

FORBES CAST 4

Mentorships for Audacious Minds

An Interdisciplinary Network for Knowledge Transfer

Knowledge transfer is a complex process that involves the exchange of information, skills, and expertise between different disciplines and sectors. It is a key driver of innovation and progress in many fields, from science and technology to arts and humanities.

One of the main challenges in knowledge transfer is the lack of communication and collaboration between different disciplines. This can lead to a fragmentation of knowledge and a loss of potential. To overcome this, it is essential to create an interdisciplinary network that facilitates the exchange of ideas and expertise.

Such a network can be created through a variety of means, including conferences, workshops, and joint research projects. It can also be supported by digital platforms that enable researchers to share their work and collaborate in real-time.

By fostering a culture of open communication and collaboration, an interdisciplinary network can help to break down the barriers between different disciplines and sectors. This can lead to a more integrated and holistic approach to knowledge transfer, which is essential for driving innovation and progress.

In conclusion, an interdisciplinary network for knowledge transfer is a vital tool for driving innovation and progress. It provides a platform for researchers from different disciplines to share their work and collaborate, leading to a more integrated and holistic approach to knowledge transfer.

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The mentor-mentee relationship is not like a teacher-student structure. It's much more a discussion between practicing artists. This is fresh, and new, and very interesting—and rare.

JERSZY SEYMOUR designer, Forecast mentor

Forecast gives you license to play around, to push the envelope. I don't think I would be comfortable doing this if I weren't assuming this role of someone who is trying something new.

CATY ENDERS journalist and sound artist, Forecast mentee

I can only emphasize how much I appreciate Forecast's mission of offering real support to young artists. It gave me so many excellent contacts and I'm very grateful for the opportunity.

FLORA MIRANDA fashion designer, Forecast mentee

I am attracted to the idea of the imperfect dialogue, the unfinished dialogue, or the ongoing dialogue. It doesn't mean you necessarily agree on everything, and that's not even the goal. The goal is the process itself; to ask questions and to be really insecure and open. To be open also means to be fragile, of course, and to expose yourself.

LARS PETTER HAGEN composer, Forecast mentor

Forecast enables unusual, illuminating forms of reflection on relevant questions about our future. Mentoring as an engaging instrument for knowledge transfer stands for a responsible use of education as resource.

PROF. BARBARA KISSELER † Minister of Culture and Media of the City of Hamburg, co-founder of Forecast

Forecast is a tremendous undertaking, to say the least, and for me it was a phenomenal experience. I think it's fair to say I've made a real friend, and been part of the making of a great book.

ANDERS NILSEN cartoonist, Forecast mentor

It's just so valuable to have someone to bounce ideas off—thoughts become more real when you start to articulate them to someone else.

JULIA E DYCK radio producer, Forecast mentee

A Forecast mentor needs to be interested in what someone else does. And then to ask questions. I also think as a mentor you can ask things that you would almost not dare to ask yourself.

BAS PRINCEN photographer, Forecast mentor

**FORBES
EAST**

An international mentorship program and interdisciplinary network for knowledge transfer, Forecast offers a new generation of artists and creative thinkers the chance to work with accomplished mentors toward producing and presenting their projects. With a focus on exchanging ideas, the program supports and provides insight into the processes of creation. Forecast transcends neatly defined genres to carve out space for the questions on the minds of future trailblazers.

In winter 2019, creative practitioners from around the world answered an open call and submitted their proposals to work with one of six selected mentors for Forecast's fourth edition. From nearly 600 applications, Forecast invited 18 nominees to participate in the Forecast Forum to meet the mentors and present their proposals to the public in July 2019.

Taking place for the first time at radialsystem, an interdisciplinary arts space in Berlin, the three-day event culminated in each of the six mentors selecting one concept to accompany to its realization.

Most tandems could collaborate in person before the coronavirus made travel impossible. The Forecast Festival, at which the final projects are presented to the public, had to be postponed by one year. Still, the projects and cooperations continued amid uncertainty. At last, in April 2021, Forecast 4 became a hybrid event livestreamed from radialsystem. Discussions were largely virtual, but the mentee projects took physical form in radialsystem's spaces, and some mentees and mentors were able to take part in person as well.

This publication traces Forecast 4's journey from 2019 to 2021, a period that unfolded in ways no one could predict.

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Welcome

“Hate makes the hater ugly”: this is what one of my colleagues once said during a heated session at the Bundestag, referring to the anti-democratic forces at the heart of Germany’s parliament. While there may be some truth in this, I am quite sure of the reverse: beauty can grow out of love, both in the private sphere and in professional life. Affection, devotion, openness to the Other, and being willing and able to explore the world with alert senses are all things I see in artists’ work. Art’s special ability to forge links must be nurtured. After all, art and culture are not luxuries—they are essentials, and of existential importance to humankind. Artists are essential workers, because art is a vital part of our democracy.

With Forecast 4, this international mentorship program again proves that encouraging strong artistic visions is worthwhile not only because doing so lays the foundations for future careers, but also because it allows creativity to flourish. This approach effectively facilitates talent by applying a global model spanning all regions of the world while also providing targeted, personal support. Mentoring here means focusing attention on each individual and their aims, interests, skills, and specific approaches. With its mentorship program, Forecast opens up space and provides access, letting creativity take center stage and forging uncomplicated, direct human connections.

Forecast’s work thus also reflects Germany’s attitude toward the rest of the world and willingness to listen and learn from each other, as well as engage in debate and jointly develop tools and models for productive cooperation. Germany is a profoundly democratic country conceived of in terms of community, and underpinned by mutual recognition, respect, and genuine interest. Forward-looking, effective, synergetic ways of working together look like this, too, and great potential lies in this approach. As Vice President of the Bundestag, I therefore welcome the federal funding for this program, in recognition of Forecast’s importance and success.

With their ingenious, inspiring works, the Forecast artists gift us their wit, vitality, humor, and thus also provide us with inspiration, support, and hope, helping us make it through these days of crisis. I am profoundly impressed by these resolute, clear-sighted artists. Rather than spoiling their intellectual pleasure and creativity with justification or outrage, they creatively and productively transform their questions and doubts, their anger and dynamism. These artists focus and distill their ideas until they become something that can be experienced tangibly at the Forecast Festival. I congratulate Forecast and its wonderful mentors on their choice of projects. I am certain that we will be hearing a great deal more about them in the future.

Claudia Roth
Vice President of the Bundestag



An Alliance for a Shared Global Present

The fourth edition of Forecast marks the launch of a new partnership between the successful interdisciplinary mentoring program for international artists and radialsystem. This alliance brings me great joy, since radialsystem sees itself as a platform for exchanges between artistic traditions, disciplines, and forms of knowledge, as well as a place where people can meet, posit opposing scenarios, and open up previously unknown realms of thought and action.

Creating the necessary time and space for this is a responsibility Forecast and radialsystem share. The forward-looking approach suggested by Forecast's name is combined with their great passion for the present, and their openness to what concerns us now, as well as what should and what will concern us in the future. Art is not made in a vacuum or an ivory tower, but in the context of its time and from various perspectives.

Yet art isn't only made in the moment when we encounter it as its audience, but also within the framework of artistic processes. These processes are an essential part of any artist's work and a basic prerequisite for the further development of an artistic idiom. This may seem logical, but it barely figures in the prevailing product-oriented logic of arts funding in Germany and elsewhere. To put it differently: artists work continually but are at best paid for only a fraction of this work, i.e., the presentation of a final product. The existential consequences of this have been made painfully clear by the current crisis, as exhibitions and performances have become almost impossible. But even before the pandemic, artists were already affected by precarity and the perpetual fear that their next project might be their last. This is a problem that calls for a fundamental reconsideration of cultural and labor policies.

Forecast identified this problem long before the current crisis and addressed it on various levels. In its mentorship program, the development phases spanning several months, for example, are marked by active exchange between those involved and by the greatest possible openness to a variety of outcomes. The focus is on artistic process, and there is space for the necessary engagement with specific materials, artistic means, aesthetic issues, and content. Not least, the program creates an economic basis for artistic work made over an extended period and across national borders. Especially now, at a time when global solidarity is once more falling victim to regional interests, this last aspect is more important than ever.

Being citizens of a shared global present requires us to actively discuss its meaning, to address it critically, and to search for ways of understanding one another with all the means at our disposal. This calls for work by artists who come from different lived realities and with different experiences, which in turn necessitates long-term stability for these artists, as well as places where we can meet, communicate, and generate productive tensions together.

In the years to come, we look forward to setting off into the unknown with the Forecast teams and the many participating mentors and mentees, developing new ways of looking at reality, and helping each other to call our own established categories and criteria into question. It's a wonderful outlook for the future!

Matthias Mohr
Artistic Director, radialsystem

Taking the More Arduous Path

Freo Majer
Artistic Director, Forecast

Forecast's fourth edition saw many changes on multiple fronts. But along with exciting new components and partnerships came unforeseen challenges presented by the global pandemic. Artistic director Freo Majer explains how this edition's focus on social realities—and the tenacity of both mentees and mentors—gained special relevance in unpredictable times.

For Forecast 4, we were interested in mentors who are firmly focused on reality; individuals who address social dislocations as well as resolutely and directly taking elements of the real as their material. Forecast 4 focuses on what documentary practices mean for authorship; and on the extent to which a moral claim and passionate calls for social change might contribute to an understanding of complex economic and political fault lines or imbalances. Our six mentors are all pioneers of hands-on practices, and the applications we received in spring 2019 prove that our international call touched a nerve.

The applications conveyed a sense of profound unrest and instability—long before societies around the world were shaken by the Covid-19 pandemic. Clearly, many creatives were motivated by contested social issues and were asking whether their work could be effective and powerful enough to impact current major upheavals. At the same time, their concepts spoke of defiance, courage, and the

will to survive. The projects presented here are both determined and able to do more than just ask questions or raise doubts.

Voicing a desire for social change is easier than translating it into meaningful concepts for action, and claiming moral superiority doesn't establish integrity. But what sets politically engaged art apart from mere agitprop? When does artistic work primarily serve the artist's own vanity; the need to be on the right side? When do criticism and dissent slide into aggression and destruction? In public discourse, it has long been impossible to avoid these frictions, and they are now contested with increasing heat and frequency—sadly with no sign of increased objectivity.

Patience and generosity might help bring about more understanding. Since early 2015, Forecast has been trying to translate a radical understanding of art into reality, based on the credo that there are no limits on what art is allowed to do. Which doesn't mean that there isn't enough bland, tedious



Forecast founder and Artistic Director
Freo Majer with nominees at the
Forecast Forum, July 2019.

art that obscures subtleties and contradictions, or seeks refuge in banal moralizing. Still, Forecast seeks to avoid action for action's sake.

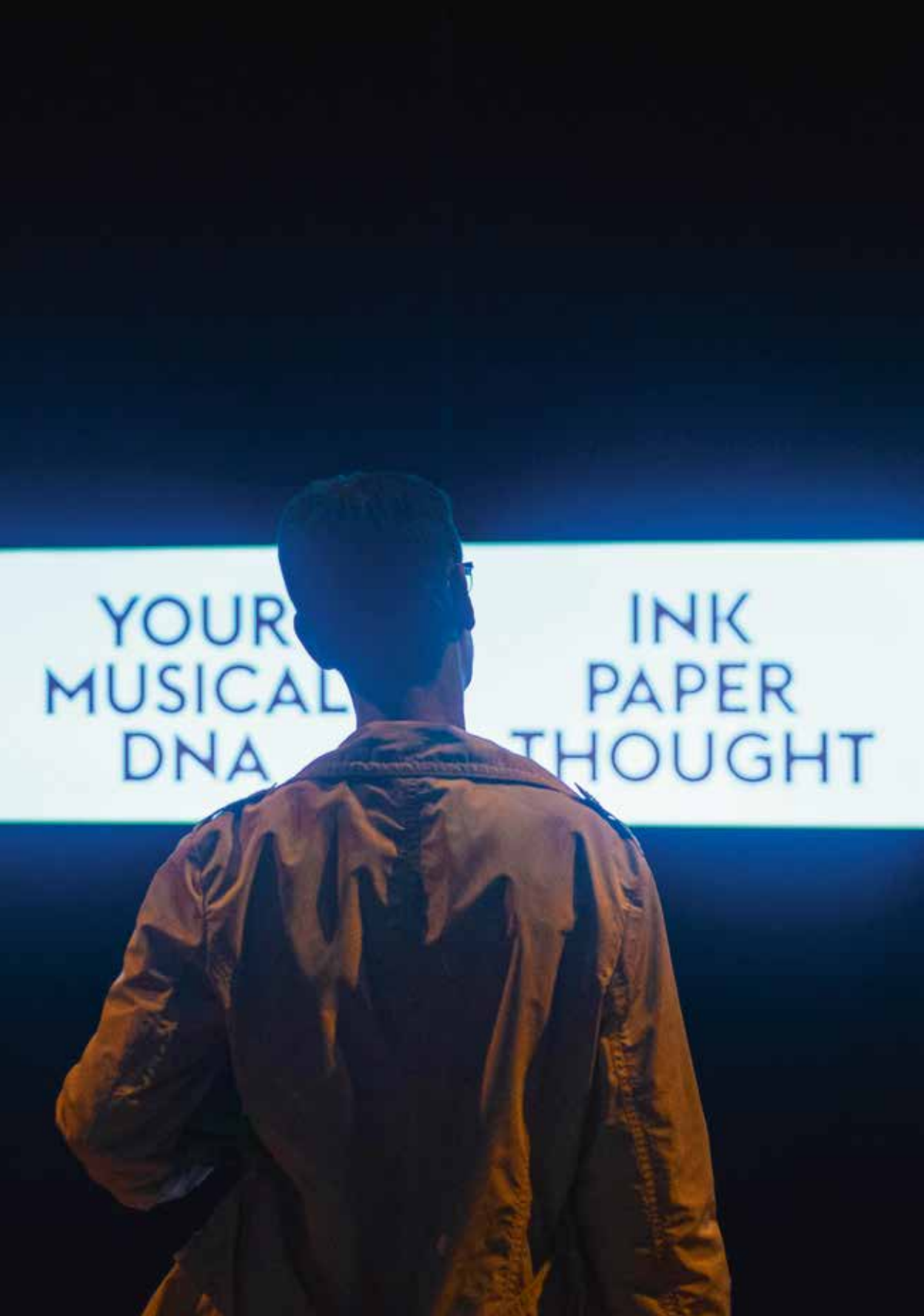
In the case of the six mentees for Forecast 4, there is no need to fear banalities. On the contrary, it is worth paying attention to their political works—part documentary, part activist, always aware. These artists have something to say. They have proved that instead of merely expressing visions or value judgments, they take the more arduous path. Looking carefully, listening carefully. Doubting, pausing, checking, continuing. Persevering, with patience.

As in the past, with its choice of mentoring categories for the fourth edition, Forecast has sought to foster a broad range of relevant discourses and to pay attention to professions and ways of working that do not yet seem adequately integrated into the canon of funded artistic practice. In this spirit, "Ink Paper Thought" introduced the field of graphic novels and comics for the first time, while

"Stories in Sound" covers documentary radio podcasts and expanded documentary, combining forensic analysis with political activism.

Forecast 4 is a departure in other respects, too. We have a new partnership with radialsystem, in which we jointly develop novel forms of production, discussion, and presentation. This collaboration draws on an intuitive and shared understanding of how to support productive artistic processes. It already feels like we've always been together.

Forecast 4 also introduced a feature that is especially dear to our hearts: each mentor-mentee tandem completes a "work-stay"—a short residency for which a host organization (which could be a cultural institution such as the Goethe-Institut or a university) welcomes the mentor and mentee, creating an organizational framework as well as content to develop the project and prepare it to be presented in Berlin. This format allows each tandem to continue its joint work under particularly inspiring conditions, but also to involve



experiences and connections contributed by the host. Over several days, in some cases even weeks, this edition's mentees could finally work side by side with their mentors in Reykjavík, New York, Miami, Rio de Janeiro, São Paulo, Istanbul, and Berlin.

The biggest change, however, was not of our own choosing: the pandemic made Forecast Festival 4 impossible in April 2020, and so we decided to extend all six projects for an additional year and to present them publicly in spring 2021, immediately prior to Forecast Festival 5. Although the disruption caused uncertainty and disappointment, our wonderful participants took the situation in stride, making a number of clever adjustments to their works.

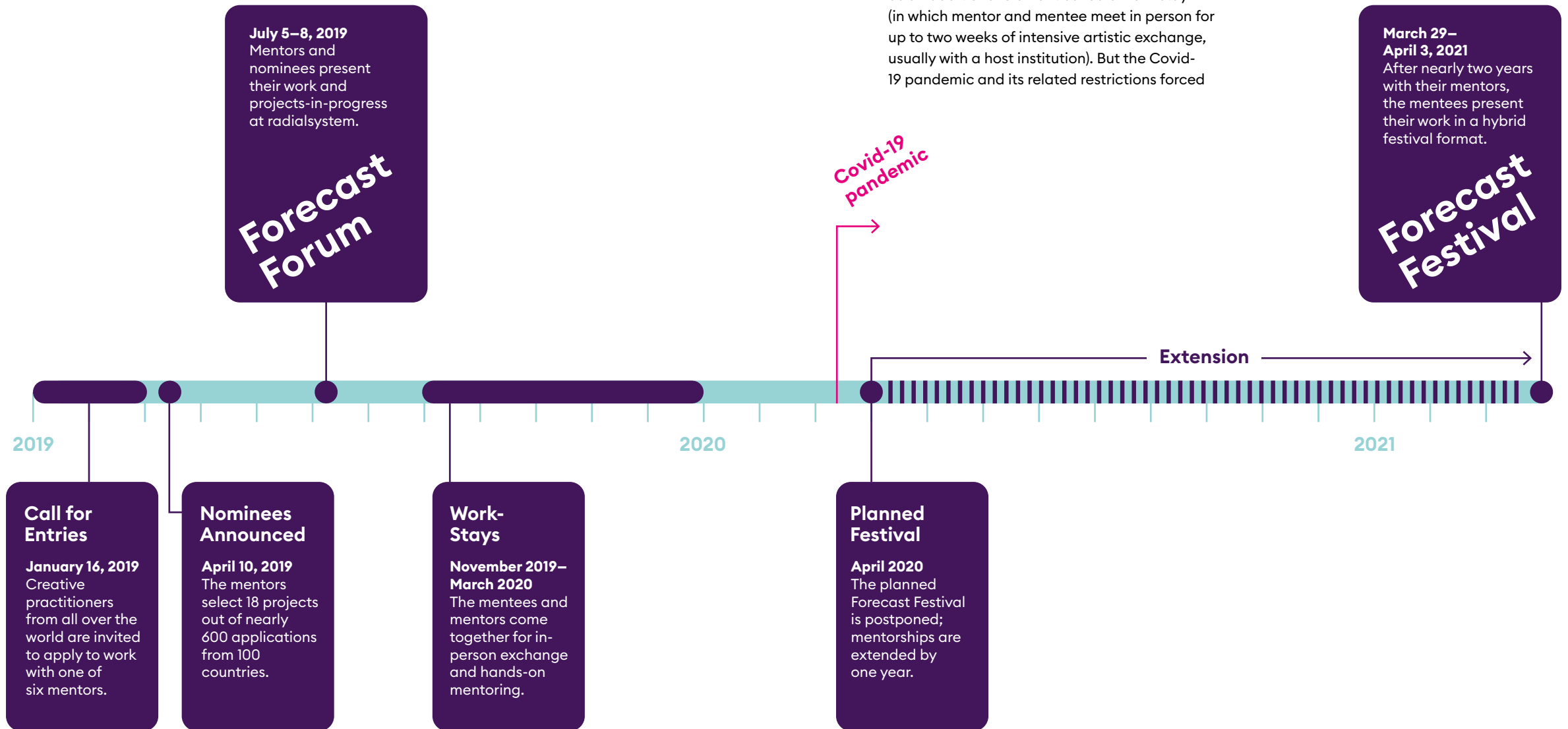
In summer 2020, Forecast conducted an extensive survey in order to better understand the pandemic's impact on the work and, more broadly, the lives of cultural producers worldwide. The open responses gave often touching indications of how our work is valued by young artists, but also the extent to which they depend on it. We will delve further into these insights with the fifth edition.

In general, Forecast depends on mentors and mentees who are open to new beginnings, critical distance, and self-critique. These qualities are already essential in "normal" years, due to our program's complex workflows. For Forecast 4, we had the privilege and good fortune to be able to count on our participants over so many months in which they continued working on their projects with focus and devotion. They deserve our utmost gratitude and respect.

Our ability to conclude Forecast 4 with a hybrid festival and to present all six projects to the public in a way that is new for everyone involved, is due first and foremost to the generous support of the German government, and our special thanks go to its Commissioner for Culture and the Media with their amazingly supportive and knowledgeable associate departments, as well as the experts in the Bundestag, Germany's parliament. My thanks also go to Germany's Minister of Foreign Affairs, Heiko Maas, Minister of State Michelle Müntefering, and to the relevant departments of the Federal Foreign Office that provided especially sensitive support with international modalities rendered especially complicated by the pandemic.

At the beginning of this fourth edition, no one could have predicted how drastically the six tandems and their projects would be thrown off course. But the tenacity of our participants came to the fore and the substance of their artistic work retained its value, in the face of all adversity.

Forecast 4: An Extended Edition in Unpredictable Times

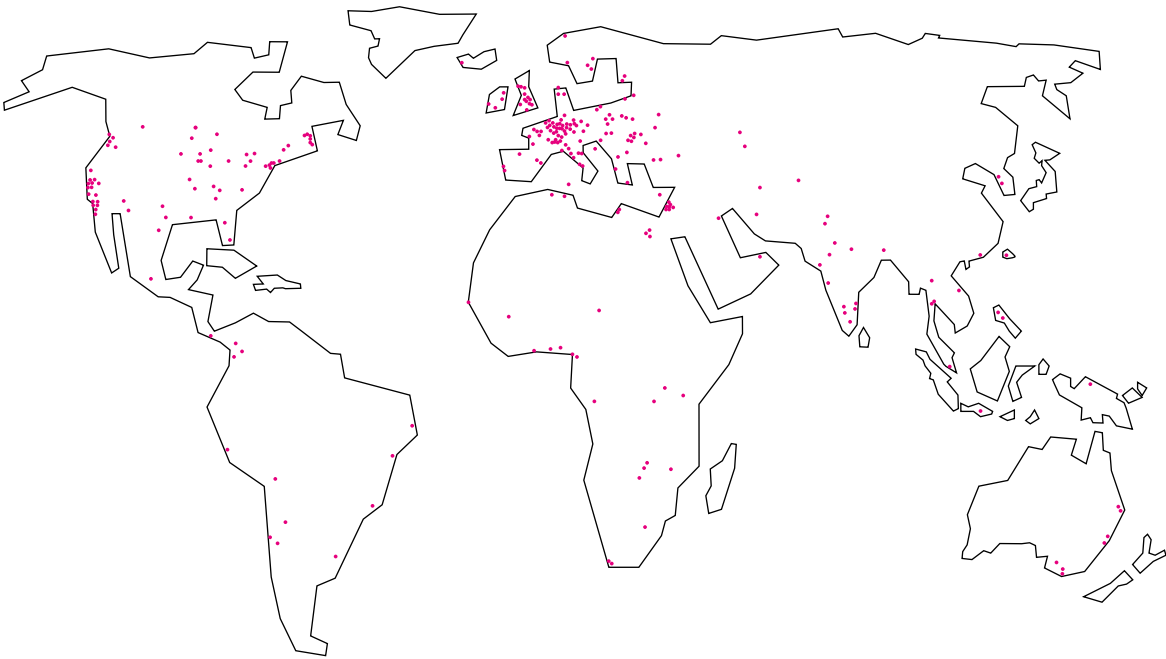


Forecast's unique format normally spans a bit more than a year—first there is an open call for entries in January; then, in spring, the six mentors each choose three nominees. In summer, the nominees present their proposals at the Forecast Forum and the field narrows down to one mentee per category. The following spring, the Forecast Festival spotlights the mentees' final projects.

But Forecast's fourth edition was very different. It already diverged from past editions with its new venue of radialsystem, as well as an additional element called a work-stay (in which mentor and mentee meet in person for up to two weeks of intensive artistic exchange, usually with a host institution). But the Covid-19 pandemic and its related restrictions forced

Forecast's program to change course even more drastically, ultimately extending the mentorship period by an entire year. In spring 2021, the Festival took place not live but as a livestreamed, hybrid event—online, but with all projects still taking up real-life space at radialsystem and some mentees attending in person. Digital components such as expert interviews and moderated Q and A sessions with the audience made the broadcast as special as a live festival. Just different.

Applications came from 280 cities around the globe.



Aachen DE	Bangalore IN	Bilbao ES	Bujumbura BI	Copenhagen DK	East Grand Rapids US	Kansas City US	Miaoli TW	Portland, ME US	Stroud UK
Accra GH	Bangkok TH	Blantyre MW	Bulawayo ZW	Cork IE	East Melbourne AU	Karlsruhe DE	Milan IT	Portland, OR US	Stuttgart DE
Akhnoor IN	Barcelona ES	Bloomfield Hills US	Cairo EG	County Clare IE	Edinburgh UK	Kaunas LT	Milwaukee US	Prague CZ	Sunnyside US
Alexandria EG	Basel CH	Bogotá CO	Calgary CA	Courbevoie FR	Éghezée BE	Kharkiv UA	Minneapolis US	Pretoria ZA	Surrey UK
Almada PT	Batala IN	Bremen DE	Cali CO	Dakar SN	Eindhoven NL	Kiev UA	Minsk BLR	Princeton US	Sydney AU
Almaty KZ	Baton Rouge US	Brighton UK	Cambridge US	Dallas US	El Hawamdeya EG	Kinshasa CG	Mol BE	Pristina XK	Tashkent UZ
Amsterdam NL	Beirut LB	Bratislava SK	Canterbury UK	Detroit US	El Portal US	Knoxville US	Mondolfo IT	Pune IN	Tbilisi GE
Angoulême FR	Bejaia DZ	Bremen DE	Cape Town ZA	Dewsbury UK	Essen DE	Kota IN	Montreal CA	Queens US	Tel Aviv IL
Aseret IL	Bengalore IN	Brisbane AU	Castlemaine AU	Douala CM	Evanston US	Kraków PL	Moscow RU	Quezon City PH	Teneriffe AU
Astana KZ	Benghazi LY	Brussels BE	Chapel Hill US	Dresden DE	Ferndale US	Kuwait City KW	Mülheim an der Ruhr DE	Rajshahi BD	The Hague NL
Athens GR	Berkeley US	Bucharest RO	Chennai IN	Dubai AE	Fontenay-sous-Bois FR	La Paz BO	Mykhailivka-Rubezhivka UA	Ramat Gan IL	Tijuana MX
Atlanta US	Berlin DE	Budapest HU	Chernivtsi UA	Dublin IE	Frankfurt am Main DE	Lahore PK	N'Djamena TD	Recife BR	Tirana AL
Augsburg DE	Berwyn US	Buenos Aires AR	Chiang Mai TH	Dunnville CA	Frederiksberg DK	Lake Orion US	Nairobi KE	Reykjavík IS	Tiruchirappalli IN
Austin US	Bevaix CH		Chicago US	Durham US	Fregona IT	Le Frasnois FR	Naples IT	Rialto US	Toronto CA
Baltimore US	Beverly Hills US		Cologne DE	Düsseldorf DE	Fresno US	Leiden NL	New Delhi IN	Riga LV	Trois-Rivières CA
Bamako ML	Biel-Bienne CH		Colombier CH		Gainesville US	Leipzig DE	New Haven US	Rio de Janeiro BR	Tromsø NO
					Gandhinagar IN	Leuven BE	New York City US	Rome IT	Tucson US
					Gdansk PL	Lima PE	Newburyport US	Rotterdam NL	Tucumán AR
					Genoa IT	Linz AT	Newcastle UK	Sagamù NG	Tunis TN
					Ghent BE	Lisbon PO	Newcastle Upon Tyne UK	Saint Petersburg RU	Tunisia TN
					Giza EG	Ljubljana SI	Newton US	Saint-Philbert-de-Grand-Lieu FR	Umeå SE
					Glasgow UK	Lodz PL	Nicosia CY	Salerno IT	Umuahia NG
					Gorgan IR	London UK	Nijmegen NL	Samut Sakhon TH	Union US
					Grantham UK	Long Island City US	Nogent-sur-Marne FR	San Antonio US	Uppsala SE
					Guelph CA	Los Angeles US	Norwich UK	San Diego US	Vancouver CA
					Gunpo KR	Loughborough UK	Nowe Bielice PL	San Francisco US	Vantaa FI
					Hamburg DE	Lublin PL	Oakland US	San Rafael US	Venice IT
					Hannover DE	Lucknow IN	Odessa UA	Sancti Spiritus HU	Viborg DK
					Harare ZW	Lusaka ZM	Olympia US	Sant Cugat del Vallès ES	Vienna AT
					Heidelberg DE	Malabon City PH	Opava CZ	Santiago CL	Vilnius LT
					Helsinki FI	Malden US	Oslo NO	São Paulo BR	Voorburg NL
					Hendersonville US	Mali Losinj HR	Paisley UK	Seattle US	Vorra GE
					Hod HaSharon IL	Manciano IT	Palermo IT	Sejong City KR	Warsaw PL
					Hong Kong CN	Mannheim DE	Panama PA	Sentani ID	Washington US
					Hue City VN	Maplewood US	Pardes Hanna IL	Shiraz IR	Weimar DE
					Iasi RO	Medellín CO	Paris FR	Sierre CH	West Islip US
					Imola IT	Melbourne AU	Peoria US	Singapore SG	West New York US
					Istanbul TR	Mendoza AR	Piacenza IT	Sofia BG	White River Junction US
					Johannesburg ZA	Menlo Park US	Pittsburgh US	Souk el Gharb LB	Würzburg DE
					Kampala UG	Mexico City MX		Stockholm SE	Yaoundé CM
						Meyrin CH		Stráž nad Nisou CZ	Yogyakarta ID
						Miami US			

AN ACTIVISM IN DESIGN



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Alternative infrastructures can change the world, but coming up with better frameworks for it and its inhabitants requires imagination, exploration, experimentation, and real daring. Mentor Jerszy Seymour was interested in project proposals that both conceptualize the world we want to live in and suggest steps to achieve it. While it is important to re-examine systems and rethink existing models, such projects must be feasible too. The first step in changing the big picture is reframing the problem, and the first step toward a revolution is a compelling idea.

JERSZY SEYMOUR

Framing Revolution

“The Situationist International slogan ‘the only valid form of art is revolution’ should be equally applicable to design.”



Jerszy Seymour is an artist and designer in the expanded sense of his fields, which he discusses using concepts such as the “non-gesamt Gesamtkunstwerk” (the non-total total artwork), the “every-topia,” and constant humor. He often manipulates the means of production of industrial and postindustrial objects in his conceptually driven practice, which spans actions, interventions, and installations, covering a range of media and materials including film, performance, music, and writing.

In 2004 he formed the Jerszy Seymour Design Workshop in Berlin and embarked on a series of experimental projects seeking to

revitalize the position of design within society. One exploration centers on an imagined society of amateurs, and has been realized in evolving iterations since 2008 with the exhibition *The First Supper* at the MAK in Vienna.

Seymour teaches at institutions including the Royal College of Art in London, Domus Academy in Milan, ECAL in Lausanne, University of the Arts in Berlin, and the Strelka Institute in Moscow. In 2011 he created the Dirty Art Department program, which he directs, at the Sandberg Institute, Rietveld Academy in Amsterdam.

Parallel to Seymour’s conceptual practice, he also designs products and strategies for companies including Magis, Vitra, and Alessi. His work has been exhibited and is held in the collections of museums around the world.

“If we consider design in its widest sense as how we inhabit the planet, and therefore also as how we inhabit our minds—as the two are inextricably linked—then we can say that the Situationist International slogan ‘the only valid form of art is revolution’ should be equally applicable to design,” he says. “The question is: what form would a revolution take today?”



Works by mentor Jerszy Seymour, clockwise from top left (both pages): *Energy Totem*, *Lucky Larry's Cosmic-Commune*, *The Universe Wants to Play*, *Living Systems*, *Amateur Workshop #6*, *Amateur Workshop Chair*.



An Activism in Design: Envisioning New Worlds



SONDER
ZIZ – Total.Earth

Peter Behrbohm and Anton Steenbock’s project asks: why is it easier for us to imagine the end of the world than the end of capitalism? The duo proposes an app, developed by a fictitious startup, that takes the sharing economy to its ultimate conclusion, prohibiting any form of possession and thus making everything free. Could consumerist individualism flip into utopian communism? Would total availability cause contraction instead of growth? Could karma credits replace money? These are some of the questions they seek to explore with a futuristic business model that clandestinely tries to save the world.



PARASITE 2.0
Dark-a-sutra

The Parasite 2.0 trio argues that it’s time to rethink how we envision the human habitat and the social relationships spatial organization generates. They suggest an alternative spatial experience to break with architectural norms, basing their research on adult “playgrounds” such as clubs, squats, and sex environments such as swinger clubs and darkrooms. Applying the design elements found in these places, they seek to create a pedagogical playground for adults to experiment with new forms of interactions.



QUESTIONS COLLECTIVE
The Auction of Venice

Questions Collective’s interactive installation is a science-fiction piece proposing the end of the accounting paradigm. Ever since the invention of balanced bookkeeping, divisions of credit and debit moving toward equilibrium have governed life and the world. But you cannot balance an ocean with a dolphin orphanage. And now, Venice—the birthplace of balanced bookkeeping—is sinking as a result of climate change. In order to put an end to the system at the core of our harmful behavior, Questions Collective is putting the city up “for sale,” offering you the unique opportunity to be part of this exciting financial endeavor.

The Contributions

Jerszy Seymour and the nominees piqued audience interest with provocative and performative multimedial works in progress, all of them questioning current societal conventions and proposing quite radical new approaches.



On opening night, **Jerszy Seymour** presented *A General Theory of Design* (since 2009). Conceived after the financial crisis of 2008 and following Seymour's proposition of the "non-gesamt Gesamt-kunstwerk" (the non-total total artwork), *A General Theory of Design* is a feverishly subjective and pathological lecture, as well as a minimal logical performance. It touches upon possible social constructs and obscure recesses in the mind, and comprises sampled, adapted, and invented texts.





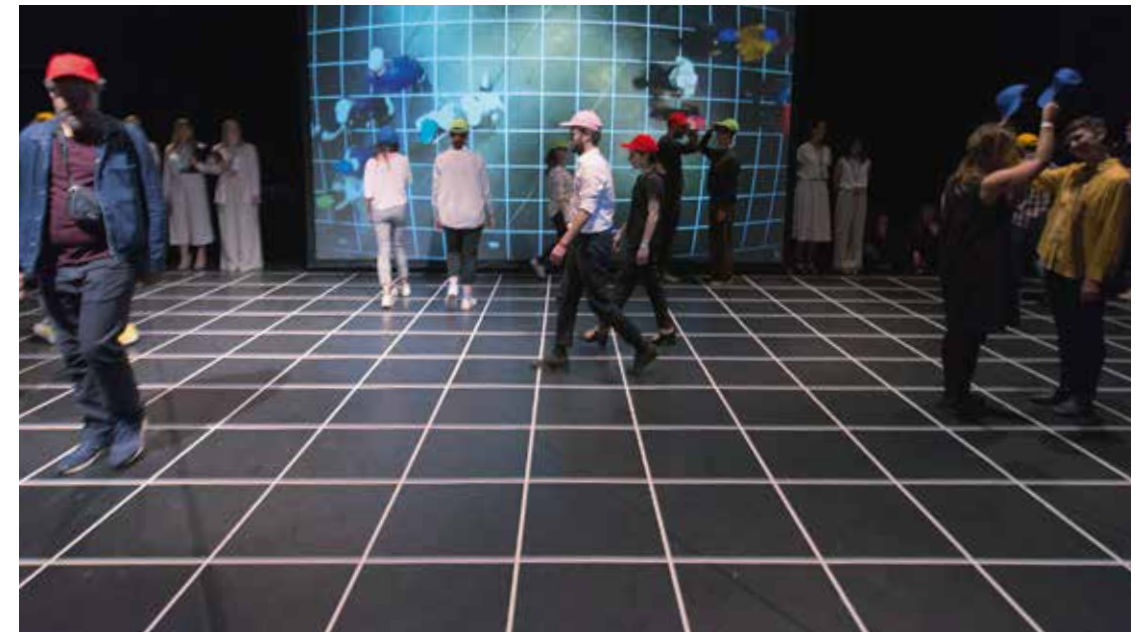
Sonders's *Total.Earth* was a fictional startup entering the market with an app called ZIZ that allows access to everything. The performance was a futuristic, shamanic initiation ritual to a new open-source, post-capitalist world.





Italian design collective **Parasite 2.0** energetically performed *Dark-a-sutra*, one act of an ongoing series, *Nasty Temple*, all meant to unravel the canon of conventions contemporary humans live under.





The five-member **Questions Collective's** *The Auction of Venice* was a rollicking interactive, science-fiction-driven installation auctioning off the sinking Italian city and striving toward a new financial paradigm.

PARASITE 2.0

Dark-a-sutra

Jerszy Seymour chose to mentor the Italian design collective Parasite 2.0—Stefano Colombo, Eugenio Cosentino, and Luca Marullo—who are developing a multilayered performative happening that probes modes of collective work.

The performance questions society's relationship to design and the status of the individual designer. It also seeks to critically probe the standards underpinning the anthropization process and the design of our built environment. With this collaborative work, Parasite 2.0 argues for new forms of collective production. The so-called "collective of collectives" that emerged while developing the work consists of other practitioners working in similar ways, including the Amsterdam-based Questions Collective, the Berlin duo Sonder, and AVAF from São Paulo.

The overall project, *Nasty Temple*, is a performance in four acts. The first act, titled *Dark-a-sutra*, was performed at the Forecast Forum at radialsystem in July 2019, and served as the point of departure for the larger production and as the catalyst for the mentorship with Seymour. There, Parasite 2.0

revisited Italian architect and designer Mario Bellini's *Kar-a-sutra*, which he had created for *Italy: The New Domestic Landscape*, a seminal 1972 exhibition at the MoMA. Part of the performance at the Forecast Forum included an audio interview in which Bellini asserts that the market co-opted his car design and transformed it into a vehicle that became the symbol of the patriarchal family par excellence.

Therefore, *Dark-a-sutra* was conceived as a funeral, a dark celebration, or a sacrifice of the figure of the designer as we know it. It called for us to reconsider the role of the designer as a villain, an anti-hero who can fight the exploitation and cultural appropriation of their practice of resistance. At the end of the first act, the designer sacrifices their ego, thus arriving at a new level of consciousness. The subsequent acts emerged throughout the prolonged mentorship period.



On their work-stay, Parasite 2.0 and Jerszy Seymour met with collaborators. Above, meeting in Teatro Oficina.

THE WORK-STAY Collective Connections in Brazil

In mid-February, shortly before most international travel stopped, two members of the three-person collective Parasite 2.0 flew from Italy to Brazil for a two-week work-stay with Jerszy Seymour in Rio de Janeiro and São Paulo. The Goethe-Institut hosted them in both cities, and they met with local collectives working in art and activism with a focus on participatory projects: Coletivo Em Silêncio, OPAVIVARÁ!, Esponja, AVAF, and Centro Cultural São Paulo. Parasite 2.0 also held a workshop in São Paulo with Brazilian architecture practice Clube.

Why did you choose Brazil for this work-stay?

PARASITE 2.0: We thought it would be interesting to gather various collectives, including a collective from Brazil, in a single occasion. The second stop, São Paulo, came out of our fascination with the Teatro Oficina, built by Italian-Brazilian architect Lina Bo Bardi, and how this place was and is crucial for overturning certain hierarchies we find in the medium of theater. We have the impression that a lot of contemporary issues are manifested in an extreme way in Brazil. At the same time, there's a strong sense of collectivity, a connection to activism, and an engaged political background. It's interesting to see how this sense of collectivity feeds back into society in everyday life.

What were your hosts like in Rio and São Paulo?

PARASITE 2.0: What we find interesting about the collectives and organizations hosting us are the ways in which they form a collective image rather than highlighting individuality. The fact that the Goethe-Institut is deeply connected to local associations, artists, and activists is also impressive: they're in touch with different figures at different levels, from the museum director to the favela activist.

SEYMOUR: It's incredibly helpful to have people who know the terrain and can help make introductions. Esponja and Yusuf Etiman enable us to have a connection to the inside workings of São Paulo, its activist community, trans community, and alternative artist communities. This allows us to investigate our subject in another context.

How does the work-stay contribute to the project?

PARASITE 2.0: You experience local reality together. We explored our concept in great depth, and had the opportunity to not just share it with our mentor, but also to have it confront different realities and be tested. We've had so many exchanges with all the collectives we've met during these two weeks.

SEYMOUR: It gives us the physical time to be outside our normal lives, and have dedicated moments to connect: talk, maybe disagree, have dinner, come back, perhaps with new thoughts, and reformulate things. We're discovering the tougher layers as we come across them. We're all out of our comfort zones. We've achieved some very good discussions on what the collective of collectives means, and how to convey that to an audience.

Seymour at the SESC Pompéia,
built by architect Lina Bo Bardi in 1977.





Parasite 2.0 exploring São Paulo sites with local collectives.

How do you understand your position as mentees in the Forecast program?

PARASITE 2.0: Working as a collective of three, we see ourselves as one organism. Sometimes having an external perspective was enlightening and pushed us to approach things more critically. Jerszy is a constant source of ideas. He always tries to push you further—there's never an end point, there's always more.

And how do you see your role as a mentor, Jerszy?

SEYMOUR: I'm an investigator, a questioner; I know many of the topics that Parasite 2.0 are working on and have my own opinions on them, but the production of the work is theirs. I always just ask and ask until the project's direction becomes apparent. Parasite 2.0 are special because of their contradictions. For example, dealing with discussions surrounding social issues and having a name like Parasite is a contradiction in itself to their actual position. They're intellectual, nerdy, sexy: these are great qualities.



Nasty Temple: No You, No Me, Just Us

Parasite 2.0's *Nasty Temple* was originally conceived as an integrative "collective of collectives" addressing issues within the design of the built environment—but the notion of in-person collectivity had to be dramatically adapted to pandemic-era restrictions. Still, for Forecast Festival 4, Parasite 2.0 traveled from Italy to Berlin and quarantined, then created an on-site installation and performance. Months of exchanges with the original collectives AVAF-House of Chroma, Questions Collective, and Sonder were incorporated into the work, which was streamed from radialsystem.

Several months before the Festival, the Collective of Collectives produced *Nasty Temple Radio*, a one-hour mixtape containing eclectic sound files. In Berlin, performing around a round yellow console that acted as a remixing station, *Nasty Temple* metabolized the topics that had emerged over two years of collective exchange: Can we all be winners? Should we all go back to when we were animals? Rap-like spoken-word recitations accompanied by percussive beats, musical riffs, and shifting lights made for a multilayered, somewhat eerie club atmosphere. A camera encircling the installation allowed the livestream to capture the piece's many components. Aphorisms appeared on a screen above the console as if on a ticker, and film footage and exchanges between the collectives appeared like pop-up ads.



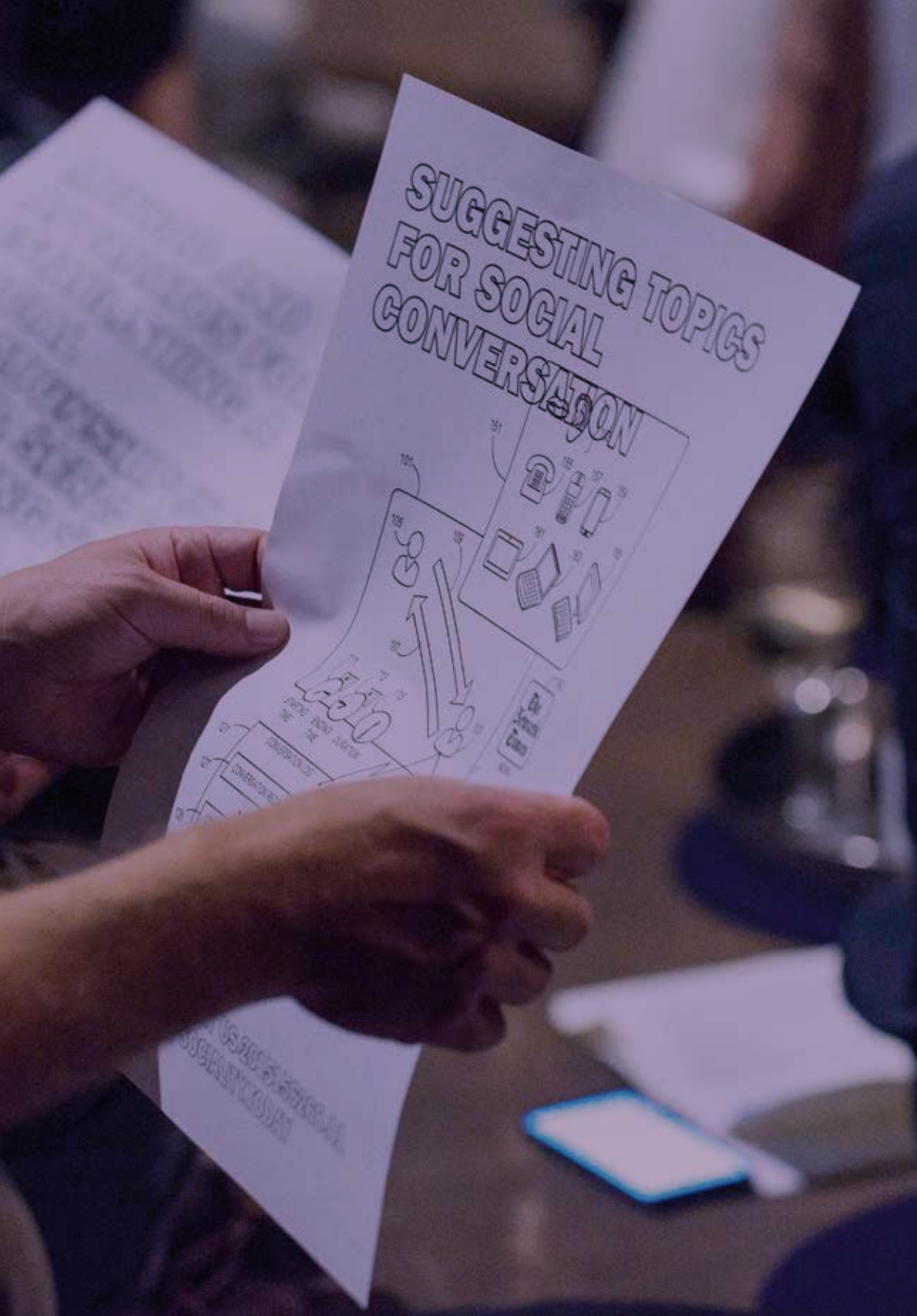


Nasty Temple evolved virtually, but retained its collective character. In a prerecorded discussion, architect Fran Edgerly, of London-based Studio Assemble, described the patience and time required to promote and develop collectivity, while mentor Jerszy Seymour stressed the importance of making space: “It’s about creating a meeting place to allow new models of collectivity,” he said. “The classical way of being together is like a religious experience, because we lose ourselves.” A line from *Nasty Temple* summarized the project itself: “There is no me, you, them: there’s just us.”

Answering audience questions
live at radialsystem.



EXPANDED DOCU- MENTARY



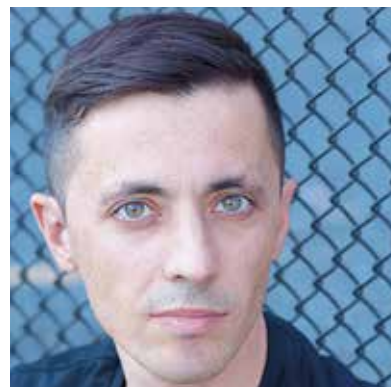
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What are the societal substructures that determine how we move through the world? How can artists engage with audiences to reveal these substructures, but also effect change within or beyond them? Paolo Cirio wanted to mentor an artist engaged in research-based practices to create social impact and awareness—with a particular interest in individuals far from traditional urban and economic centers who work with new media. “I believe in alternative education, especially for contemporary art.”

PAOLO CIRIO

The Ethics of Representing Technology

“My interest is the advancement of contemporary art through socially meaningful artworks. I always look at how society forms and shifts politically, economically, and technologically.”



Paolo Cirio is a New York-based artist, activist, and cultural critic. His practice considers how society is affected by the control over information. He engages with legal, economic, and other cultural systems to investigate social issues impacted by the internet, including privacy, democracy, and finance. His techniques of exposing, appropriating, and recontextualizing sensitive information aim to stimulate new ways of understanding and challenging complex processes.

Regarding his work’s aesthetic aspects, Cirio uses popular language, irony, and seductive visuals to engage a broad public in his research- and intervention-based pieces.

His approach embodies a hacker ethos that supports open access, examines privacy policies, and disrupts economic, legal, and political models.

“Beyond conceptualism, social documentary, and visual art, my real interest is the social engagement and impact I can have on both the public and the subjects of my projects. For this reason my work is often participatory, interventionist, or revelatory,” he says.

Cirio coined the term “evidentiary realism,” which initially manifested in two exhibitions in New York and Berlin featuring artists engaged in investigative, forensic, and documentary art. The coinage denotes a particular form of realism in art that reveals evidence of intricate structures in society, for example in the work of artists such as Harun Farocki, Hans Haacke, Jenny Holzer, and Mark Lombardi.

He’s also written on the aesthetics of information ethics, articulating “the ethics of representation of technology in our society and what role art can play in it. The evolving languages, strategies, and potentials of contemporary art are what inspire me.”



Face to Facebook (2011) appropriated one million Facebook profiles and posted 250,000 of them on a custom dating website with profiles sorted by social temperament, which was estimated through trained artificial intelligence analyzing facial expressions. The project took place over five days of personal, media, and legal reactions, which became a global mass-media performance.



For *Capture* (2020) Paolo Cirio collected 1,000 public images of police in photos taken during protests in France and processed them with Facial Recognition software. Cirio then created an online platform/database of the resulting 4,000 faces of police officers to crowdsource their identification by name. Cirio also printed the officers' headshots as street art posters and posted them throughout Paris to expose them in the public space. This provocation triggered the reactions of the Interior Minister of France and the police unions, which forced censorship of the work. *Capture* questions the asymmetry of power at play.



In *Daily Paywall* (2014–2016) Paolo Cirio stole over 60,000 news articles from the websites of *The Wall Street Journal*, *The Financial Times*, and *The Economist* by using his subscriptions and hacking their online paywall systems. The artist redistributed the pay-per-view articles for free and offered to pay readers and writers of news articles. Readers could earn one dollar for responding correctly to quizzes about featured articles, and journalists were invited to claim compensation for their writing. Donors could offer any amount to crowdfund the system. This circular economic model aimed to monetize pirated content in order to inform the public about socio-economic issues. The featured articles were used in an offline version of the project with 1,000 print copies distributed as a free paper available in custom newsracks and bookshops throughout New York City.



Expanded Documentary: (Re)searching Realities



JOSEFINA BUSCHMANN
Operational Atmospheres

A researcher working with media to explore the intersection of technology, society, and environment, Josefina Buschmann trains her lens on Indigenous Mapuche communities. In recent decades, they have been treated as terrorists by the Chilean state as they mobilized to recover their lands. Her research-based media project traces the various police operations used to surveil and target Mapuche activists in southern Chile, focusing on two recent cases: the killing of Camilo Catrillanca, and Operación Huracán, in which police manipulated evidence.



CONFUSION OF TONGUES
Moving Membranes

Artist duo Confusion of Tongues (Marthe Prins and Benedikt Weishaupt) analyzes visual rhetoric and image production, aiming to subvert images' validity when and where they constitute reality. In this project they take on the photographs submitted by the staff of Frontex, the governing agency responsible for managing border control in the Schengen Area, for the agency's annual photo competition. They present a performative installation that focuses on one particular competition entry: a photograph allegedly rendered from a thermographic dataset and exhibited in 2014. Exploring the entries' relation to the range of operative imagery produced by the agency, the duo questions whether aesthetic values play a role in Schengen border surveillance.



SUE MONTOYA
Rising Tides

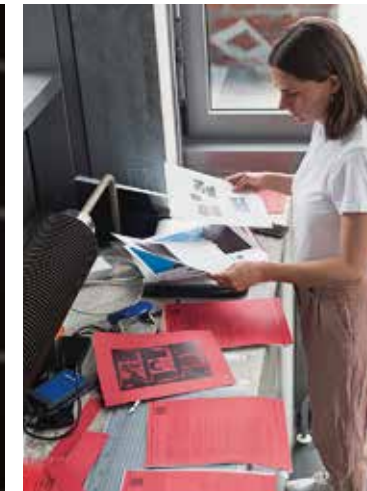
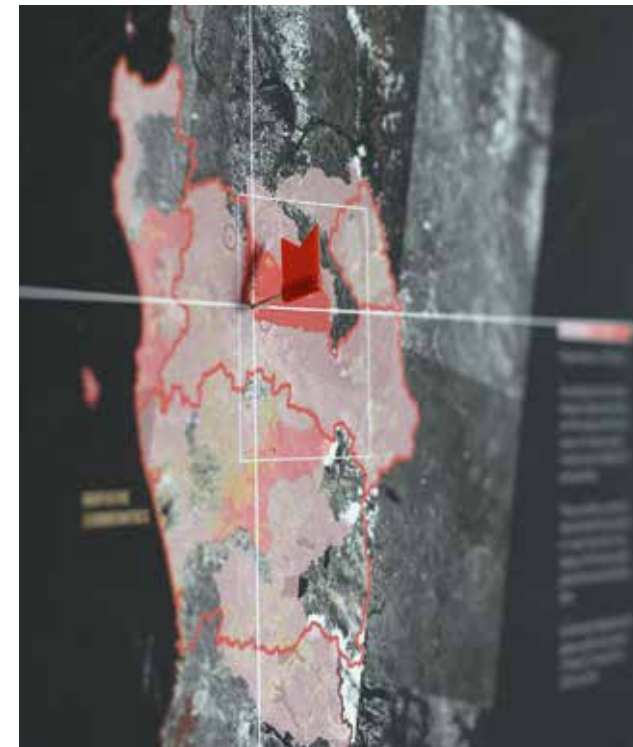
In her investigative mixed-media installation, Sue Montoya examines the impact of climate change on the communities and ecosystem of Miami-Dade County. Her research began with the Miami Forever Bond, a 400 million-dollar general-obligation bond expected to mitigate the consequences of rising sea levels in Miami. The artist's work maps out local stories, national headlines, and images that unpack the changing environment's past, present, and future challenges with water, infrastructure, ecosystems, and human health. The project embraces the anxious simultaneity of living in the Capitalocene Age.

The Contributions

Paolo Cirio introduced some of his own work on opening night. Then he gave the floor to his three nominees, all of whom address social issues around the world using research-based methodologies.

Paolo Cirio presented his artwork *Sociality* (2018), which consists of digital prints that document more than 20,000 patents exposing socially hazardous information technology. Cirio collected and rated inventions submitted to the United States Patent and Trademark Office, obtaining the patent images and data from the Google Patents search engine. He then rated the patents and created thousands of compositions with images of flowcharts and titles of inventions, which were published on the site *sociality.today*. The visual compositions from the website were presented as black-and-white printouts and in a performative collective reading, providing information on the devices that enable discrimination, polarization, addiction, deception, and surveillance.





In an informative installation/presentation including maps, publications, and a film, **Josefina Buschmann** outlined *Operational Atmosphere's* methodologies and research findings.



In their contribution, artist duo **Confusion of Tongues** teamed up with Andrea Karch: here she explains/performs the intricacies of depicting EU border surveillance using the example of a single thermographic photograph picturing five people.



Researcher **Sue Montoya**'s project *Rising Tides*, a mixed-media installation mapping multiple ecosystems in Miami, appeared at radialsystem as an interactive study center of sorts.



SUE MONTOYA

Rising Tides

Paolo Cirio selected Sue Montoya's research-based piece *Rising Tides*, which examines the impact of rising sea levels on the communities and ecosystem of Miami-Dade County. The project incorporates in-depth research of data, policy making, and community engagement—and rigorously examines the economic factors at play.



“Sue Montoya’s work taps into one of the most urgent challenges that humanity faces today. Climate change will bring destruction to all aspects of our life and society. Sue takes on this challenge by looking at the problem of global warming,” said Paolo Cirio. *Rising Tides* looks at the human costs, policies, and speculations tied to the Miami Forever Bond, a 400-million-dollar bond expected to mitigate the consequences of climate change in the city.

In her overall practice, Montoya uses research to document and represent the strategies employed to allay climate change effects. She also delves into the network of financial, political, and social impacts of climate change on Miami’s ecologies as well as its communities and economies. With Cirio as her mentor, she deepened this work.

The project’s plan was to combine her extensive research material with a six-hour video documentation of herself walking along twenty miles of coastline in Miami-Dade County, a gesture that comments on the city’s fragmented infrastructure. Here, Miami serves as a symbol of prioritizing capital accumulation, furthering cultural erasure and economic disparities.

Montoya also planned to lead a proposal to unify the county’s unincorporated areas—thus creating a larger city—to address green bonds that target site-specific issues such as flooding, water contamination, heat waves, and more. *Rising Tides* was conceived as an installation space in which to consider the potential future of Miami in the Capitalocene era.



THE WORK-STAY Meeting in Miami

Mentor Paolo Cirio met Sue Montoya for a week of condensed mentoring as part of their work-stay at Miami's Institute of Contemporary Art (ICA). In addition to an intensive exchange, the artists also held a workshop at the ICA, inviting local young people to creatively document climate change in their city.

How is this meeting in Miami important for your project?

MONTOKA: My project is about climate change mitigation in the area; it's site-specific, so I need to be here. My image of the city is personal because I grew up here; it has also radically changed since I've left. Something that I find disturbing is the funneling of money to some of the richest areas to mitigate climate change effects there. Most of the economic drive is within these areas, yes, but who

is really protected, and at what cost? And who is going to pay in the future? Those questions have been driving the project from the start.

Paolo needed to see the city in a way that you can't see represented in the media. I can point to physical things and the research makes sense; it's not just abstract anymore. The work-stay allowed us to think through elements of the project that are so complex that they caused a serious creative block. It's easier to navigate something I've never done before with someone I feel is competent in what they do.

What's your impression of Miami, Paolo?

CIRIO: Miami is full of contradictions. It's significant for a project on sea-level rise because of the disparity and inequality in the city—and in the United States in general—and how vulnerable Miami is to climate change. The socioeconomic dynamics and political mechanisms are very evident in this city, and



Cirio and Montoya spent a week on-site in Miami. There they researched, unraveled complexities, gave a workshop, and plotted next steps in Montoya's project.



that's what makes this place so interesting. Also the fact that you can see these differences manifested visually by walking around, talking to people, and observing the infrastructure.

How has working with Paolo been?

MONTOKA: I've been able to flourish. What's special about Paolo is his openness, and he's generous with his time—also on an emotional level. I'm genuine about the process, so if I'm feeling doubt or fear, I will express that, and I was concerned in the beginning that this would be too much: that he wouldn't want to engage with that kind of emotional labor. But he's been generous and open to any kind of idea.

How do you see your role as a mentor?

CIRIO: I don't want to be too invasive; I respect the artist's work. I provide practical and logistical advice, and strategic advice from my own experience. Sue is very special. She's

inspiring and knows a lot—I learn from her. She's brave for embracing a subject like this and is walking along a difficult and somewhat dangerous road, thinking about the project as a performative as well as personal experience, too. It's easy to work together, and that's an important part of the mentorship.

What role does the institution play?

MONTOKA: The ICA hosting this work-stay was really about connecting with the Institute's Curator of Programs Gean Moreno, who runs the Art + Research Center. There, he brings in people from all over the world throughout the summer to hold seminars. I've attended those seminars for the past three years, and that's where I learned about some of the issues included in my project. I had experienced many of the things we've learned about in my life and just couldn't articulate what they were, or didn't know what they were called.

Change Atlas: Navigating Eco-Anxiety

“In *Change Atlas*, I took on the role of the archivist/investigator to navigate my eco-anxiety,” said Sue Montoya when she introduced her film documentation of two years spent researching Miami-Dade County’s increasingly precarious ecological situation for Forecast Festival 4. She presented her titular project—its title changed as part of the work’s development—in this film, as well as with an installation in Berlin’s radialsystem, displaying the findings of her research on seven boards placed at various heights to represent benchmarks in rising sea levels (the virtual audience could view the latter through recorded and live footage). The project also included a six-hour film documenting a walk that Montoya took along the Miami Canal and a growing archive, both viewable on Montoya’s website.



At radialsystem in Berlin, Montoya installed research panels at different heights.



Stills from on-foot exploration of conditions in Miami-Dade County.

With these separate components, Montoya has proposed a hyperlocal “Green New Deal” for Miami-Dade County. *Change Atlas*, she said, is only the second iteration of what will be an ongoing body of work using the data she has gathered. In a discussion with mentor Paolo Cirio and curator Bianca de la Torre, she discussed how politicians can no longer ignore climate change, as evidenced by a major fish kill in Biscayne Bay last year whereby a large population of fish died due to overheated water. The extra year of collaboration caused by the Covid-19 pandemic allowed Montoya to take part in an eight-week research program with Catalyst Miami, a group that fosters community building in economically precarious sectors. Montoya’s project is both poetic and research-based, but, as she says, the approaches to mitigating the adverse effects of climate change need to be as complex as the issue. “Money is not going to be the only way to solve this,” she said. “I’d like to expand this project to people working in the community—to be more inclusive and accessible to other people.”

Livestreamed in from Mexico City, Montoya answered audience questions at the hybrid Forecast Festival.



INK PAPER THOUGHT



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Storytelling is a profoundly human impulse, and visually driven stories are as old as cave paintings. As a mentor, cartoonist, and graphic novelist, Anders Nilsen looked forward to receiving proposals from cartoonists and comic artists, as well as anyone with a strong narrative element to their work. He was also keen on individuals incorporating bookmaking into their practice. No matter the form, audience engagement and relevance are always important to Nilsen. “I’m seeking work that deals with the world in some way,” he said. “Work that tackles real questions that matter to people.”

ANDERS NILSEN

The Seduction of Visual Storytelling

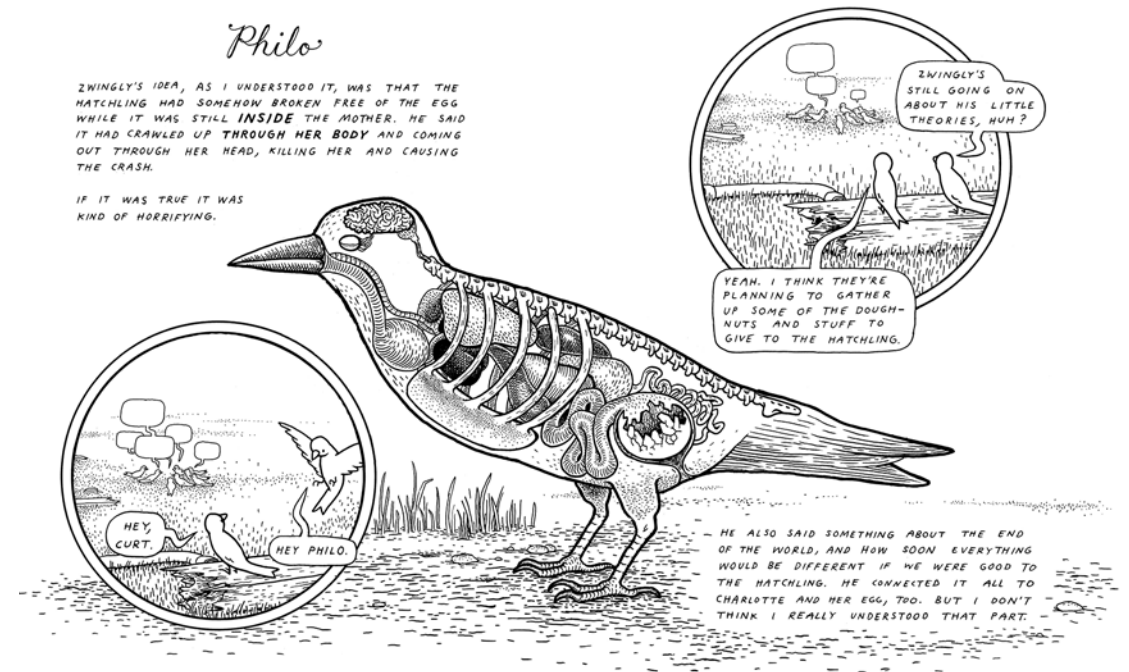
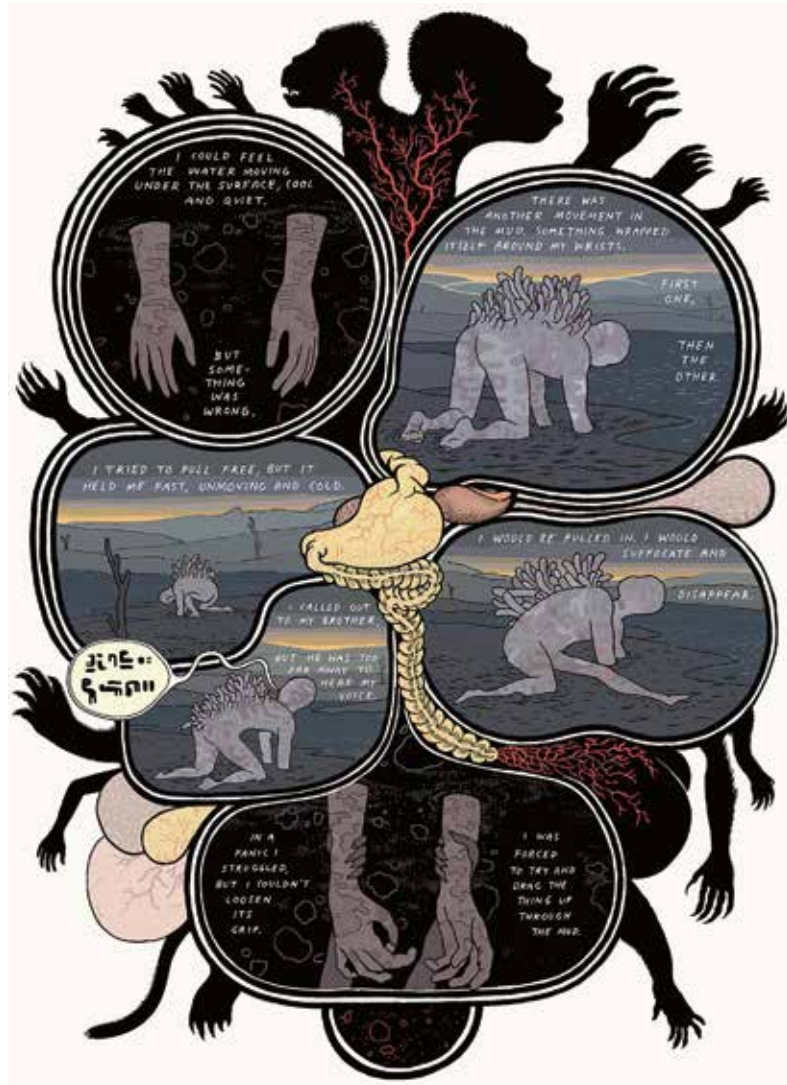
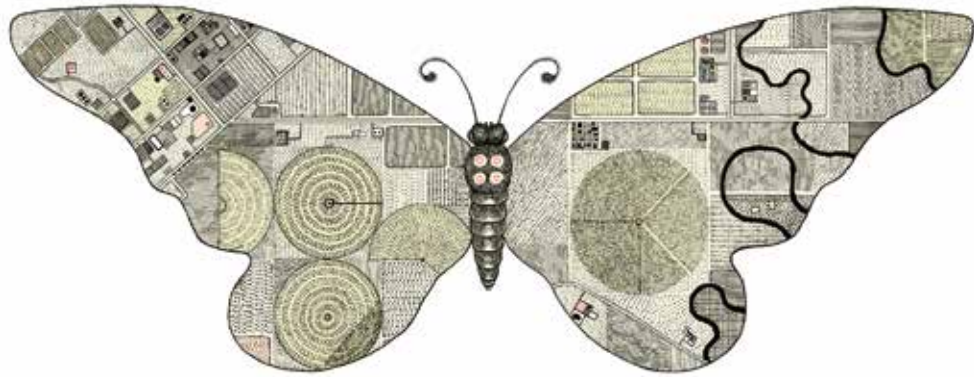
“I like work with more than one emotional register. If it’s funny, it should also have some depth; if it’s conceptual, it should nevertheless have some warmth.”



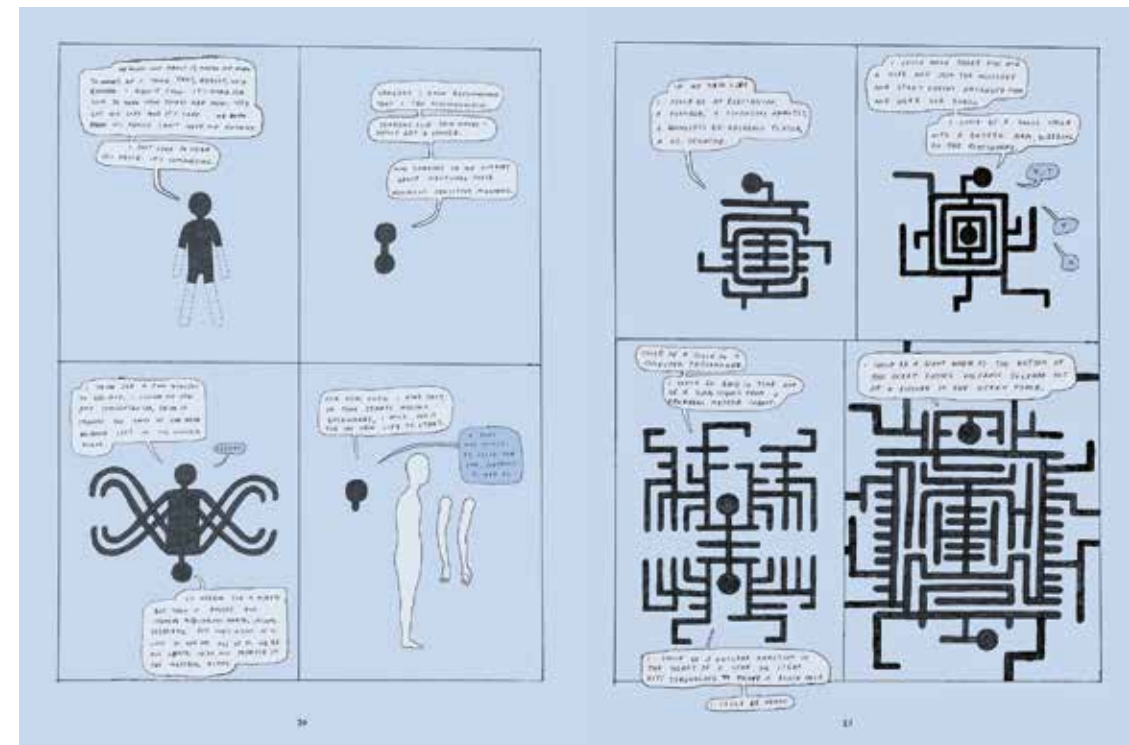
For mentor Anders Nilsen, drawing is about paying very close attention, about watching a thing intently and trying to replicate it on a page. “You don’t always decide what you want to do,” he explains. “Rather, you pay close attention to where your interests are pulling you and follow them.” Nilsen is the author of *Big Questions*, *Don’t Go Where I Can’t Follow*, *The End*, and several other graphic novels and comic books. He works in different traditional and experimental visual and narrative modes, with work that has appeared in the Kramers Ergot art comics anthologies, *The New York Times*, *Poetry* magazine, *The Believer*, and elsewhere in a variety of languages.

Nilsen is a regular participant and occasional organizer of the experimental collaborative comics residency Pierre Feuille Ciseaux (translation: “rock paper scissors”), and does occasional work as a curator and illustrator. He is the recipient of three Ignatz awards as well as the Lynd Ward Graphic Novel Prize, and has recently completed a long-form, full-color graphic novel in four parts called *Tongues*, retelling the myth of Prometheus and set in present-day Central Asia. “The book is part adventure story, part meditation on human nature and language,” he explains. “I’m interested in the human mind and evolution, the arc of human history, and the seduction of dystopian and apocalyptic storytelling.”

He is a staunch believer in the 10,000-hour rule: the only way to get good at something is to do it over and over. Yet working with a mentor can offer some structure and the occasional reminder or encouragement to stay true to one’s own vision; “something that isn’t always that easy to do,” he adds. Returning to the idea of following where the work leads, he says: “If you know exactly what you’re doing at the outset, you’re probably on the wrong track.”



Examples of Anders Nilsen's varied, intricate drawings and comic works. Below, opposite: visual narratives set around a digestive system, from *Tongues*.



Ink Paper Thought: Picturing Other Worlds



JONAS MADDEN-CONNOR
Grave Wounds

In his graphic novel, Jonas Madden-Connor creates a pulp vampire tale that also addresses race relations and the search for an artistic voice. Set during World War II, the story's protagonist is an African-American GI whose entire squad is killed in a battle. He is brought to a nearby castle to recover, along with the other survivor, a German soldier. When the two discover that their hostess is a vampire, they must work together to escape.



MÓNICA NARANJO URIBE
Underneath the Surface

Mónica Naranjo Uribe's graphic publication looks at scientific thought from an emotional perspective. She creates a visually driven narrative that conveys slow-moving geological processes. Naranjo Uribe argues that there's a great poetic potential inherent in scientific descriptions, in particular in the field of geology. By giving such texts a visual translation, she constructs new metaphors for understanding the world around us.

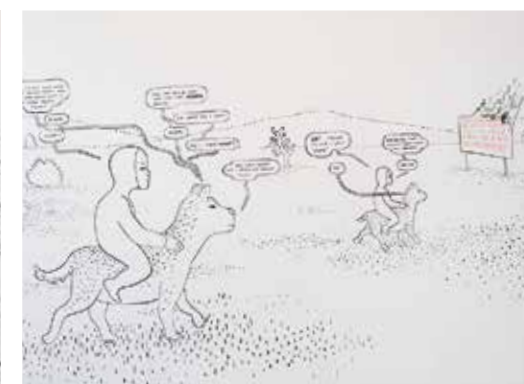
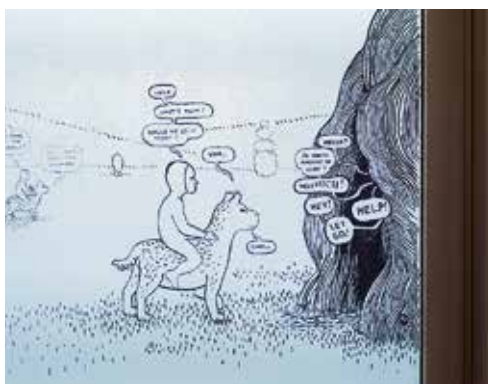


EUGÈNE RIOUSSE
Banana Split

Eugène Riousse's comic book takes place on an island where a community of half-human, half-fruit creatures live peacefully among the other inhabitants. But the sudden death of their leader and major political shifts disturb their status within the island's population, who suddenly become hostile. Led by Colette, the leader's daughter, the semi-fruits plan their resistance and escape. But when she discovers a dark truth about her father, Colette decides to leave the island on her own. The book alternates between drawing styles to separate the backgrounds and characters and to lend the story a moody atmosphere.

The Contributions

Mentor Anders Nilsen presented examples of his work before ceding multiple stages to his nominees, who showed their project proposals and explained their multilayered visions to audiences at radialsystem.



In the week leading up to the Forecast Forum, **Anders Nilsen** created *Walking in Circles*, a large landscape drawing filling the walls of one room at radialsystem and incorporating whatever objects and obstructions he encountered. This ad-hoc landscape acted as a setting for a narrative that unfolded between characters, which was expanded upon and completed with audience input during the Forecast Forum's opening night. The assembly and rendering of the drawing was captured on video and screened across the venue.



In an installation with multiple components including large- and small-scale drawings and various printed formats, **Mónica Naranjo Uribe** showed her project *Underneath the Surface*, a visual translation of scientific writings.



Naranjo Uribe's drawings explore the rich aesthetic qualities—and slowness—of geology.



Even the youngest Forum-goers enjoyed Madden-Connor's work.

Nominee **Jonas Madden-Connor** read and displayed the first chapter of his graphic novel-in-progress *Grave Wounds*, a reference-rife World War II horror story, on a double screen and as a mini-chapbook.



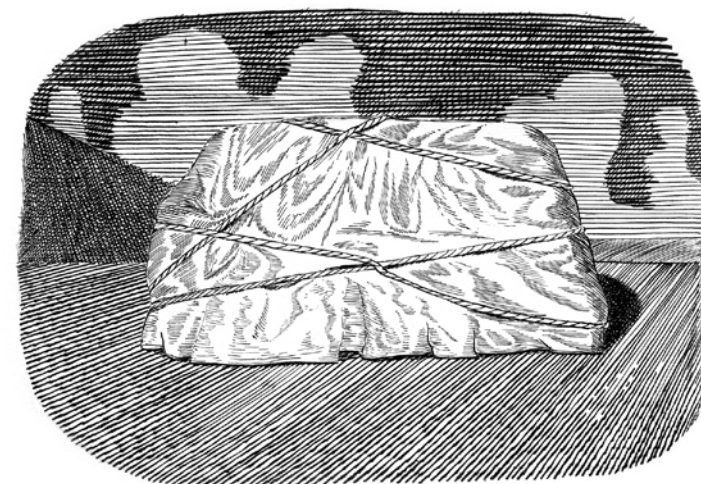
Armed with paper, glue sticks, and good ideas, participants make a comic book at the Forecast Forum.



In showing his work *Banana Split*, **Eugène Riousse** also conducted a comics workshop with Forum audience members. The result was a crowdsourced booklet.



Drawings from Riousse's *Banana Split*.



JONAS MADDEN-CONNOR

Grave Wounds

Anders Nilsen chose the project *Grave Wounds*, a graphic novel-in-progress by Los Angeles-based graphic designer and cartoonist Jonas Madden-Connor. Nilsen said: “I love the subtle complexity and patient storytelling in Madden-Connor’s work. I’m excited to accompany him as his work unfolds into a finished book.”

Set in Europe during World War II, the story’s protagonist is an African American GI, Private Oscar Dewcrott. He’s plotting to desert the service. He has heard about other African American GIs who have made it out, and thinks he could also run away, perhaps to recently liberated France. What future would he have in America as a Black man? He feels sick when he imagines the end of the war, which seems to be drawing nearer every day. His chance comes when his squad is separated from their unit and lost in a backwater village that is not on any map.

Before he can escape, Oscar and his squad stumble upon a German army battalion in the woods. A battle ensues, killing

everyone on both sides except for Oscar and a German soldier, Emil Haas. The two awaken side by side in a room in a castle, to which they’ve been brought to recuperate. When the two men discover that their hostess is a vampire, they must work together to escape.

In early November 2019, Nilsen and Madden-Connor met in New York for a condensed work-stay session hosted by Karen Green, Curator for Comics and Cartoons at the Butler Library, Columbia University. There, they also had access to the Rare Book & Manuscript Library as they discussed the further treatment of the novel’s exciting and unusual plot.

American World War II soldiers appear in an opening scene from *Grave Wounds*.



THE WORK-STAY

Library Time in New York City

Nilsen and Madden-Connor met in New York City, where Nilsen was participating in the Comic Arts Brooklyn fair. The two were invited and were granted access to Columbia University's 14,000-title collection of graphic novels as well as the Rare Book & Manuscript Library.

What was it like to work in this library?

NILSEN: Columbia's library is really broad and rich. Karen Green gave us access to a bunch of amazing original illustrations and rare books. She just got some originals from Al Jaffee, an important artist for *Mad Magazine*, and we've also looked at some original comics from the late nineteenth century. She's been very helpful, showing us some great examples from the history of comics, as well as more current works. Karen is very knowledgeable and engages with all different kinds of comics, so it's been useful to see a little bit of everything. One interesting thing we noticed when looking at political cartoons from the early twentieth century was that so many of the issues they address are still relevant today: immigration, income inequality, capitalism run amok.

How does that connect with the *Grave Wounds* project?

MADDEN-CONNOR: It's been valuable just to look at this art and discuss it, and maybe try out some of the strategies used. We've been alternating between looking at the library material for inspiration and doing some one-on-one work, looking at what I've done so far for *Grave Wounds*, as well as some things that I haven't drawn yet. For me, the writing, drawing, and research all go together. So it's been a back-and-forth between these processes and getting Anders's input.

NILSEN: It's been especially useful to look at the work of a Russian illustrator who concentrated on very involved costumes and patterning in fabric. We looked at examples of textiles and interiors, costume design, things that Jonas is working on and that could be brought directly into the comic.

MADDEN-CONNOR: In terms of texture, the first chapter was more about trees and foliage and dirt, and I wanted to contrast that with sensuous garments and fabrics. I've also been spending time drawing in the comic section of the library and it's been kind of fun to just take a break and pull something off a shelf and see what it is.

NILSEN: In one's daily life as an artist, you tend to focus on certain influences or certain work that have affected you. So a place like this—where you can randomly select works from all different eras, stuff you'd never otherwise come across, from illustrations to comics to design—offers a huge breadth of stuff to see.

Where does the story go after Chapter One?

MADDEN-CONNOR: The main character, Oscar, is in the castle with two German soldiers who are also wounded. We were working on a scene in which he wakes up in the morning and one of the Germans, the one who was more friendly or affable, is dead. Oscar and the other soldier have a conflict over this, because tensions are high. The next phase will be about storytelling.

NILSEN: We were talking about book covers, too. It's helpful to think about covers far in advance; the tendency is to focus on the story, but publishers often need to get the book into a catalog before it's done, and they need a cover for that, usually within a week or two from when they tell you.



Mentor Anders Nilsen and mentee Jonas Madden-Connor meet at the Comic Arts Brooklyn fair in New York in early 2020.

Columbia University Libraries in New York City: Its curator for comics and cartoons, Karen Green, hosted the mentor and mentee.

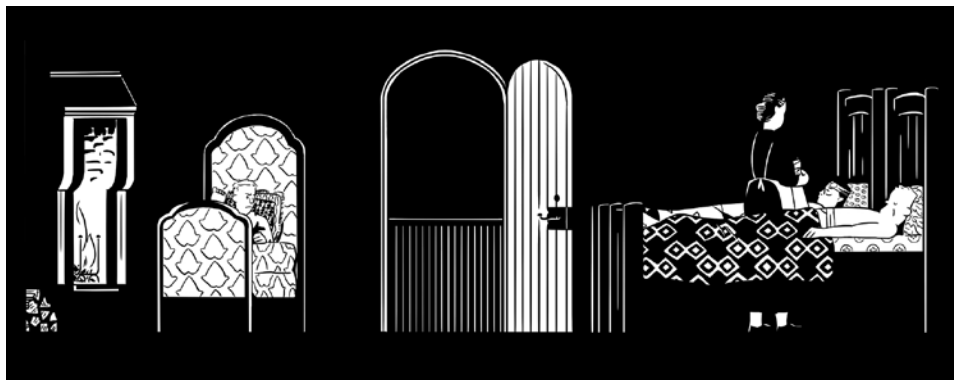


Grave Wounds: Drawing Conclusions

For Forecast 4's livestreamed festival, Jonas Madden-Connor presented the first two chapters of his graphic novel *Grave Wounds* in a narrated video format, voicing the characters and describing the changing drawn scenes to his internet audience. At the same time, several of Madden-Connor's drawings from the graphic novel—all spare black-and-white images of landscapes and interiors—were enlarged, transferred onto fabric scrims, and hung along the brick walls of radialsystem's basement. Viewers could experience the installation on-screen during the festival's live Q and A session. The physical drawings in the basement were an apt visual reference to the story's protagonist, Oscar, who finds himself trapped with a German soldier in a mysterious castle.



In a discussion with fellow cartoonist François Vigneault and mentor Anders Nilsen, Madden-Connor talked about his use of language in the piece—as some of the characters are German soldiers, their dialogues appear in German. The group also spoke about the process of developing the scenography and narrative structures of a story laden with history, horror-genre intrigue, and references to race relations. In the live Q and A with Madden-Connor livestreamed in from Los Angeles, he revealed the plot's origins but also that his own grandfather had fought in World War II, and answered questions about how graphic novels are far less gendered than in the past. *Grave Wounds* will be available to read in its complete form in the near future.



This page, Madden-Connor answers questions “with” his drawings at radialsystem. Opposite, corresponding images from *Grave Wounds*.



MOVING IMAGES



- 96 **The Mentor**
- 100 **The Nominees**
- 104 **Forecast Forum**
- 110 **The Mentee**
- 114 **Forecast Festival**

Can contemporary art practices provide a platform for marginalized voices? And how can artists, subjects, and audiences exchange thoughts regarding narrative strategies that derive from, but also extend, documentary tropes? Candice Breitz looked to choose a mentee who shares her interest in how artists might meaningfully position their practices in relation to social and political contexts that they engage, taking into consideration the accelerated pace at which we receive and process moving images.

CANDICE BREITZ

A Platform for Unheard Voices

“I’ve reached a point of saturation when it comes to privileged artists stepping into marginal communities without any consideration of how their privilege shifts the dynamics of the dialogue with their subject. There has to be a reflection on how privilege is premised on and perpetuates power disparities.”



Throughout her career, in work largely consisting of moving-image installations, South African artist Candice Breitz has explored how individuals become themselves in relation to a larger community. That group can be the immediate family, or real and imagined communities shaped by questions of national belonging, race, gender, and religion as well as the increasing influence of mainstream culture. Most recently, Breitz’s work has focused on the conditions that produce empathy, reflecting on a media-saturated global culture in which strong identification

with fictional characters and celebrities runs parallel to widespread indifference to those facing real-world adversity. She recently completed the third installment of a video trilogy that reflects on the attention economy.

Breitz holds degrees from the University of the Witwatersrand in Johannesburg, the University of Chicago, and Columbia University in New York. She participated in the Whitney Museum’s Independent Studio Program and led the Palais de Tokyo’s Le Pavillon residency as a visiting artist in 2005/06. She has been a professor at the Hochschule für Bildende Künste in Braunschweig since 2007. She has also participated in biennials and triennials in Johannesburg around the world since the 1990s and in 2017 represented South Africa at the 57th Venice Biennale alongside Mohau Modisakeng.



Love Story, 2016
Featuring Julianne Moore and Alec Baldwin; Left to right:
Shabeena Francis Saveri, Mamy Maloba Langa, Sarah Ezzat
Mardini, Farah Abdi Mohamed, José Maria João, Luis Ernesto
Nava Molero. 7-channel installation
Courtesy: Goodman Gallery, Kaufmann Repetto, and KOW.



Still from *TLDR*, 2017
Featured here: Zoe Black
13-channel installation
Courtesy KOW.



Love Story, 2016
7-channel installation: 7 hard drives
Featuring Julianne Moore and Alec Baldwin,
Courtesy KOW.



Factum Tremblay, 2009
From the series *Factum*, 2010
Dual-channel installation: 2 Hard Drives
Duration: 78 minutes, 8 seconds
Courtesy Goodman Gallery.

Moving Images: New Narratives



ELLEN LAPPER
Last Round of Jaldi Five

Where are you from? No, where are you *really* from? Visual anthropologist Ellen Lapper researches the Anglo-Indian community in South London. The group, to which her grandparents belong, describes people of mixed descent hailing from the Indian subcontinent during British colonial rule. Many left India after independence, as their affiliation to Britain was stronger. Lapper shifted her focus to those who decided to stay, and created a visual ethnography of the Anglo-Indian community in India. *Last Round of Jaldi Five* challenged our stereotypical nature and expanded the discussion surrounding people who find themselves confronted with the legacy of colonial rule.



RENÉE AKITELEK MBOYA
A Glossary of Words My Mother Never Taught Me

Curator and filmmaker Renée Akitelek Mboya confronted normative modes of knowledge and image production in colonial film archives to trace racist genealogies of displaying Black subjects. She revisited the 1966 Italian film *Africa Addio* (also known as *Africa Blood & Guts* in the United States, and *Africa Farewell* in the United Kingdom) and re-edited it into a version that subverts its treatment and representation of the continent and its peoples. Made in the “mondo” genre of pseudo-ethnographic shockumentaries, the original film uses images of rampant violence to present a narrative of post-independence Africa. She thus renders visible the urgency of thinking about racial violence as ontological violence whose idioms are aesthetic long before they are enacted in social and political spaces.



BIJAN MOOSAVI
Disco Islam

Multimedia artist Bijan Moosavi is a self-described Muslim entrepreneur and Islamic Futurist. His film-in-progress *Disco Islam* looked at the implications of the expansion of neoliberalism in the Middle East from the prism of an Iranian nightclub belonging to the future. The project aimed at addressing issues related to the manufacturing of an Iranian “capitalist realism,” the Middle Eastern patriarchy, the commodification of Islam, and Iran’s environmental time bombs. Moosavi presented the work in the form of a fictional business pitch aimed at potential investors, using the aesthetics of a product launch.

The Contributions

Mentor Candice Breitz discussed examples from her body of work, then the three nominees outlined their film-based works, all of them evoking questions of identity, and in part heritage, to radialsystem audiences.

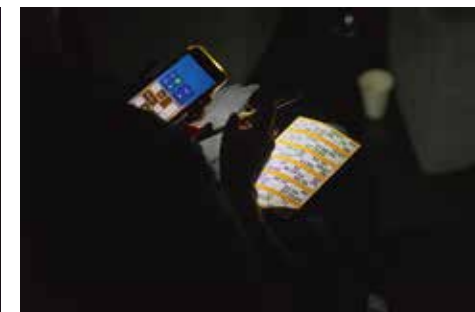
Candice Breitz discussed and offered insight into the making of *TLDR* (2017), a portrait of a community of sex workers who live and work in Cape Town. The work grew out of a series of interviews and an intensive workshop with the featured participants, extending an ongoing conversation between Breitz and SWEAT (Sex Workers Education & Advocacy Taskforce), the non-profit organization with which the sex workers are affiliated. Addressing the often-fraught relationship between art and activism, the work points a finger at itself to bluntly ask whether and how artists living privileged lives can succeed in amplifying calls for social justice and meaningfully representing marginalized communities.





Film still from Ellen Lapper's *Last Round of Jaldi Five*.

Nominee **Ellen Lapper** presented her project *Last Round of Jaldi Five* as a lecture-performance tracing the legacies of different threads of Anglo-Indian identity.



Lapper's presentation included an interactive bingo game with audience members.

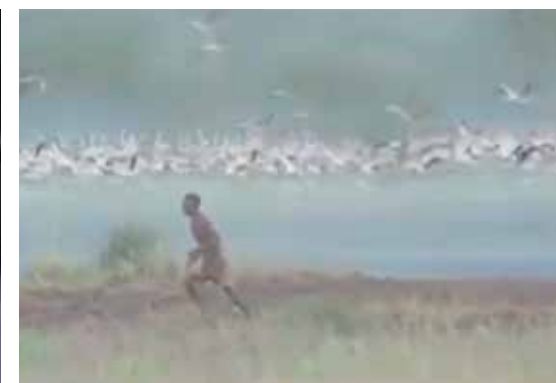


An image of Lapper's parents from her project, which delved into the complexities of dual identity.



A compelling still from Mboya's source material, the 1960s film *Africa Addio*.

Nominee **Renée Akitelek Mboya** presented her plans to recast *Africa Addio*, a 1960s “mondo” film, into a new work. Incorporating new material, her project’s anthropological approach reveals the racism inherent in “documentary” material coming from a turbulent, postcolonial genre and era.



Mboya explains her filmic research at the Forecast Forum in July 2019.



Moosavi presented his project in the form of a “business pitch” aimed at potential investors in a fictional nightclub.



Disco Islam, by nominee **Bijan Moosavi**, unravels economic, ecological, and human-rights issues inherent in neoliberal policies in Iran via a luxurious, dystopian Iranian nightclub/ start-up from the future. Moosavi’s presentation melded the lecture-performance format with corporate language and aesthetics.



RENÉE AKITELEK MBOYA

A Glossary of Words My Mother Never Taught Me

Candice Breitz chose to mentor Kenyan artist and filmmaker Renée Akitelek Mboya as she continues her project *A Glossary of Words My Mother Never Taught Me*. The piece confronts modes of image and knowledge production in colonial film archives to trace racist genealogies in displaying Black subjects.

“Renée’s search for an adequate language whereby to re-voice and rewrite a violent colonial history—as that history is embedded in films such as *Africa: Blood & Guts (Africa Addio)*—is one I find both necessary and incredibly difficult,” said Breitz. “I relish the opportunity to learn from Renée, and to have my own understanding of her narrative deepened and complicated via our extended dialogue.”

In her practice, Nairobi-born writer, filmmaker, and curator Renée Akitelek Mboya repurposes colonial film archives to trace racist genealogies of image production and display. She is interested in race’s significant role in articulating anthropological and ethnic narratives of national belonging.

Her project, titled *A Glossary of Words My Mother Never Taught Me*, follows the heritage of the 1966 film *Africa Addio*. The film is a sensational Italian documentary about

the end of Africa’s colonial era, shot over three years by Gualtiero Jacopetti and Franco Prosperi. The two had gained fame as the directors of *Mondo Cane* in 1962. This film ensured the viability of the “mondo” film genre, a cycle of “shockumentaries”—a description that characterizes *Africa Addio*.

In appropriating *Africa Addio*’s form and material and interweaving it with interviews with cultural critics and thinkers to create a new work, Mboya subverts the film’s material to articulate the forensic function of image as evidence of the racist regime that portrays certain bodies as criminal, or worse.

Mboya traveled to Senegal to conduct interviews with cultural luminaries about the film’s impact on their generation’s self-representation in the post-independence era across Africa, and spent time working face-to-face with her mentor Candice Breitz in Berlin, shortly before the global lockdowns began.



During the work-stay in Berlin, mentee and mentor visit photographer Akimode Akinbiyi's exhibition at the Gropius Bau museum.

THE WORK-STAY A Reencounter in Berlin

Renée Akitelek Mboya and mentor Candice Breitz spent two weeks together in Berlin in Breitz's studio as part of their work-stay in January–February 2020. There, they worked through creative challenges face to face, luckily just prior to pandemic-related lockdowns.

The two also held a public talk at the art space SAVVY Contemporary in Berlin. There, they discussed the questions that inform Mboya's project *A Glossary of Words My Mother Never Taught Me*, how she approaches the difficult, sometimes violent footage of the colonial film at the base of her research, and what its repurposing means for her.

CANDICE BREITZ: Why did Forecast seem like a good frame for this project? Is this a project that you had been thinking about prior to applying to Forecast, or something that you developed specifically for Forecast?

RENÉE AKITELEK MBOYA: In some ways *Africa Blood & Guts (Africa Addio)* is a film that I had been following for a long time as an extension of my research looking at the heritage of images and representation on the African continent—as an image-maker myself, and, in particular, as someone who makes somewhat problematic images in the commercial context. I'd been thinking about what it might mean to take responsibility for an image; how can we make interventions into images that already exist. An archival document is an important thing to have and to keep in circulation because it tells the story of a specific time. However, it also often operates in a space of violence. I was thinking about strategies through which to bridge those two positions.

When I started writing *A Glossary of Words My Mother Never Taught Me*, I was thinking about trying to find a way to explain to myself the lack of me in the film: the absence of people that looked like me. The lack

of women, Black women, the African women that I imagined to be of that time, my elder relatives, my grandparents. The ways in which Africa was being mythologized and homogenized in *Africa Addio* and other films of that period didn't ring true to my experience of being "African" or to the truth of its diversity.

The project is a combination of different elements and approaches. Forecast has given me the opportunity to think about the research as an artistic process, as something that could potentially be shared with the world. This challenged me to find better ways to articulate it and find a form through which to present it to broader audiences, in the spirit of keeping the archival material in circulation and creating freer access to it and new approaches to thinking about what the archive is. It's a combination of things I had been working on, and things that have come up in our conversations since. Forecast made it possible to extend the project so that I could think with more people about all of this.

"Forecast has given me the opportunity to think about the research as an artistic process," said Mboya.



From Research to Reconciliation

Renée Akitelek Mboya traveled to Berlin to present her finished video work in radialsystem's main hall. *A Glossary of Words My Mother Never Taught Me* is an approx. 14-minute video that intercuts footage from original source material with narrations by the artist and glossary-style definitions of terms such as *uhuru* ("freedom") and "manifest destiny."



Mboya, who traveled to Berlin, answering audience questions at radialsystem.

"It was only through looking at the footage of *Africa: Blood and Guts* that I started thinking of what that independence moment might have been," said Mboya, discussing the film's opening sequences with Luke Melchiorre, a professor at the Universidad de los Andes, in a talk that also included mentor Candice Breitz and was broadcast on the Forecast Festival livestream. "Speaking to the elders and people who were around or aware at the time of independence such as my parents, I kept asking, what do you remember about this time? The thing that struck me very much was how they learned to think about Kenya, having been born into a place that wasn't necessarily Kenya, or Kenya for them."



Mboya and Breititz meet at the radialsystem to fine-tune the installation of the video work.

In the Q and A session, Mboya discussed the use of language in the film, describing the dictionary definitions as a structuring device. “I was trying to break out of the limitations that I felt existed in my own languages,” said the artist. In her research and production, she was also specifically looking to identify the role of Black women during this fraught period in Kenyan and broader African history. “[Women] often fall out of citation and are the first to be forgotten when intellectual references are made,” said Mboya. “The film in itself is a reconciliation of the quite violent place where I come from, and an acceptance of that place.”



Stills from the finished work *A Glossary of Words My Mother Never Taught Me*.



Don't hurt him!





STORIES IN SOUND

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- 134 **The Mentee**
- 138 **Forecast Festival**

In an increasingly visually oriented world, what power lies in sound? How can storytellers working with sound best use their medium to dig deeper into today's leading questions and create compelling, revealing narratives? Joe Richman sees collaboration with a mentee as an opportunity to expand his own boundaries and challenge his assumptions. Richman was looking for a mentee with a spirit of experimentation, a passion for nonfiction storytelling and, most importantly, someone with a good story.

JOE RICHMAN

Radio as an Empathy Machine

“Every audio story is an opportunity for alchemy in which the raw material of the world—interviews, archival footage, music, field recordings—are woven together and carefully sculpted into a narrative for the ear.”



Joe Richman is a Peabody Award-winning audio producer and the founder of *Radio Diaries*, a radio series that pioneered a new form of citizen broadcast journalism long before the emergence of podcasting and streaming. For two decades, he has worked with ordinary people—in part literally, providing them with recording equipment—to let them document their lives, seeking to tell “the extraordinary stories of ordinary life,” as the show’s motto reads. Richman is interested in the fusion of journalism and art, and the power of radio to act as an empathy machine.

Richman is drawn to stories that spotlight the real individuals behind statistics

and stereotypes; stories that help us touch, smell, and feel; stories that reveal three-dimensional characters with all their contradictions, ambiguities, and flaws. He is interested in experimenting with performance and live music to bring radio documentaries to new audiences. Before founding *Radio Diaries*, Richman produced longform audio pieces for National Public Radio (NPR) in the United States, contributing to the popular programs *All Things Considered* and *Car Talk*. He has also taught audio broadcast journalism at institutions including Princeton University and at the Columbia University Graduate School of Journalism.

According to Richman, collecting stories is easy. That’s the fun part. The real craft, however, is transforming all that sound material into something worth paying attention to.



Some of the people whose stories appeared in Joe Richman's groundbreaking *Radio Diaries* series. Clockwise from upper left, both pages: Jimmy Weekley, Claressa Shields, Emily Thompson from *Teenage Diaries*, and Majd Abdulghani, from *Majd's Diary: Two Years in the Life of a Saudi Girl*.

Stories in Sound: Recording Realities



CATY ENDERS

Forever

We've never been closer to achieving immortality. Thanks to recent breakthroughs in healthcare, biotech, and artificial intelligence, we seem to be on the cusp of cracking the code of aging. Yet at the same time, life expectancy in the United States actually declined in 2018 (and again in 2020, due to Covid-19), with the average American facing record levels of chronic disease, suicide, and addiction. In an innovative podcast and immersive audio installation, science journalist Caty Enders delves into surreal advances in biomedical research and explores where our various escape routes from death might lead.



CAROLINE LESTER

Justice Denied (working title)

During World War II, the American government forcibly relocated two groups of people. The story of one of those groups—the Japanese Americans—is well documented. That of the other group, however—the Alaskan Natives—has been largely overlooked. In 1942, the United States government claimed nine Aleutian villages for strategic use and distributed the Unanga, who lived in those villages, to five abandoned canneries. By the end of their internment, ten percent of the population had died. Through an audio documentary and an interactive website, Caroline Lester examines the twin stories of these internments, and why they were told in different ways.



MELISSA PINEL

(Un)Just Cause: The Lost Voices

It's been 30 years since the United States invaded Panama on December 20, 1989, to depose dictator Manuel Antonio Noriega. In her podcast series, Melissa Pinel collects personal stories and archival material that shed light on the devastating violence that took place during the two weeks it took to capture him. The series tells the stories of the veterans who fought to arrest the foreign dictator, the bereaved families of those who died and whose bodies rest in unknown places, the citizens who lost everything when fires consumed their houses, the individuals who took advantage of the chaos, and the voices of civic resistance.

The Contributions

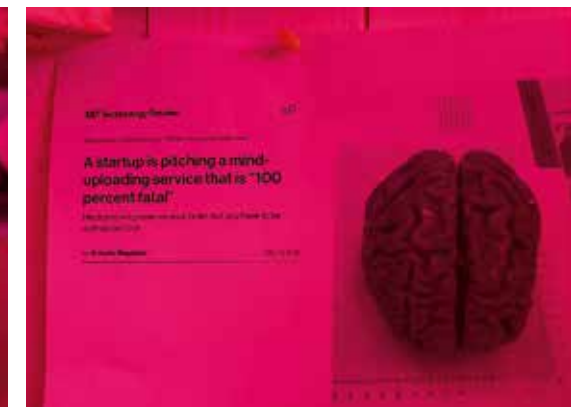
Joe Richman and the three nominees appealed to the audience's ears, telling rich stories of underreported phenomena or historical events with lasting societal importance in sonically intriguing ways.

At radialsystem, **Joe Richman** presented *A Wrench in the Works*, a live radio storytelling performance featuring live music scoring by singer-songwriter Patty Larkin and projected animations by Dusty Studio. The piece explores how the smallest things can sometimes have the largest consequence. Like nuclear missiles.





Science journalist and artist **Caty Enders**'s presentation of *Forever* consisted of a talk on the sometimes inspiring, sometimes dubious longevity industry paired with a rose-lit installation of materials the journalist had gathered in her research process.



Materials from Caty Enders's neon-lit installation included articles, mapped images, and books.



In a talk and an installation using archival photographs, radio producer and writer **Caroline Lester** presented her work in progress. The research and reporting outlined two stories of American forced relocation, one well known, one less so, and why these narratives so greatly diverged.



Images from the Ward Lake Evacuation Camp, a federal work camp populated by Aleut people in southeastern Alaska.



Tracing the aftermath of the violent United States invasion of Panama in 1989, **Melissa Pinel** highlighted her archival research and interviews with eyewitnesses of the events; all part of her podcast series.



I can not tell you if it was the gringos or who was it ... because I can not tell you because I did not see.



Melissa Pinel's talk was accompanied by striking images and sound work.

CATY ENDERS

Forever

Joe Richman chose to mentor science journalist Caty Enders on her project. The podcast and immersive installation delved into various biotech and AI breakthroughs backed by Silicon Valley, aiming to achieve immortality on the one hand, but facing the reality of the decline in life expectancy in the United States on the other. Richman said: “I’ve selected Enders’s project, in which she’s looking to explore the science of living longer through a human lens. Her project is ambitious, fun, and valuable, and it raises questions that are universal.”

Thanks to recent breakthroughs in everything from nutritional science to genetic engineering—as well as billions of dollars flooding longevity startups—we seem to be on the brink of what Silicon Valley calls “disrupting death.” At the same time, life expectancy in the United States has actually declined since 2018, with the average American facing record levels of chronic disease, suicide, and addiction—not to mention the ongoing Covid-19 pandemic. Enders, an award-winning reporter, argues that the gap is so large that most media coverage fails to apply the great leaps in biotech to the rest of society. But we all want to know how to live longer—and better.

So which of the avenues freshly laid down by biohackers and paved with venture capital will be our route out of death? Digital

doppelgängers, caloric restriction, CRISPR-engineered pig organs, stem-cell injections, brain preservation? And, for that matter, what are the consequences for humanity?

With *Forever*, Enders pulls back the curtain on life-or-death technology, meeting the people behind it. Working with Richman, she used approachable science reporting while also exploring the newest—sometimes miraculous, sometimes dark and dubious—longevity startups. She explored the question of what it really means to live a good life, and whether a longer life is necessarily better. “I envision this non-fiction project as a mix of science, philosophy, and sound art,” said Enders at the project’s outset. “This blend allows for the sort of beauty and ambiguity that exists at the intersection of health and longevity.”



Caty Enders in residence at SALT Galata in Istanbul.

THE WORK-STAY Installation in Istanbul

Caty Enders traveled to Istanbul in March for what was meant to be a work-stay with her mentor, Joe Richman, at the contemporary art space SALT Galata. However, as the global spread of the coronavirus became a grave reality, Richman was unable to join, and Enders's time in Istanbul was cut short.

Still, before returning home to Boston, Enders was able to make the most of her stay and test the immersive sound installation she planned to present at the fourth Forecast Festival in the airy, high-ceilinged spaces at SALT—the first time workshoping her sound work in a space this large, and with an audience.

The stay also inspired new aspects of the project. “The idea of adding narration to this installation, which is somewhat surreal, came to me from being in Istanbul,” she said. “Sonically it’s a very interesting city: you walk through the streets and there are sound projections coming from a lot of locations at once—

the prayers, for example, compete with each other as they’re not in synch. This is exactly what I’ve been trying to replicate.”

How has the location and its sonic landscape shifted how Enders hears? “It’s made me consider how sonic dissonance can be effective. I’ve been struggling with making something a little discordant, the way a natural environment is, and also clear enough to be intelligible in terms of where you are.” And even without Richman’s physical presence, the context was inspiring. “The changes I’ve made to the project here have felt important. I don’t know that I would have gone in the same direction without being in Istanbul and having certain incidental things hit me,” said Enders about her time in the Turkish city. Also inspiring was taking on a role outside the framework of journalism. “What’s wonderful about the premise of Forecast is it gives you license to experiment, to be curious, to follow impulses that may seem a little bit weird. It’s license to play around; to push the envelope in a way I don’t think I’d feel comfortable with if I weren’t in the role of someone trying something new.”



Despite the panic of the coronavirus’s early days, Enders created an installative sound piece at SALT Galata art space.

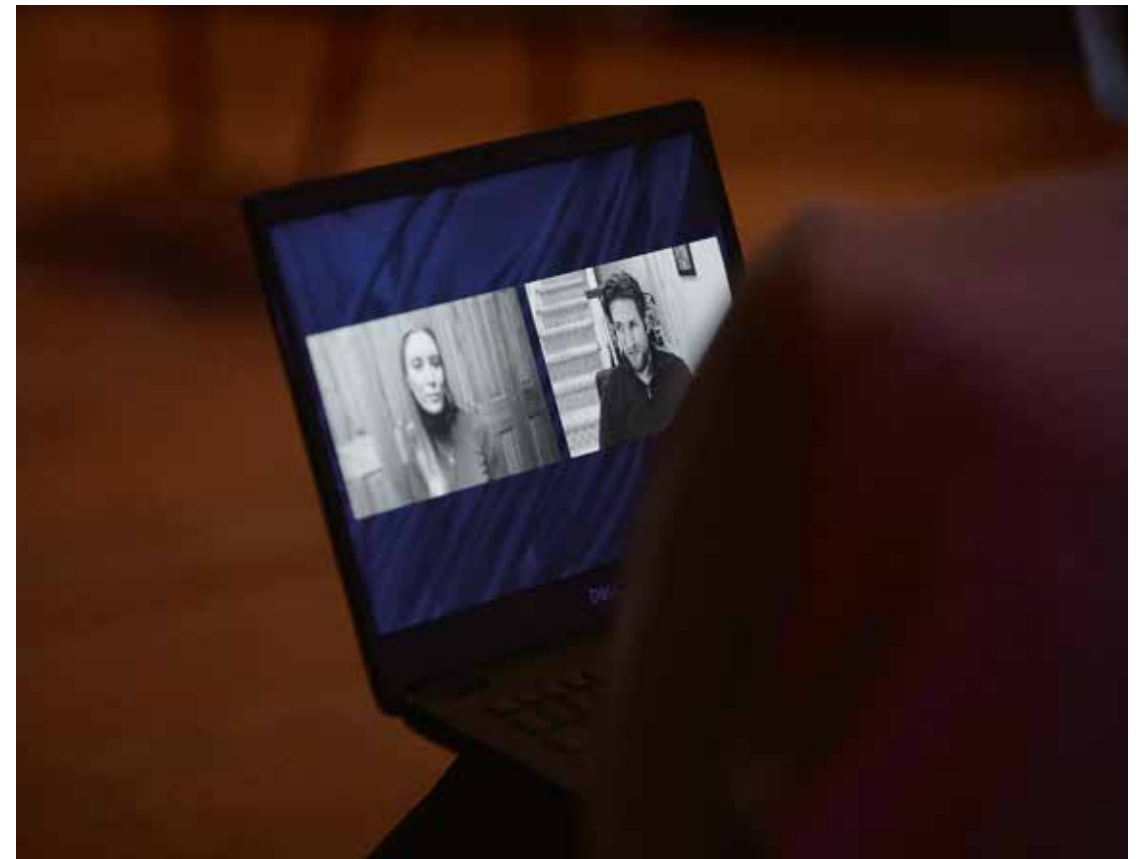


Looking up at SALT Galata in Istanbul.

The Forever Show: Listening to the Search for Immortality

“Just listen.” Early on in Caty Enders’s audio project *The Forever Show, Episode II: HOME SWEET HOME* (previously titled *Forever*), presented as a digital sound piece for Forecast Festival 4’s livestream, these words were what the internet audience saw shortly before the screen faded to black. Viewers were thus compelled to do exactly that—use only their auditory sense to take in the nonnarrative work exploring the quest for immortality, a search that has fueled the formation of a burgeoning biotech subindustry. “The idea in the [immortality] community is that obviously death is the worst problem we could face,” said Enders, speaking from Colorado during the festival’s live Q and A session.

Enders in conversation with author Adam Alter, opposite; and here, taking audience questions after her piece was streamed at the Forecast Festival.



The Forever Show eschews the usual tropes of podcasts and radio shows in favor of overlapping sound bites and field recordings, original music by composer Sara Bigdeli Shamloo, and percussive sound effects. The many speakers here remain unidentified, their voices melding into the sonic collage. Yet their contributions all expound upon the longevity industry in statements about such subjects as artificial intelligence and the limitations of technology and science. The way one speaker proselytizes suggests that evading death is akin to escaping fire and brimstone, but the piece also includes several—much gentler—reassurances.

Just listen.

Here we go ...

To walk through the door, step away from your screen

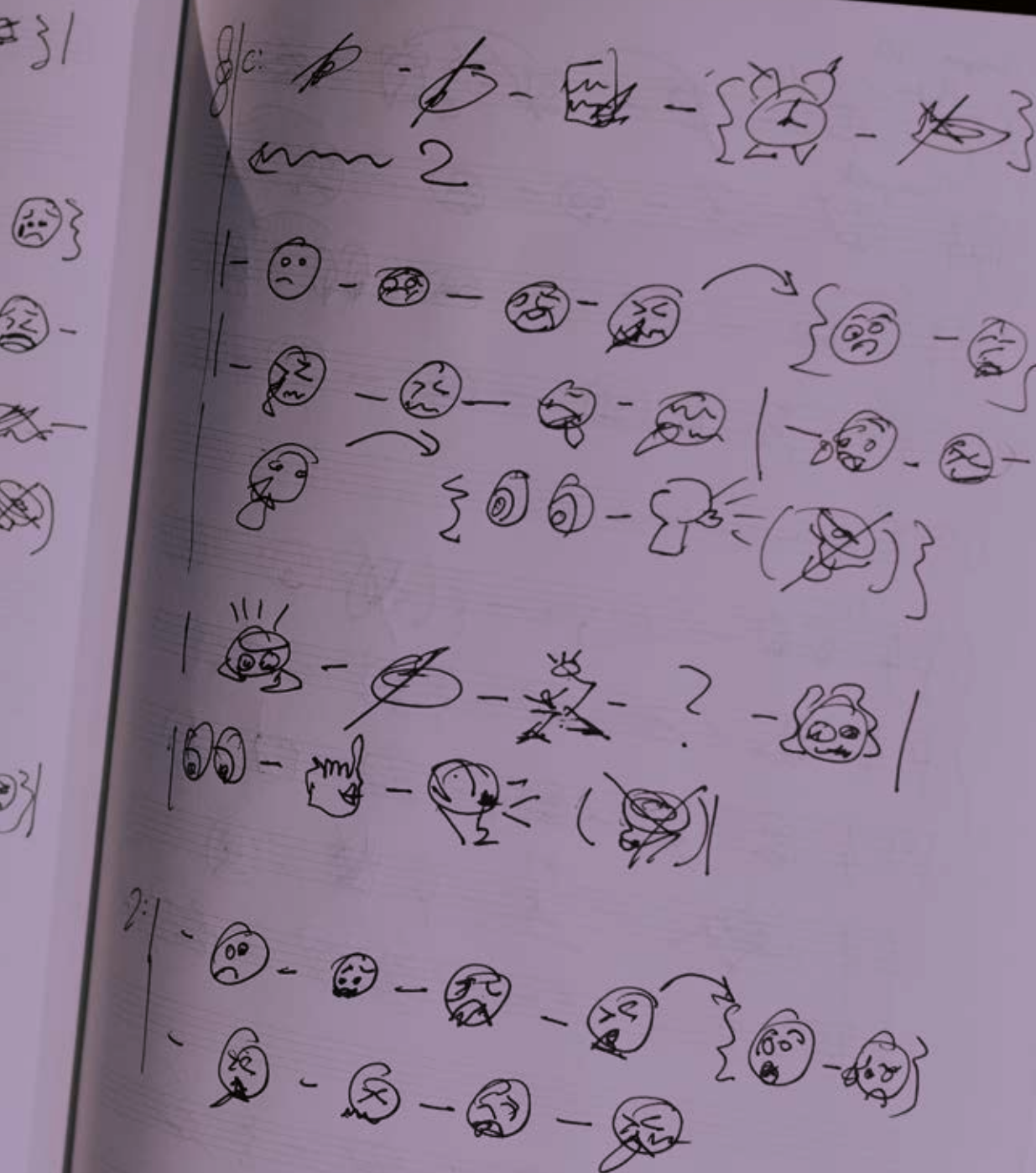
Close your eyes if you like

Lie down on the floor



Enders included reflective clips in the work, for instance on her own failed attempts to reach interview subjects. The Covid-19 pandemic and its effects on mortality were addressed in a disarmingly intimate exchange. As the piece concluded, the audience heard a repeated “Welcome home. There is nothing to fear. I’m keeping watch,” recited by a computerized voice. After a conversation about issues of accelerated technology and screen use with author Adam Alter, Enders discussed audio’s strength with her mentor Joe Richman. “Some stories can be told more powerfully without images,” he said. Indeed.

YOUR MUSICAL DNA



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Can music and its performance breach long-standing genre boundaries? How far can musicians go when exploring new territory? Okkyung Lee sought mentees who wanted to question the definitions and molds that are imposed on music genres and musicians. She wanted “someone on a journey searching for something authentic and beautiful. Also, the ability to be in the moment and enjoy it is very important as well. If you don’t have fun along the way, what’s the point?”

OKKYUNG LEE

Sites and Sounds

“When I was younger I was more concerned with making something ‘good’, but how fleeting that was! At the moment, making honest music created through self-awareness and acceptance seems most important.”



Okkyung Lee is a cellist, composer, and improviser who moves between artistic disciplines and contexts. Since moving to New York in 2000, she has worked as a solo artist and collaborator with creators from a wide range of disciplines. A native of South Korea, Lee has taken a broad array of inspirations—noise, improvisation, jazz, Western classical, and the traditional and popular music of her homeland—and used them to forge a highly distinctive approach. Her curiosity and a sense of exploration guide her work.

Lee is perhaps best known for her improvisation, for which she draws on visceral extended techniques in both solo and collaborative contexts. She routinely explores the spaces she performs in, responding to atmosphere, audience, and the objects

surrounding her to produce immersive and site-specific experiences.

Over the past two decades Lee has collaborated with countless artists, including Douglas Gordon, Jenny Hval, Christian Marclay, Lasse Marhaug, Ikue Mori, and John Zorn. She has released more than twenty albums as leader or co-leader and currently heads the Yeo-Neun Quartet, featuring harpist Maeve Gilchrist, pianist Jacob Sacks, and bassist Eivind Opsvik. She has also programmed concert series, received prestigious grants and residencies, and composed music and organized projects for the Groupe de Recherches Musicales in Paris; the Sonic Acts Festival in Amsterdam; the Donaueschingen Festival in Donaueschingen, Germany; the Borealis Festival in Bergen, Norway; the Nam June Paik Art Center in Yongin, South Korea, and many others.

Lee points out that in music-making, people do not share or discuss the process but rather focus on the final product. “I’d like to offer a mentee a safe space where they can be honest and stay truthful, and a healthy sounding board onto which they can reflect thoughts and ideas without being judged.”



Lee at Bludenzer Tage zeitgemäßer Musik, Bludenz, Austria, 2018, performing *Grey Shooting Stars* (for Yun Dong-Ju).



Lee performing for artist Xavier Veilhan's French Pavilion contribution to the Venice Biennale in 2017.

Your Musical DNA: Composing New Contexts



OLLI AARNI
Ajoittua ja sijaita

Musician Olli Aarni proposes a composition that conveys a notion of the mundane specific to his Finnish culture. Melding field recordings, found objects, the kantele (a traditional Finnish instrument), and electronic feedback, his aim is not to elevate the sense of the everyday to something grander, but rather to dig deeper into the everyday and humdrum to offer a glimpse of how it feels to be alive in this specific time, space, and cultural context.



SARA BIGDELI SHAMLOO
(A.K.A. SARRSEW)
**Loss in The Living Room:
An Homage to Death**

Composer and lyricist SarrSew's solo debut is a multidisciplinary project that addresses her experience with death after losing two of her brothers. It unites themes concerned with the body, inanimation, autopsies, nature, miscommunication, and dysfunction. The project encompasses a musical composition, monologues, and projections that will be part of her live act. Each component is also meant to be released separately—as a poetry book, a collection of illustrations and videos, and an album. These elements come together through a live performance.



DANI KYENGO O'NEILL
(A.K.A. BÜJIN)
**Coughing: Causes,
Underlying Symptoms,
and Treatments**

Sonic performer, producer, and sound artist Dani Kyengo O'Neill's proposal centers on an installation using sound and fictitiously composed scores. The piece invites individuals to explore how listening faculties are socially conditioned and increasingly influenced by technology. She will look at play and storytelling through notions of shame, memory, pleasure, trauma, loss, and the post-internet social identity, and examine how they impact the way we experience and consume, and how we see one another.

The Contributions

Mentor Okkyung Lee and three nominees performed their experimental, genre-bending works for a rapt live audience at radialsystem, expanding notions of what contemporary composition and musical performance can be, and plumbing, as the category name implies, their own musical building blocks.

Okkyung Lee performed a solo composition for cello and prerecorded sounds called *sil-puri* (실풀이). The Korean title of the piece roughly translates to “untangling,” but is also, in Korean, a play on a similar-sounding word that denotes a shamanic ritual, meant to ease the pain and resentments of the dead. The composition evokes the visceral unspooling of a complex intimate experience, and, as Lee consistently strives to do in her work, connects a highly personal experience or point of departure with a more universal and accessible context.





Aarni's composition also included electronic feedback and natural sounds.

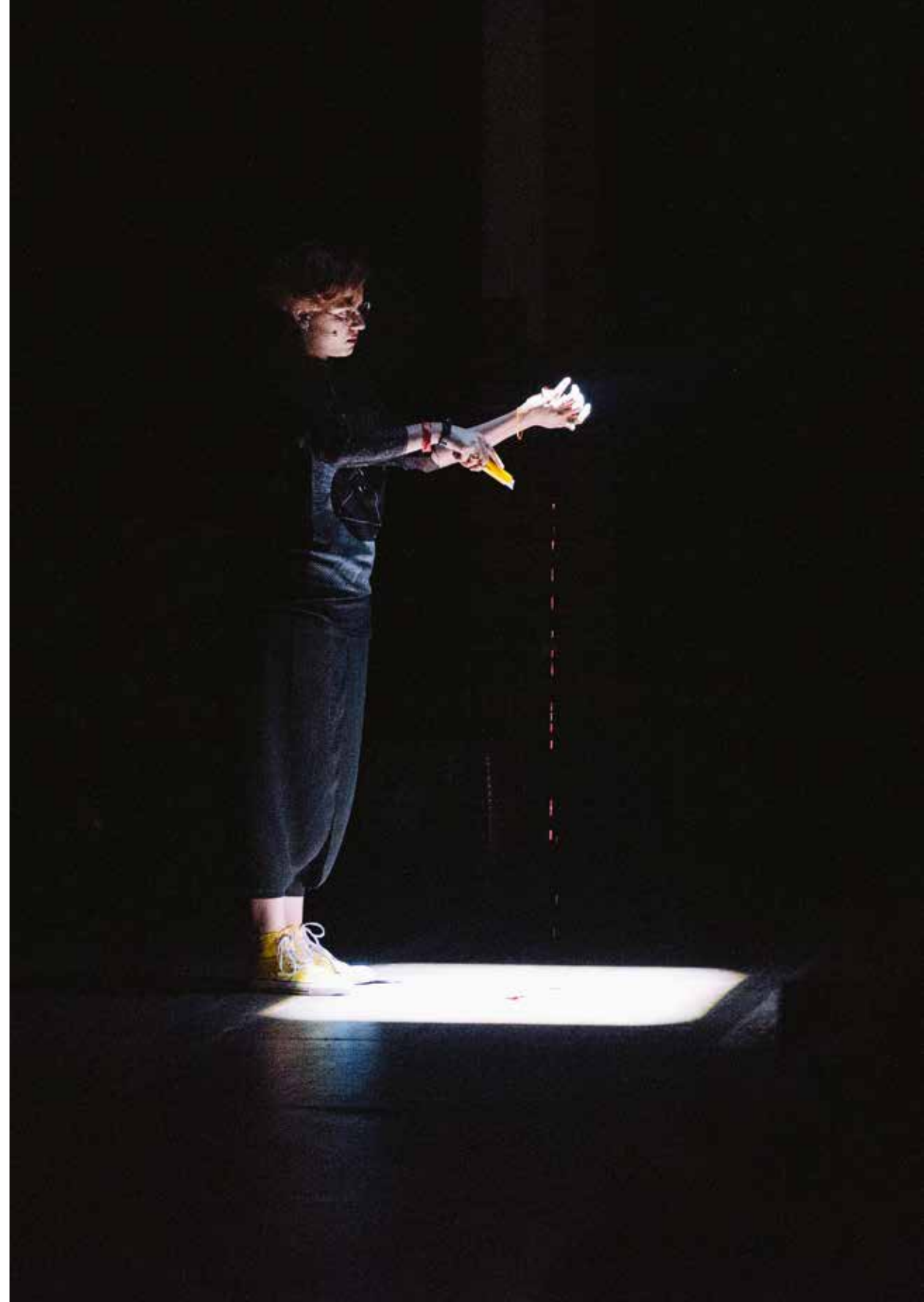
Amid diaphanous fabrics in bright colors and playing a mix of sounds recorded in the field and live on the kantele, a Finnish instrument similar to a zither, nominee **Olli Aarni** explored the essence of quotidian existence in a piece-in-progress.



Loss in the Living Room: An Homage to Death was SarrSew's solo debut.



In the main hall at radialsystem, the multidisciplinary project proposal of composer and lyricist **SarrSew** (a.k.a. **Sara Bigdeli Shamloo**) used an array of media and formats—sounds, but also screens, singing, spoken word, and provocative special effects—to illustrate the many fraught and moving themes of her work to an intrigued audience.





South Africa-based composer-performer **Dani Kyengo O'Neill (a.k.a. BUJIN)** created a multi-room spatial installation/sound collage including her own performance on violin. Here, audience members could explore their own conditioning, emotions, and identities through sound.

OLLI AARNI

Ajoittua ja Sijaita

Okkyung Lee chose to work with Finnish musician Olli Aarni on his composition *Ajoittua ja Sijaita*, a piece that conveys the notion of the mundane specific to Finnish culture, using the kantele as well as field recordings and nature sounds.

The composition melds fundamentally different musical approaches such as improvisation and the use of prerecorded sound material. The kantele part is strongly influenced by the improvisation tradition of nineteenth-century Finland, and the instrument Aarni uses is essentially a replica of the ones used in that era. The electronic component combines obsolete analog technology with current digital audio-editing capabilities. The piece becomes an intersection of different disciplines and eras, with a strong focus on the local musical tradition, the everyday soundscape, and the technological context of making music.

In its initial phases, the project addressed several underlying questions: how can such complexities be interwoven into a single performance, and what are the myriad options one has to navigate to distinguish

between a local and global tradition in the current cultural climate?

Aarni described his motivation for the project. “In the performance I’m transforming a chunk of my everyday experience into the form of music to show a private, often unwanted part of myself and my experience of the temporal, physical, and cultural space I inhabit,” he said. “The main motivation for all of this is that I wish other people would do something similar, so I could have a glimpse into their worlds.”

He worked on the project in close cooperation with mentor Okkyung Lee, who guided him throughout the process of constructing and performing the piece, even as the mentorship period was extended. The two presented an early version during a work-stay session at the Nordic House in Reykjavík, Iceland, in February 2020.

THE WORK-STAY

A Rendezvous in Reykjavík

In early February 2020, Finnish musician Olli Aarni met with mentor Okkyung Lee at the Nordic House in Reykjavík, Iceland. For nearly two weeks, both musicians lived in the spectacular building designed by Finnish architect Alvar Aalto and worked on Aarni's piece. They also traveled into Iceland's spectacularly rugged landscape, and Aarni and Lee gave a joint concert as part of the Nordic House's Museum Night. Here is an interview from that occasion.

What do you find interesting about meeting in this context?

AARNI: The Nordic House is culturally significant for both Reykjavík and the Nordic region; it's inspiring to be here and see this collaboration between the Nordic countries. It's also a good opportunity to revisit the things I've done—simply being in a different environment is incredibly important for me, especially since my project is related to my own surroundings. To be able to look at it from a different place is important.

LEE: Even though we've been working through Skype chats, lots of texting, and listening to the samples Olli has been working on, the immediacy of working together is extremely important. This is a place that's neutral for both of us. Not only are we dealing with sound, but also with space and audience.

AARNI: In a way, I'm thinking more about this other stuff than about sound. Also, I had no idea of the cultural life in Reykjavík and it's nice that our stay coincides with music and art festivals here. We're doing a concert and we don't really know what to expect in terms of audience.

LEE: Not knowing who our audience is going to be—that's exciting! Even though it's a joint concert, we'll be featuring Olli's work

more. I thought doing a concert would be a great way to check where our process is at. You learn so much by doing.

How has the mentorship process been so far? And how do you see your role within it as a mentor or mentee?

AARNI: As a mentee I pretty much know what I'm after. I was familiar with Okkyung's work before I applied, and there was something there that wasn't part of my work before, so I was eager to get as much of that as possible. I recognize things in her work that don't usually come up in certain contexts: elements from noise music and electronic sound that she brings into the acoustic realm and a more tactile format. But also how to use different spaces creatively, how to be site-specific in interesting ways, how to structure things and use a more limited set of tools.

What I appreciate about Okkyung as a mentor is that she doesn't go into the technical details so much but focuses on the content, and she has a good way of asking "What if..." to introduce things I wouldn't have come up with myself. I often talk to other musicians about my work, but nobody has ever asked me the questions that Okkyung asks.

LEE: That's because I don't know anything about the technical aspect! (*laughs*) I come at it from a very different angle. I want to encourage Olli to focus on the material and visual element of what he's doing, not just the aural element. I always thought of the role of the mentor as someone who can ask certain questions that open a new perspective. Olli has always been able to come up with his own ideas in response to my advice and in turn offers me a different perspective from which to reexamine where my advice came from. There's this calmness to Olli, and a sense of gravity, so whatever I throw at him, he comes back with a response that's entirely his. To be able to do that means that he has a strong sense of who he is and is in touch with where he's from and what he wants to achieve. Meaning, he is strong and flexible enough to truly take advantage of this program.



For nearly two weeks, mentor Okkyung Lee and mentee Olli Aarni collaborated at the Nordic House.



The Nordic House outside Reykjavík, Iceland, is a cultural hub meant to foster artistic collaborations between players from the Nordic countries.

Sija: Peeling Back Layers in Sight and Sound

In place of the site-specific performance that was originally planned pre-pandemic, composer and musician Olli Aarni presented a filmed performative work titled *Sija*, an archaic Finnish word meaning “space” or “place.” The retitling was in part due to the fact that the piece could not be performed in front of a live audience because of the pandemic’s travel restrictions. “The last year changed this piece significantly, because it was meant to be a site-specific performance. It’s now site-specific to the digital space,” said Aarni in the live audience discussion with his mentor Okkyung Lee and Barcelona-based musician Roc Jiménez de Cisneros.



On view at radialsystem and incorporating fabrics, plastic fragments, and flowers, Aarni’s installation was a spatial component of the overall work.



A film still from *Sija*, which included performances in natural settings.

At its core, *Sija* is a soundscape melding field recordings and electronically produced sounds with sounds from kantele and traditional percussion instruments. Onscreen, Aarni himself is shown playing these traditional instruments among snowy landscapes and colorful interior spaces. The ephemeral filmed scenes blur into one another and are at times doubly exposed, like an abstract kaleidoscope of pastels or an ethereal visual collage of identifiable images from nature, such as snow and trees. These scenes were interspersed with experimentally manipulated footage from his installation at radialsystem. There, sculptures made of colorful discarded plastics hung from strings and rested on the floor alongside flowers and other organic shapes in a room overlooking Berlin’s Spree River and captured in the changing light. These pieces were planned and made prior to the pandemic.

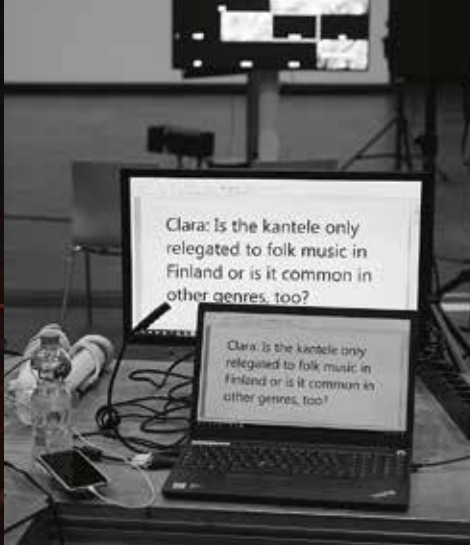


Opposite and below: Stills from *Sija*. Above: Aarni takes audience questions from Helsinki, virtually viewing his own installation at radialsystem.



The work was created to embody a quotidian quality of place and time. “There are all these strange layers mediating spaces and occluding your view of landscapes; things cross-dissolve and you don’t know what you’re seeing,” said Jiménez de Cisneros during the festival’s live virtual discussion. “The piece is a metaphor for this time’s disjointed communication.” As Lee stressed in the same discussion, *Sija* (which, in addition to denoting space or place, also means “instead of”) became an exceedingly personal, honest work that reflects the contemporary condition.





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RADIALSYSTEM

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Moderators
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NELSON

Stage management
IREEN PACKEBUSCH

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KUJAWA RAUMDESIGN

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Video teaser
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Sound design
JON EIRIK BOSKA /
STUDIO CONFLUX

In-situ installation
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BETTINA KATJA LANGE
PHILIPP POELL
GABRIELLE VITOLLO

Creative video concept
and film production
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Technical support
SERVE-U

MUSIC

New Atlantis, written
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WORK-STAYS

AN ACTIVISM IN DESIGN

Goethe-Institut
São Paolo

Director
JULIAN FUCHS

Project Coordinator,
Program Department
YARA CASTANHEIRA

Kulturweit volunteer
MELISSA MARX

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Technician
DARRI SIGURVIN
MAGNÚSSON

Program Manager
SIGRÚN EINARSDÓTTIR

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PUBLICATION TEAM

Publisher
FREO MAJER

Managing editor
HILI PERLSON

Editor
KIMBERLY BRADLEY

Translations
NICHOLAS GRINDELL

Proofreader / Copy editor
SYLEE GORE

Graphic design
CHARLOTTE DRIESSEN
MALTE KAUNE

Lithography
EBERLE & EISFELD

Typefaces
EUCLID Swiss Typefaces
TIEMPOS Klim Type Foundry

Paper
METAPAPER ROUGH
TATAMI

Printer
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49–50, 51 bottom
PAOLO CIRIO

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FLORIAN DRAUSSIN

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HOUSE

all others **CAMILLE BLAKE**

PRODUCTION CREDITS FOR *SILA*

Sound, video, and
installation
OLLI AARNI

Assistance
MIA TARKELA

Videography for
musical performances
MIA TARKELA

Videography
for the installation
BFF (BEST FILMS FOREVER)
COLLECTIVE

Videography for
spaces in radialsystem
MARIEL BAQUEIRO

Additional
video processing
JUSSI SIMONEN

Percussion
instruments built by
JUHANA NYRHINEN

Kantele built by
RAUNO NIEMINEN



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Skills e.V., Kieffholzstraße 2, 12435 Berlin

Artistic Director and Executive Member of the Managing Board: **FREO MAJER**

Register of associations: Amtsgericht Charlottenburg - Nr./No. VR 33561 Berlin

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Forecast is probably one of the most fantastic platforms I have been able to experience. It gave me and the candidates—five young designers—the opportunity to intensively dive into our topic, Invasive Design, and indulge in a very inspiring and productive discussion on museums and how they could evolve in the future.

TULGA BEYERLE museum director, Forecast mentor

Forecast has given me the opportunity to think about the research as an artistic process.

RENÉE AKITELEK MBOYA artist, Forecast mentee

I wish I could have had something like Forecast when I was a young, developing artist.

BJØRN MELHUS video artist, Forecast mentor

It's about allowing your ideas to incubate, evolve, and change into something else. It was about development; about watching something grow and watching myself respond to that growth.

STEFAN MAIER composer and musician, Forecast mentee

Where there is support, artists flourish. Forecast is the perfect example of this.

TARA CATHERINE PANDEYA dancer, Forecast mentee

Even just to be in the same space and exchange ideas—that doesn't happen that much these days! To me that's exciting. That alone is worth applying for.

OKKYUNG LEE composer, Forecast mentor

Although I came to Forecast with no expectations, the experience has been truly special. The opportunity to develop my project within the context of Forecast pushed it much further than I would have taken it otherwise. The mentoring process has made a real difference to my practice and I am sure it will be a lasting influence.

AGNIESZKA KOZLOWSKA artist, Forecast mentee

After talking to my mentor, Holly, my ideas have become more focused. Before that, I was thinking in terms that were too broad, and about huge topics. It was too big and I felt like I couldn't do the work. I realized that I should just focus on what I can do right now, and what I know very well, so I go deeper and into more specific details there.

MIN JEON musician, Forecast mentee

Forecast creates a framework for the collaborative development of ideas and provides an audience to present them to. Everybody should apply.

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Forecast thrives in a privileged cultural context and receives support from a state that expressly acknowledges artistic freedom and upholds the value of art even in times of crisis. In each edition, we pass on this empowerment without restriction to the creatives who entrust us with their bold and ambitious endeavors.

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