

on



Lantz'scher

we wander

Lantz'scher Skulpturenpark

Düsseldorf-Lohhausen

16 June 2023 - 15 September 2023

A project by



Kunstkommission
Düsseldorf

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Kunststiftung
NRW



on damp earths we wander

– A journey of ten stories in the sonic garden of
Kerima Tariman¹

Lantz'scher Skulpturenpark 2023
Exhibition, listening and encounter project

How time holds me under
a shadow I cannot name, the bush-music and its sweet
bangarang. Do not wake me. Downtown
I'll roam wild with the improbable goats,
window-cleaners careening through traffic,
ripe urchin bartering his endless hope:
Each day is usable, I want to tell them.
Our hunger is criminal, faces sewn shut.

We are tongue-tied with the songs
of unknown birds, an extinct diction. Fireburn
that shipwreck, its aimless curse. Jah, guide
these words, this life an invisible column, my one
bloodline stretching, red livewire vein, to appear across
these hijacked decades, inventing Paradise.

from DREAMING IN FORGEIGN by Safiya Sinclair

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¹ Kerima Lorena Tariman (1979-2021), poet, academic and activist.
† 20th of August in Negros Occidental.

It is said that fleeting peace is to be found on small benches in parks, squares or metro stations amongst the people that work throughout day and night.

The garden, the welcomed oasis as a refuge of rest, recreation and contemplation is ideally accessible to all people of its cities. Dog owners, parents with their unleashed children, eating laborers, lovers, bodies that seek exchange in more private spaces and lonesome elderly people, all seek the maintained nature, the quiet time within the parting walls between the gardens and the urban drill.

Here too one should not limit the garden to the point of arrival that is composed of the bench on which we ultimately find our rest on, nor the lawn, trimmed bushes and trees we look at. The path through the city, journeys via public transport followed by the timbre of the soles on pavement, cobblestones and ultimately pebbles is part of the walk in the park.

The skeleton however is not as peaceful as the flesh. Long linger the remnants of our violent chapters in history throughout many layers below the soil and lush grass. Coloniality was and is always not only imposed on human beings, but also on the more-than-human, on plants and microbial life, and in the making of the binaries of “nature” and “culture”.² It inscribes itself even into the soil through the decomposed traces of its past and continuing brutality, bodies and bones left and kept, others removed and repatriated. The botanical formations and modified plants emerged alongside the establishment of plantation economies, made possible by the transatlantic slave trade and the long history of migration. Historian Londa Schiebinger suggests that botanical gardens were set up as “experimental stations for agriculture and way stations for plant acclimatization for domestic and global trade;”³ they became institutional test sites of “improvement”. There is a green thread from the practice of imperial powers dispossessing people in extended territories, the horrific reign throughout the second world war to more-than-human vegetal life and its conversion to current forms of agricultural biotechnology.

The historical threads in the creation of the park situated within the dark chapters of human time(s) forms part of the critical engagement, but the open air exhibition and listening project *on damp earths we wander - A journey of ten stories in the sonic garden of Kerima Tariman* won't be thematically reduced only to this topic.

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2 Elena Agudio & Marleen Boschen — Soil is an Inscribed Body. On Sovereignty and Agropoetics. - Curatorial Note, in *Agropoetics Reader* (2019)

3 Londa Schiebinger, *Plants and Empire* (Cambridge: Harvard University Press, 2009): 11.

The composition of these ten stories will give form and help understand and conceptualise the spatial distribution of the artworks in and around the park. Each chapter is under the symbolism of a plant, animal or spatial structure.

cuento I: el roble (the oak)

cuento II: la capilla funeraria (the burial chapel)

cuento III: puerta de entrada al cielo (gateway to heaven)

cuento IV: laminaria (the seaweed)

cuento V: la ardilla (the butterfly)

cuento VI: canta de los pajaros (birdsong)

cuento VII: el abedul (the birch)

cuento VIII: la hembra (the cow)

cuento IX: mycelium (the mushroom)

cuento X: el pulpo (the octopus)

The first story, the oak, will encompass a space of encounter, exchange and designed to provide the ground for both intimate conversations as well as public events. The burial chapel will host works that invite to contemplate, to sit with themes of displacement and marginalized communities. The third and fourth chapter will be evolving around the practice of rest as well as the history of arrival and its related archival formats. Under the sign of the butterfly, forms of interaction and participation are going to be realized. In smaller groups we will intend for time to be created to be heard, in order to be seen. Walks should open the space for conversations and exchange. The sixth story called the birdsong is dedicated to sonic archival works in regards to war survivors and testimonies of WWII. The act of listening will be in the foreground in the distributed sonic map in and around the park. The birch focuses on spatial and architectural ways of representation. Works within this chapter will have an architectural focus and will evolve around the representation of “the other”. The eighth chapter, the cow, invites visitors to play Ayò, merging the realms of play, introspection, and contemplation. The ninth chapter invites viewers to engage with the interplay of fantasy, knowledge, and the evocative power of the sculptural installation.

cuento X: el pulpo (the octopus)

This chapter is thought of as a multi-limbed network system, the octopus as a fascinating entity or fungal mycelium below the ground. We will be working with Monai de Paula Antunes & Niko de Paula Lefort to develop a site specific format of Radio Gardening. This sonic interactive project is a radiophonic ecosystem, mixing heterogeneous content, formats and traditions of radio-making within radio's own material complexity. It will be installed within the spatial structure of the trees and bushes within the park showcase giving public

access from outside to a radio environment via FM and online, with different layers of interactivity.

epilogo: El Paraiso segun Kerima Tariman

The project "*on damp earths we wander - A journey of ten stories in the sonic garden of Kerima Tariman*" will be accompanied by a series of public programs. The 10 chapters will be composed by various collective sound walks, reading sessions and open forms of research related formats.

Throughout the public program series the participants can take part in ongoing network constellations that will be available throughout the time frame of the project but are intended to stay online and can be developed in a continuous way.

The above chapters and encompassing art works will be represented by a pictogram. Design is of importance. It sets a standard, describes environments, defines our interactions and our being in the world. We form and we are formed by the externalizations of life philosophies that transpire in our spaces, objects and communicative codes. Therefore the usage of language and forms of communication will take a vital part in the entire project.

We invite scholars and others to reflect on the traditions and practices of sonic dissemination, recreational forms of healing and community engagement. We also invite artists and others to exhibit and perform their artistic works relevant to the theme. These scholarly and artistic activities will be initiated by a series of public reading sessions and several guided sound walks.

In close association with community based projects and self organised sonic archival practices, visitors are not only invited to listen into the vast production but get inspired to participate in the process.

Through open access media and online platforms the project *on damp earths we wander - A journey of ten stories in the sonic garden of Kerima Tariman* should not only be a space for collective listening and wonder but be activated by participatory engagement of the bodies listening, lingering, intruding into common spaces and ultimately recreating and inventing their own liking of paradise.

concept
Lynhan Balatbat-Helbock

curatorial / production and design team
Lynhan Balatbat-Helbock, Lia Milanesio, Bilge Emir

spatial design & art handling
Ola Zielńska, Rafał Łazar

list of artists

Theresah Ankomah, Monai de Paula Antunes & Niko de Paula Lefort,
Anne Duk Hee Jordan, Phil Collins, Antoinette Yetunde Bintu Oni,
Al Hassan Issah, Refugee Worldwide, Pedro Oliveira, Farkhondeh Shahroudi,
Barthélémy Togo





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cuento I: el roble (the oak)

Theresah Ankomah, Untitled, 2021. Installation

Taking inspiration from the climbing plant, this work is made of dyed and undyed baskets rolled into a cone-like shape, entwined together with lyon fishing line. The work moving up and down connoting the vulnerability of life. The colours in the works give a feeling of hope and serve as a vibrant vessel of inspiration, summarizing the beauty of transcendence in the rise and fall and change.

Theresah Ankomah, Invasion, 2016. Installation

The installation was mounted to invade public space by way of adding another dimension to its usage and context. The objects invading this space can be seen metaphorically as individuals invading spaces because of the power they have over other living creatures. Ankomah is interested in the reaction of the people who mostly use this space and the feel of someone invading their space, as we do to other species.

Theresah Ankomah is a multifaceted contemporary Ghanaian artist, who lives and works in Accra, Ghana. Her artistic expressions manifest in the form of performative installations, sculpture, painting, weaving, fashion, and printmaking. Recently, she has been interested in exploring woven baskets, strings, jute rope, used clothes and royal palm leaves at all levels and scales of weaving while at the same time examining the hidden stories associated with the making of these objects. Theresah was the recipient of the 2021 second runner up prize of the Inaugural Yaa Asantewaa Art Prize in Africa by Gallery 1957 and also the recipient of the 2017 first runner up prize of the prestigious Kuenyehia Art Prize for Contemporary Art in Ghana.

cuento II: la capilla funeraria (the burial chapel)

Pedro Oliveira, Fortbestehend (I have carried them with me), 2023. Sound Installation

A multi-channel, durational sound piece, can be listened through four megephones installed outside the chapel; its duration equals the opening hours of the exhibition. It is a sonic deconstruction of the waveforms that make

the "Rufton" of the Ausländerbehörde when an applicant is called into the room to have their permits issued or rejected. The sound, much like the anxieties and expectations of those of us who depend on bureaucrats' interpretation of the Aufenthaltsgesetz, is slowly decomposing and recomposing. A complete, reassembled Rufton calling one in will be heard only once per day.



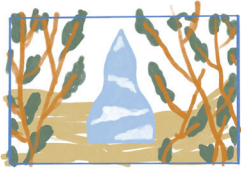
Pedro Oliveira is a Brazilian artist and was a lecturer in Media and Cultural Studies at Heinrich Heine University Düsseldorf. His work inquires the colonial politics of sonic violence, in particular the articulations of the policing of bodies through sound and listening practices. His current artistic research intervenes on accent recognition technologies within the German migration and border regimes. He is also a founding member of the platform Decolonising Design.

cuento III: puerta de entrada al cielo (gateway to heaven)

Al Hassan Issah, The Wind's Eyes, 2022. Installation

With Al Hassan Issah, we are teleported from Düsseldorf to the ornamental and emblematic historicity of Ghana. The forms, shapes, colors, textures, symbolisms, and contexts that are employed in the "forging" and fabricating of the works are all imported from everyday objects: made up of gates, balustrades, and sign boards which usually represent separations, difference, class, or power within urban centers. The references range from domestic wall paintings in compound houses within the "zongo"/ slum community where the artist grew up in Kumasi, Ghana, to canons that emerged from Africa's encounter with Islam, the Trans-Atlantic Slave trade, and the traces of colonialism and modernism in shared public spaces.

Looking through the signs and signifiers of these windows and gates pregnant with history, across layers of time, the work highlights systemic hierarchies and social stratifications as well as potentials for social repair. Al Hassan Issah's transformed symbols of thresholds, perspectives, and marks of an in-between tension, are installed on a passage of trees, where the viewer is welcomed to walk through. We turn towards Issah's entry-points, which call to mind



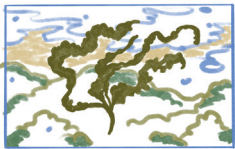
echoes of “the Doors of No Return”, places and points of forced departure which enslaved people had to face on their passageways. Here, the gates transcend forms to invite access for alternative and generative lives; a simultaneity of time past-present-future, looking towards what is yet to be balanced, in generational cycles.

Al Hassan Issah is a Ghanaian artist who lives and works in Kumasi. His work explores power in relation to architecture and modernity, and its effect on our contemporary society. Issah has participated in the OfKob Residency in 2016 at Akuse (Ghana) and also in 2018 at Oyarefa (Accra, Ghana) and also in various group exhibitions around the world, including *Convos on the Wind: an ode to the wilderness* curated by Foundation for Contemporary Art (FCA) at Akropon (Odwira Festival), *Failure is the Key*, at the K.N.U.S.T. Botanical Garden, in Kumasi, Ghana, and *Of Materials and Things*, curated by Exit Frame Collective at La Condition Publique, in Roubaix, France. Issah had his debut solo exhibition titled *Seduced by the Charms of a Mistake* at Nubuke Foundation, Accra in 2022.

cuento IV: laminaria (the seaweed)

Barthélémy Togo, *Balades nautiques*, 2023. Sculpture

“I’m currently working on the seabed and, above all, the animals that live there. I’m fascinated by fishes, their shape and the way they move through the water. Sculpting them is a way of communicating with them and, above all, creating a dialogue with the underwater world. Each time I sculpt an underwater animal I enter into communication with it and share its underwater world and, above all, the utopian dream of living there.... Finally, I also love eating them because they are delicious.” — Barthélémy Togo



Barthélémy Togo (1967, Cameroon) is a Cameroonian painter and artist that lives and works in Paris, France and Bandjoun, Cameroon. Togo studied at the National school of Fine Arts in Abidjan, Ivory Coast, at the École supérieure d’Art de Grenoble, France and at the Kunstakademie Düsseldorf, Germany. Some of his paintings are found

in The Contemporary African Art Collection (CAAC) of Jean Pigozzi. Between 2005 and 2007, he constructed a cultural project called the Bandjoun Station which is an art center located in Cameroon that includes an exhibition space, a library, an artist residency, and a farm. In 2016, Togo was shortlisted for the Prix Marcel Duchamp, France’s most high-profile art award. Currently, as of October 2021, UNESCO Director-General Audrey Azoulay appointed Barthélémy Togo, as UNESCO Artist for Peace.



cuento V: la ardilla (the butterfly)

Phil Collins, *the meaning of style*, 2011. Video installation

the meaning of style is a cinematic reverie made in Penang with a group of antifascist Malay skinheads. Fascinated by their adoption of this typically British subculture as a way to reinvent its original, progressive meaning – formulated in the 1960s as an expression of sympathy between Anglo and Caribbean working-class youth – Collins films them in a series of contemplative and languorous scenes set to a dreamlike soundtrack by Welsh musician Gruff Rhys and the band Y Niwl. The film makes subtle commentary on British colonial history in South East Asia and highlights the use of culture and style as a form of social rebellion, which resonates with the universal desire to belong while staking out zones and modes of independence.

Phil Collins is a visual artist and filmmaker based in Berlin and Wuppertal, Germany. He is Professor of Video and Performance at the Academy of Media Arts Cologne. Over the last two decades Collins has gained recognition for ambitious projects which explore the intersections of art, politics and popular culture. Manifesting as films, installations, performative situations and live events, his work foregrounds the aspects of lived experience, the radical potential of empathy and connection, and voices that have often been disregarded or suppressed. Collins received Paul Hamlyn Award for Visual Arts in 2001, and was nominated for Turner Prize in 2006 and Artes Mundi Prize in 2012. His works are held in public collections such as, amongst others, Metropolitan Museum of Art and Guggenheim Museum in New York, Tate Gallery and Arts Council Collection in London.



cuento: VI: canta de los pajaros (birdsong)

Refuge Worldwide Park FM by Shayan Navab (Refuge Worldwide), 2023. Sound Piece



A written play and sound piece, conjuring an imaginary radio station led by the characters of a park, each with their own relationship to space and belonging.

Refuge Worldwide is a radio station and fundraising platform based in Berlin, Germany. The organisation was originally started as a fundraising platform that worked with grassroots and non-profit organisations. In January of 2021, Refuge launched a radio station called Refuge Worldwide with the purpose of amplifying the music and issues that they advocate for. Refuge worked with a variety of refugee support associations, social equity groups, women's rights centres, homeless agencies, and centres for the protection of domestic violence victims. Additionally, Refuge Worldwide commits to striving for a representation of minorities, and are focused on community-building and creating a safe space and visibility for underrepresented artists. They host training programs and classes in creative fields, mental health and media. You can always catch them weekly from Weserstraße 166, 12045 Berlin, Neukölln.

cuento: VII: el abedul (the birch)

Farkhondeh Shahroudi, oh, 2021. Installation

"ONOMATOPOETRY is sound imitations, they are noises, sounds or expressions of astonishment that do not need translations, the Onomatopoeia invents new words, the onomatopoeia is one of the most important parts of my artistic work.

This poetry is for me the same law as my sculptures, it comments and complements my artistic language. where one language is missing, another language is added, three dimensional poetry, I reinvent my language, it expands my spatial poem." — Farkhondeh Shahroudi

Farkhondeh Shahroudi was born in 1962 in Tehran. In 1990, she left her country and found political asylum in Germany. She currently lives and works in Berlin. She studied painting at Al-Zahra University in Tehran, followed by studies in art and design at the University of Dortmund. Her installations and performances focus on the symbolism of middle eastern carpets, transformed in her diverse works into "mobile gardens," which serve as emblems for the condition of the artist outside of her place of birth. Her works are housed at several museums, including the collection of the British Museum in London and Vehbi Koç Contemporary Art Foundation.



cuento VIII: la hembra (the cow)

Antoinette Yetunde Bintu Oni, Ayò Ayò Ayo, 2023. 3D-Printed Sculpture

'Ayò Ayò Ayo' meaning 'seed, joy, game' in Yoruba is a playful sculpture open to interaction. The piece is a large Mancala game, a traditional board game with many different varieties enjoyed throughout the African continent.

The piece is made from salvaged timber fabricated with computer numerical control machinery and 3D printed agricultural waste*. The public game format revisits tactile cultures which have become ever-important in a post-covid era. Players are expected to leave the game as they found it — in good condition, with all the pieces intact as part of an unwritten social agreement.'

* Oyster shells and coffee ground agricultural waste

Antoinette Yetunde Bintu Oni is a British-Nigerian architectural designer and multidisciplinary artist working between London and Lagos, Nigeria. With a focus on the Global South, her work addresses postcolonialism, resource degradation and the climate emergency in the urban environment through speculative collage and assemblage installations. She recently exhibited an installation titled Community of the Divine Flood at HOME by Ronan McKenzie as part of a group exhibition of multidisciplinary artists. Evidencing her artistic maturation,



How to Play Ayò

Prepare

Kindly ask the exhibition invigilator for the 'seed' game pieces for the Ayò Olópón board game. This is located in the Langz'scher Park Chapel (Thursday - Sunday 2pm - 6pm).

Plant

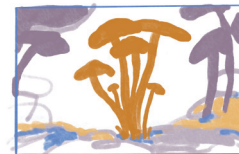
- ◊ Ayò Olópón is a traditional Yoruba game played on a special wooden board with 12 cups.
- ◊ The game is played by two players.
- ◊ Each player has their own row of six cups on the board.
- ◊ To begin, fill each cup with four game pieces.
- ◊ The goal of the game is to collect as many seeds as possible.
- ◊ The players take turns playing the game.
- ◊ On a player's turn, they choose a cup on their side of the board to begin with.
- ◊ Pick up all the seeds from the chosen cups.
- ◊ Then, you drop one seed into each cup, moving in a (counter-clockwise) circle around the entire board.
- ◊ If the last seed you drop lands in a cup with existing seeds, pick all of the seeds in that cup and continue around the board.

Harvest

- ◊ A player's turn only ends when they drop their last seed in an empty cup **OR** if they drop their last seed in a cup making four seeds. Note: If you drop your last seed to make a cup of four seeds you have the choice to harvest the seeds and end your turn **OR** to continue around the board until you land your last seed in an empty cup.
- ◊ If a player makes any cup of four seeds during their turn, they should be sure to collect these groups of four. Note: Traditionally this game is played at high-speed, so don't lose focus and forget to collect your seeds!
- ◊ The players keep taking turns and sowing/harvesting seeds until one player cannot make a move.
- ◊ When the game ends, the player with the most seeds in their harvest wins.

Remember, the game is all about strategy and capturing more seeds than your opponent so try to think ahead and make the best moves to win! Have fun playing Ayò Olópón!

the sculptural piece followed the arte povera tradition of using found objects to tell a visual story bridging the rising sea levels of coastal cities to the water symbolism found in abrahamic religious motifs.



cuento IX: mycelium (the mushroom)

Anne Duk Hee Jordan, *Unmonument the Monument*, 2023, Installation

The Work *Unmonument the Monument* by Anne Duk Hee Jordan is a responsive installation to the existing monument of Perseus with the Head of Medusa (After Benvenuto Cellini).

The subject matter of the work is the mythological story of Perseus beheading Medusa, a monstrous woman-faced Gorgon whose hair had been turned to snakes; anyone who looked at her was turned to stone. Jordan hangs Tillandsia plants, epiphytes onto the head of Perseus and turns around the tension in the work. Instead of highlighting the monstrous femme fatale figure of Medusa, Jordan brings sensuality towards the rigidity and violence of the patriarch character in this battle. Adding little bells that are activated by the wind enhances the unmasking or unmonumenting of the normative narrations in society. Suddenly one can ask who is beheading who?

Anne Duk Hee Jordan (*1978 in Korea) lives and works in Berlin. She studied at the Weißensee Kunsthochschule Berlin and continued with a Master in Fine Arts at the Institut für Raumexperimente in Berlin under Olafur Eliasson. Transience and transformation are the central themes in the work of Anne Duk Hee Jordan. Through movement and performance, Jordan gives materiality another dimension – she builds motorized sculptures and creates edible landscapes. Her sculptures are intended to draw the viewer into the present and open a dialogue between natural phenomena, philosophy and art. Jordan shifts the focus away from humans towards the entire ecology. Some of the recent group exhibitions Jordan has participated were: Lofoten Biennial (2019), Die Informale, Buenos Aires (2018), Riga Biennial (2018), Beaufort Triennial, Belgium (2018), Capitalo, Chthulu and a Much Hotter Compost Pile, Kunstraum Bethanien, Berlin (2018),



cuento X: el pulpo (the octopus)

Monai de Paula Antunes & Niko de Paula Lefort, Radio Gardening -the story of a cybernated radio network. Chapter: Friendship, 2023. Sound piece & installation

This instance of *Radio Gardening* was composed specifically to *on damp earths we wander* and is a dynamic and narrative-driven sound sculpture set up through a transmission environment which, with multiple voices, sounds and radio noise, tells the story of a cybernated radio network that came about in Brazil from the late 1930s until today. The story is told in four languages: Portuguese, Japanese, English and German and is put together through the movement and exploration of a narrative-driven space, which is designed to conduct and support the dramaturgical and sonic experience, while at the same time is generative, nonlinear and the result of the communication happening in a complex transmission and sound ecosystem. Combining self-built and solar powered radio transmitters that narrowcast to the same frequency the storytelling, field recordings and live bioacoustics transmissions, a transmission ecosystem emerges through the negotiation of the use of the electromagnetic space, also interfered by all bodies circulating in the premisses of the installation.

Radio Gardening is an artistic research compiling different radio experiments and creating environment specific transmission ecologies that are experienced as exhibitions, performances, sound-walks etc. that act as performative archives. The research is motivated by the heterogeneity and decentralization present in free, community and pirate radios, as well as driven by radio's own vibrant materiality.

The work can be accessed by portable radio receivers available on site (you can lend a portable radio from the chapel, Thursday through Sunday from 14:00 - 18:00); visitors are also encouraged to bring their own radio and navigate the transmission sculpture. The soundscapes are reachable at all times in different configurations across the park.

Bring your own radio with you, move within the installation and enter the radio space by tuning your device to the frequency 107.9. The story you will be listening to is about a Japanese immigrant and a Brazilian telegrapher whose

paths intertwine, forever changing the course of communication and media technology during the tumultuous era of World War II. The story unveils their remarkable discoveries, echoing through time to leave an indelible mark on our modern world.

Monai de Paula Antunes works as an artistic researcher, transmission artist and radio-maker interested in Communication and Complexity together with their material, spatial and political entanglements. Her work engages with the rich materialities and multiple cultural traditions of radio, drawing attention through them to peripheral manifestations of cybernetics and ecology. Part of Radio Otherwise, she is also the director and founder of Archipel Stations Community Radio, and founder and board member of Archipel e.V and FR-BB e.V., among other NGOs engaged with art, education, communication, philosophy and ecology.

Niko de Paula Lefort works as sound artist. His practice covers the fields of music making - composition and improvisation with guitar, voice, electronics, percussion, radio transmission and various sounding objects -, instrument building, field recording and radio art installation. Also known as nikoLFO, he is a resident host on Archipel Stations Community Radio and co-founder of record labels Portals Editions and Archipel Editions. De Paula Lefort's work has appeared in commissions for CTM Festival, Guggenheim Museum Bilbao, Berghain, Bergen Assembly and the Haus der elektronischen Künste Basel.

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Curatorial / production and design team

Lynhan Balatbat-Helbock is a curator and researcher at SAVVY Contemporary Berlin and is part of the participatory archive project Colonial Neighbours. In her work within the permanent collection of SAVVY Contemporary, she looks for colonial traces that are manifested in our present. The collaborative archive dedicates itself to discussing silenced histories and to the decanonization of the Western gaze through objects and the stories behind them. In close collaboration with artists, initiatives and activists, the archive is activated through hybrid forms of practice. She assisted the management for the documenta14 radio program - Every Time a Ear di Soun, SAVVY Funk in Berlin (2017) and supported the artist Bouchra Khalilil with several projects and exhibitions. Lately she curated the yearlong project Monumental Shadows - Rethinking Heritage, a participatory project in public space knocking colonial figures off their pedestal and shifting the shadows of past and present. This

year she is curating “Wer Wir Sind” in the Bundeskunsthalle in Bonn as well as this years’ edition of the Lantz’scher Skulpturenpark in Düsseldorf.

Lia Milanesio is a Master graduate in Communication for Cultural Heritage from La Sapienza located in Rome, Italy. In 2019, she graduated with a double degree from Ca’ Foscari University in Venice, Italy and Humboldt-Universitaet zu Berlin, Germany, with a Master dissertation analysing the colonialism impact in Central African Republic through the five animal novels of Rene Maran. In 2020, she published in the post-colonial online journal “Il Tolomeo” the article “Environmental criticism in René Maran’s animal novels”, where she analysed the ecological brutality of colonialism. She has collaborated with SAVVY Contemporary from 2021 to early 2023 in the field of communication, management, and virtual design.

Bilge Emir, typically working in illustration and video, is a graduate of the Visual Communication, Weißensee KHB. Bilge Emir is based in Berlin since 2017, working in illustration, graphic design and video. Her practice involves around image and representation politics and establishing non-linear narratives of visual storytelling. In addition to her illustrations and comics being published in various international anthologies and magazines, she took part in varied group exhibitions both with drawings and videos. She was a member of the project group in “Interflugs 30: Feral Methods” (2020) research project and exhibition at nGbK, Berlin, examining the context of autonomous, collective educational and cultural practices. Currently, she is collaborating with SAVVY Contemporary as a designer and visual artist.

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for any further information or inquires please contact us:

management.lantzscherpark@gmail.com

instagram: @kunstkommission_duesseldorf

on damp earths we wander



A journey of ten stories in the sonic garden of Kerima Tariman



16.06. Opening

- 15:00–16:30 Curator guided tour with the artists
17:30–18:30 Performance:
Farkhondeh Shahroudi, accompanied by *Seda Aydın*

08.07. Weekend Activation I, Drawing session

- 11:00–12:00 Curator guided tour
12:00–14:00 Drawing Session with *Bilge Emir*
Register in advance:
management.lantzscherpark@gmail.com

11.08. Weekend Activation II, Silent Disco & Circular Listening Session

- 14:00–15:00 Curator guided tour
16:00–18:00 Silent Disco & Circular Listening Session
with *DJ Amuleto Manuela*
Register in advance:
management.lantzscherpark@gmail.com

15.09. Finissage

- 14:00–15:00 Curator guided tour
15:00–16:00 Performative concert with
Ekow Alabi & Drummer of Joy
16:00–17:00 Performance
17:00–17:30 Poetry Reading of *Kerima Tariman's* poetry
18:00–19:00 Closing Dance Session

All performances take place in front of the chapel

The Lantz'scher park is open to the public 24/7.
The works in the chapel are accessible Thursday through Sunday from 14:00 - 18:00.
Admission is free.

Lantz'scher Park, 40474 Düsseldorf-Lohausen, Lohausen Dorfstrasse 51.