FLINTA* artists who create site-specific installations and expand their work performatively or with film/video/sound.

As a curatorial duo, Kira Dell and Laura Seidel have been working since 2018 on gender-specific issues, ideas of collective love, motherhood and art, artistic research on the universe, and utopias of planetary coexistence of human and non-human agents. Intersections emerge from the working process with the artists, and they prefer to develop the exhibition themes together rather than impose a rigid curatorial program. The starting point of their work is transparent financing clarified in advance. Through long-term collaboration with project partners, they aim to counteract fast-moving work structures.