

FORBES EAST

Mentorships for Audacious Minds

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

Sometimes you are invited to teach and more often than not you end up being taught. Congratulations to Forecast for running such an important program of mutual nourishment, relationship building, artistic growth, and critical inquiry. With each edition you make the world a better place.

KOYO KOUOH museum director, Forecast mentor

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

Forecast gave me the impetus to pursue my ideas. It has created a space where we could exchange ideas, and connected us with the right set of people.

ADÉOLA ỌLÁGÚNJÚ artist, Forecast mentee



It's been for me a kind of a gift to be a part of this process the whole way. And every time you participate in the process like this, you also learn.

MARKUS ÖHRN artist, Forecast mentor

Forecast is doing something revolutionary.

VA-BENE ELIKEM FIATSI artist, Forecast nominee



I love being a mentor. I feel more like a partner in conversation and helping a project. It's great fun.

TOBIAS ZIELONY artist, Forecast mentor

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 exposed.

LARS PETTER HAGEN composer, Forecast mentor



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

BJØRN MELHUS video artist, Forecast mentor



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, including science, technology, and business.

One of the main challenges in knowledge transfer is the lack of communication and collaboration between different disciplines. This can lead to a siloed approach to research and development, where each discipline works in isolation and does not share its findings or insights with others.

Another challenge is the lack of resources and infrastructure needed to support knowledge transfer. This can include the need for dedicated spaces, equipment, and personnel to facilitate the exchange of knowledge and expertise.

Despite these challenges, there are many ways to promote knowledge transfer and foster collaboration between different disciplines. One approach is to create interdisciplinary networks and forums where researchers and practitioners from different fields can meet and share their work.

Another approach is to encourage cross-disciplinary research and development projects, where researchers from different disciplines work together to solve a common problem or develop a new technology.

Finally, it is important to create a culture of openness and collaboration, where researchers and practitioners are encouraged to share their knowledge and expertise with others. This can be achieved through a variety of means, including workshops, seminars, and conferences.

In conclusion, knowledge transfer is a complex process that requires a combination of communication, collaboration, and resources. By creating interdisciplinary networks and fostering a culture of openness and collaboration, we can promote knowledge transfer and drive innovation and progress in many fields.

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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 2020, 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 fifth edition. From nearly 500 applications from 98 countries, Forecast invited 18 nominees to participate in the Forecast Forum, slated for July 2020. But as the pandemic rapidly spread around the world, it became clear that a physical event could not take place. The nominees and mentors could not meet in person, and Forecast had to find an alternative way of presenting the projects to the public.

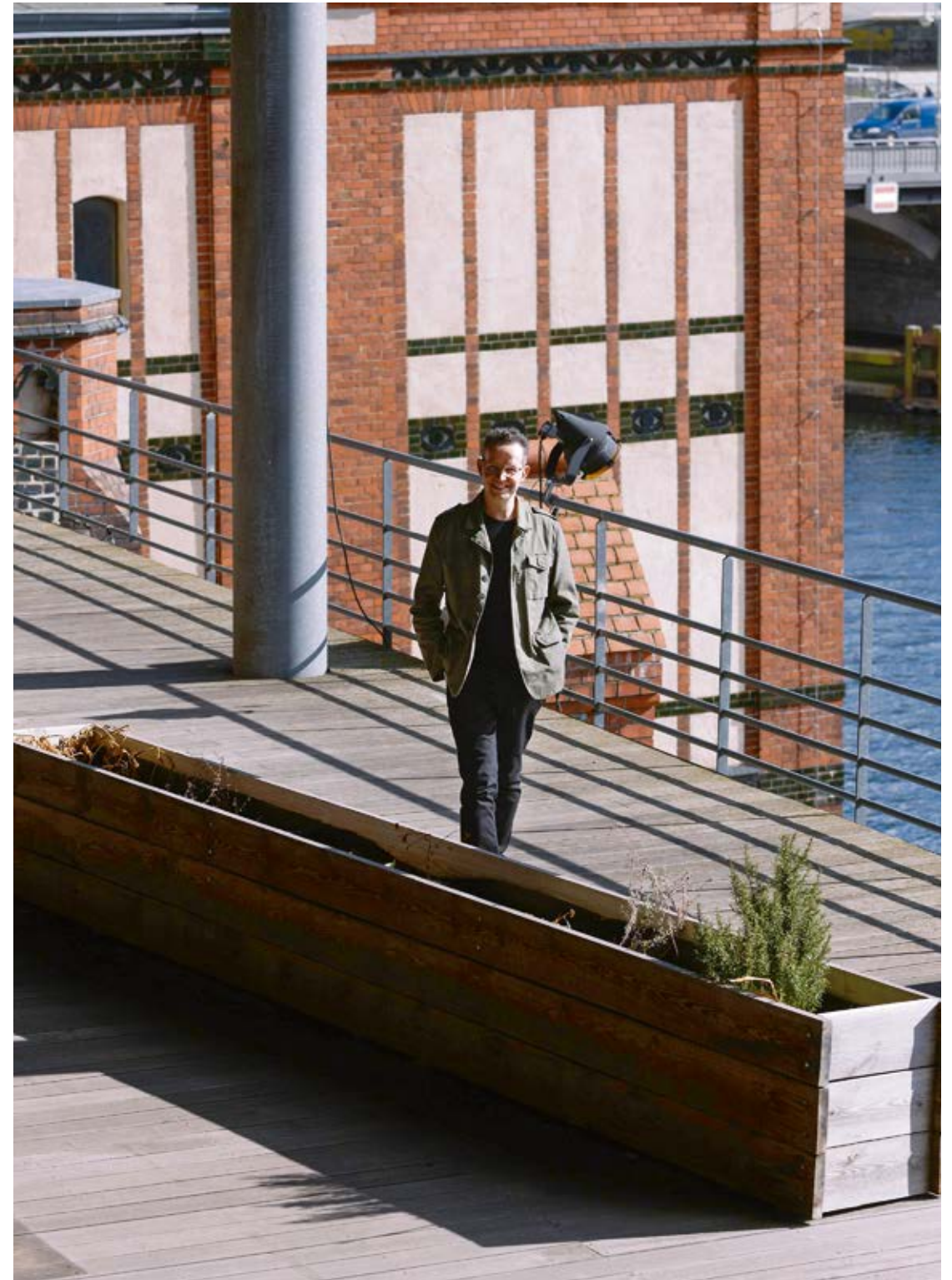
Adapting to a new reality and responding to the pandemic's impact on the creative community, Forecast decentralized the program's resources and postponed the Forum from summer to fall to enable an extended mentoring period and access to material support for all 18 nominees, from May through October.

What's more, to increase their visibility in the absence of a physical audience, Forecast produced a video profile on each participant, collaborating with local videographers wherever the nominees were based. Following the Forum, which took place as a digital event for the first time, each mentor selected one mentee, and accompanied those projects until their completion.

The Forecast Festival, at which the final projects are usually publicly presented, took place in April 2021 as a hybrid event livestreamed from radialsystem in Berlin. 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 5's journey from 2020 to 2021, a period that demanded reflection, resilience, and inventiveness from everyone involved, and proved that when provided with a support structure, creative thinkers can not only adapt and endure, but also excel under unpredictable conditions.

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An Interplay of Disciplines

Some ideas immediately generate enthusiasm. Forecast is such an idea. From the moment I heard about it, the concept of linking knowledge and experience with young ideas and creativity sounded very promising. What I really like about Forecast, however, is the interplay of different artistic and cultural disciplines. Art, design, and research come together and create something new, something extraordinary. Pairing young creative practitioners and artistic talents from around the world with experienced mentors, also from anywhere in the world, is a compelling concept. Input from cultures and societies around the globe enable participants to develop innovative ideas and projects, going beyond their own horizons. As well as offering young artists the opportunity to develop, however, Forecast also allows established mentors to encounter different, new ways of seeing—a clear win-win situation for all involved.

As a cultural policymaker and chair of the Parliamentary Committee for Culture and Media Affairs, I am very much in favor of projects like Forecast. They help the development of not

only individual artists, but the cultural scene as a whole. They facilitate communication, learning from one another, and encounters between generations, cultures, and genres. Transdisciplinary approaches give rise to new working methods, opening new possibilities and spaces for discussion. And far from being short-lived, these achievements facilitate sustainable creative processes, showing what art can be in the future and what it can mean for all of our lives.

During the pandemic, when art and culture have been forced to interrupt their dialogue with the public, with us all, it is crucial that creativity itself should not be put on hold. Of course the pandemic also changes the conditions under which Forecast operates, but it is good that it is carrying on despite the necessary restrictions. Forecast is an international success story. My heartfelt gratitude and congratulations to Freo Majer and his team for this great project, in the hope that it will find many imitators. I wish the participating artists stamina and success in their future careers, and thank the mentors for their commitment. Keep up the good work!

Katrin Budde
Member of the Bundestag,
Chair of the Parliamentary Committee
for Culture and Media Affairs





Joint Processes toward Artistic Autonomy

The pandemic poses an unprecedented challenge to the international arts and culture scene: museums, theaters, and concert halls have had to close; travel to festivals and biennials abroad is still almost unthinkable; collaboration and rehearsals are complicated by social-distancing rules. In this context, the value of encounters and intercultural exchange for art and culture becomes clearer than ever. Fostering and maintaining such contacts is one of the central tasks of the Goethe-Institut. In response to the current situation, we have developed numerous digital programs including virtual residencies and online festivals. Even if they are currently only possible in virtual form, contacts with other cultures and encounters with artists from other disciplines and countries are essential if we are to try out new forms of collaboration and learning.

Forecast has successfully implemented this basic principle of exchanging knowledge and experience, with established artists accom-

panying young cultural producers as they develop their projects, passing on their expertise and experience. This enables encounters not only between different nationalities and backgrounds, but also across different disciplines. The focus is on joint processes of learning and creating, as well as artistic freedom and autonomy. From the outset, the Goethe-Institut has supported the mentorship program by assisting with travel, sharing access to its networks, as well as hosting workshops in cities including São Paulo, Rio de Janeiro, and New Delhi. Admirably, in a year of travel restrictions and lockdowns, Forecast found digital ways of facilitating exchanges between artists from different contexts. The results of the projects to date show just how fruitful this transdisciplinary and transnational approach can be and I look forward to continuing to cooperate with Forecast in the future, as well as wishing success and inspiration to all of the participating artists and cultural producers.

Prof. Dr. Carola Lentz
President, Goethe-Institut

We Come to You

Freo Majer
Artistic Director, Forecast

What role can Forecast play today, when cultural producers worldwide are left with little certainty as to the basis of their professional futures, whether there will still be venues and funding for their work, or even an audience?

In early summer 2020, to get a better idea of how our former and potential participants were doing in these deeply unsettling times, we conducted a worldwide survey. Those polled responded with great candor, not only on the general questions concerning their living conditions and states of mind, but in many cases also revealing personal details including monthly income lost as a result of the pandemic. What was shocking was not so much the fact that their income had taken a plunge, as this had been clear for some time, affecting almost every sector. It was rather learning for the first time of their pre-pandemic income levels—even in countries with public arts funding and well-supported education systems. Forecast may be too small and too specific in its methods to adequately tackle this unspeakable lack of appreciation and material recognition. But our survey also showed something else: everyone polled considered Forecast's work to be essential, effective, and indispensable. Many have never had the opportunity to actually take part in Forecast, and some may have applied multiple times without becoming nominees or mentees. Yet even they felt encouraged and supported by our work. How, in the face of global disruption, can we do justice to these expectations?

With its mentorship-based approach, Forecast of course pursues an agenda of care and support. At the same time, however, we must note that this work can neither bring about social justice nor liberate artists and cultural producers from existential hardship. In fact, in the context of mentoring, *helping* as a driving instinct would be counterproductive, as it tends to cement a hierarchy of two different positions rather than foster exchange and encouragement based on equal status. But Forecast can create a framework for mentees to explore their options and support them in following their own path with courage and self-confidence.

In spring 2020, it became clear that all of our plans would have to deal with the pandemic's uncertainties for a long time. With each new day, cultural organizations in Berlin and around the world tried to adjust to ever-changing scenarios, hoping to preserve at least the core of their activities. It was painful to watch as one program after another slid into a debilitating cycle of endless cancellations, postponements, and more or less successful replacement with digital formats. At Forecast, we knew we wanted to offer our mentees and mentors certainty. Rather than discussing adjustments and compromises every few weeks, we wanted

to transform Forecast 5 with a single clear cut and then focus on the new process without further distractions. The changes had to be rigorous, calling for flexibility and great commitment from all involved, and there was no guarantee things would work out. But we wanted to keep the core of Forecast alive.

What is the core of Forecast? Personal encounters. Getting to know one another in a secure environment, developing common ground and shared instruments between mentors and mentees as well as between the various participants. If we were not able to allow people to travel to Berlin, we wanted to at least facilitate a genuine process of becoming acquainted and to do all we could to create a framework where this could take place. At the Forecast Forum, the eighteen nominees and their mentors normally have a week in Berlin to get to know each other and to develop a shared approach before presenting their concepts for public discussion. Now this rapprochement had to be achieved without physical proximity, generating mutual trust and understanding through an ongoing process of familiarization. This meant that the participants needed more time with one another.

We decentralized this process and stretched it over more than half a year. During this period, all eighteen nominees were able to work on their projects in their own places of residence, receiving a work grant from Forecast that brought calm and stability to their lives. The mentors continually supervised their development, and the Forecast team was also in regular contact with each nominee. To lend the projects a public visibility otherwise provided by the high-profile presentation in Berlin, Forecast produced eighteen individual short films that highlighted the specific and the personal. In South Africa, Ghana, Mexico, Argentina, and other countries, we commissioned young filmmakers to create these portraits of the nominees and their work. Of course, we all missed the element of personal encounter. But Forecast 5's new concept was by no means a mere compromise. Regular communication and insights into the life of each individual really did lead to a form of personal encounter, to closeness and

trust, and the nominees and mentors enthusiastically took up the extra digital meetings we organized, beyond the scope of personal mentoring. We all spent a long time together, which brought us closer.

One notion was central to the concept for Forecast 5 from the outset: we wanted to provide special support to cultural producers whose process privileges a strong interest in research. In this context, research refers to not knowing the outcome in advance. Rather than loud, demanding, or overly self-assured voices, then, we were more interested in the "long hard slog" of working through complex realities. Be it exploring the ways food production is interwoven with economies and ecosystems in Cooking for Change, examining concepts of digital disruption and its impact on democratic societies in Dissecting Technocapitalism, or exploring the subversive potential of Resistance through Duration as a refusal of simplistic questions—the Forecast 5 projects display perseverance, methodological rigor, and a profound capacity for analysis and critique aimed squarely at real action.

Forecast 5 was an unaccustomed and often strenuous process for all involved. The fact that the cooperation, the day-to-day communication, the resulting projects, and the digital events nonetheless consistently turned out well is due not least to the continual work we were able to carry out thanks to the funding provided by Germany's federal government. Our sincere thanks to the Commissioner for Culture and the Media and related departments, as well as the experts at the Bundestag. Thanks also to Germany's Minister of Foreign Affairs, Heiko Maas, for acting as our patron, and to Minister of State Michelle Müntefering and the relevant departments of the Federal Foreign Office for their kind support.

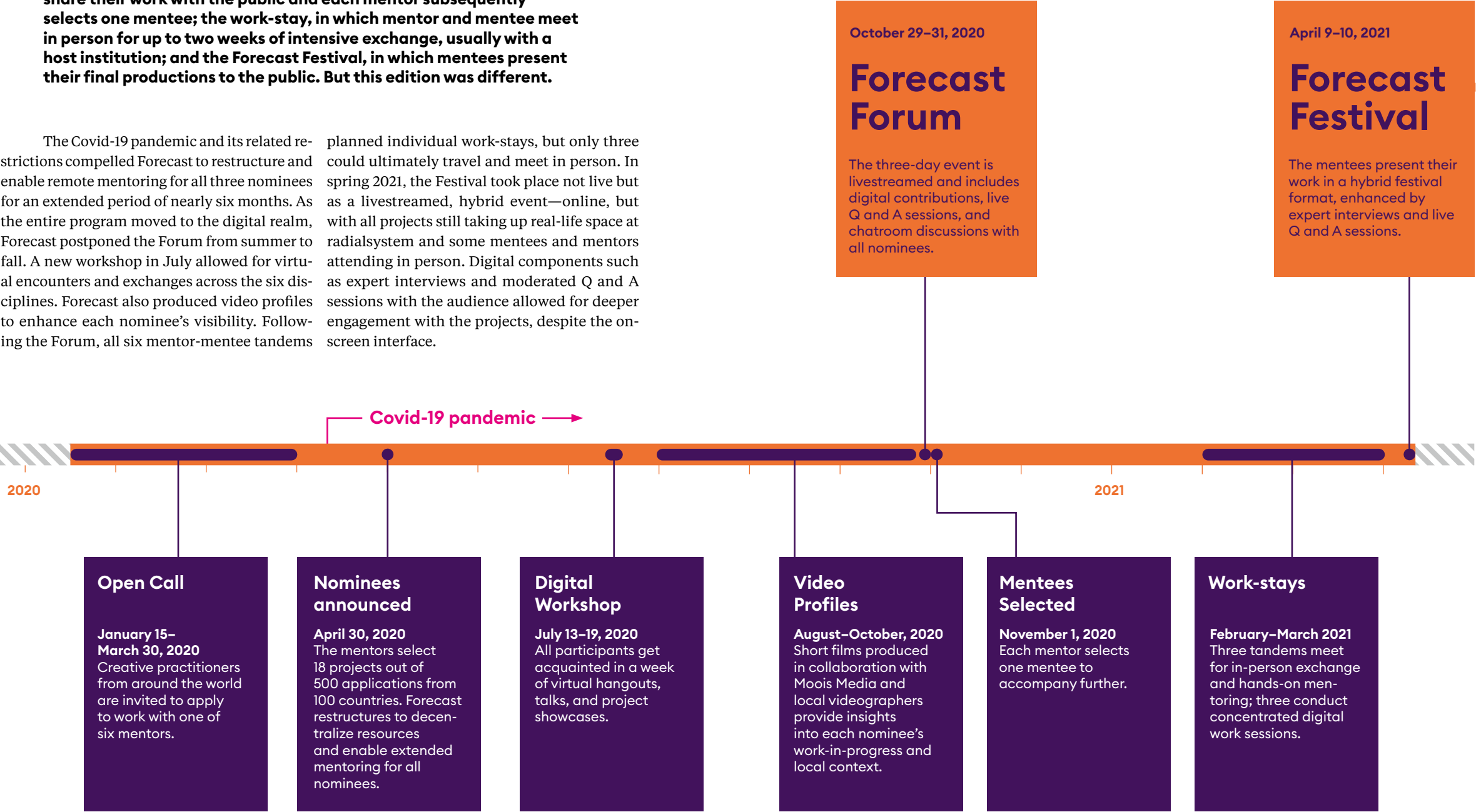
We are all sure to remember Forecast 5 and the intense time we spent together as turbulent and disturbing, but also as an exhilarating success of community. We have become surprisingly close, creating connections and synergies that will remain. And one day, maybe we will stand face to face, with no technology between us, and fall into each other's arms.

A Decentralized Edition

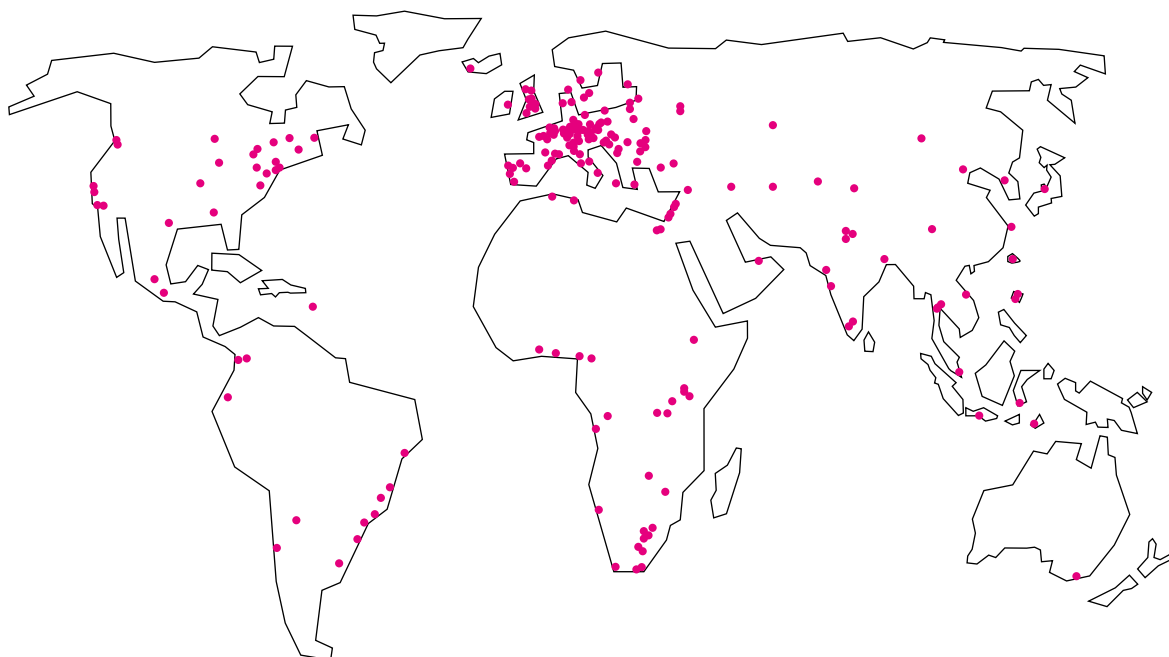
Forecast’s unique format is normally structured around three major occasions for personal encounters between the mentors and their nominees—and later, their mentees: The Forum, in which nominees share their work with the public and each mentor subsequently selects one mentee; the work-stay, in which mentor and mentee meet in person for up to two weeks of intensive exchange, usually with a host institution; and the Forecast Festival, in which mentees present their final productions to the public. But this edition was different.

The Covid-19 pandemic and its related restrictions compelled Forecast to restructure and enable remote mentoring for all three nominees for an extended period of nearly six months. As the entire program moved to the digital realm, Forecast postponed the Forum from summer to fall. A new workshop in July allowed for virtual encounters and exchanges across the six disciplines. Forecast also produced video profiles to enhance each nominee’s visibility. Following the Forum, all six mentor-mentee tandems

planned individual work-stays, but only three could ultimately travel and meet in person. 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 and mentors attending in person. Digital components such as expert interviews and moderated Q and A sessions with the audience allowed for deeper engagement with the projects, despite the on-screen interface.



Applications came from 226 cities around the globe.



Aarhus DK
Abu Dhabi AE
Accra GH
Addis Ababa ET
Agra IN
Ahmedaba IN
Algiers DZ
Almaty KZ
Amol IR
Amsterdam NL

Antwerp NL
Ascoli Piceno IT
Athens GR
Austin US
Baku AZ
Balti MD
Bandung ID
Bangalore IN
Bangkok TH
Barcelona ES

Bari IT
Bat Yam IL
Bathurst CA
Bayreuth DE
Beijing CN
Beirut LB
Belgrade RS
Berlin DE
Białowieża PL
Birmingham UK

Bishkek KG
Bogota CO
Bologna IT
Bonn DE
Brasov RO
Bridgetown BB
Brooklyn US
Brussels BE
Bucharest RO
Budapest CZ

Buenos Aires AR
Bujumbura BI
Bursa TR
Cairo EG
Cali CO
Cape Town ZA
Centurion ZA
Chengdu CN
Chicago US
Cologne DE
Combarbalá CL
Copenhagen DK
Curitiba BR
Dili TR
Dorking UK
Dortmund DE
Douala CM
Dresden DE
Dublin IE
Durban FR
Düsseldorf DE
Eliot US
Encino US
Espoo FI
Essen DE
Figueres ES
Frauenfeld CH
Fredvang NO
Frome UK
Fürth DE
Gaborone BW
Ganges FR
Gdansk PL
Gherla RO
Glasgow UK
Gothenburg SE
Göttingen DE
Grahamstown
(Makhanda) ZA
Graz AT
Guelph CA
Guntramsdorf AT
Hamburg DE
Hannover DE
Harare ZW
Helsinki FI
Helwan, Cairo EG
Henties Bay NA

Huddersfield UK
Hue VN
Iasi RO
Ibadan NG
Ipswich UK
Istanbul TR
Ithaca GR
Johannesburg ZA
Johanneshov SE
Jounieh LB
Kabwe ZM
Kampala Uganda
Karlsruhe DE
Kigali RW
Kinshasa CG
Kochi IN
Kolkata IN
Köln DE
Koog aan de Zaan NL
Krakow PL
Kumasi GH
Kyiv UA
Lagos PT
Le Pré-Saint-
Gervais FR
Le Val d'Hazey FR
Leipzig DE
Lisbon PT
Lissone (MB) IT
Ljubljana SI
London UK
Los Angeles US
Luanda AO
Łukowica PL
Maastricht NL
Mação PT
Madrid ES
Makassar ID
Mamafubedu ZA
Manchester UK
Maribor SI
Marseille FR
Mexico City MX
Milan IT
Minsk BY
Mississauga CA
Montreal CA
Moscow RU

Mueang Samut
Sakhon TH
Mumbai IN
Munich DE
Mytishi RU
Nairobi KE
Nakuru KE
Neumarkt AT
New Delhi IN
New Haven US
New Taipei City TW
New York, NY US
Newcastle UK
Northcote AU
Ntahangwa BI
Oaxaca MX
Ontario US
Oslo NO
Oxford UK
Palakkad IN
Paris FR
Pervouralsk City RU
Pittsburgh US
Port Elizabeth ZA
Porto PT
Porto Alegre BR
Potsdam DE
Poznan PL
Prague CZ
Pretoria ZA
Quezon City PH
Quito EC
Ramallah PS
Reykjavik IS
Rheinbach DE
Richmond US
Riga LV
Rio de Janeiro BR
Rishikesh IN
Rome IT
Rotterdam NL
Ryton UK
Saint-Gilles FR
Saint Petersburg RU
Salamanca ES
Salvador BR
Samut Sakhon TH
San José PH

San Miguel de Tucuman AR
Santa Maria da Feira PT
São Jose dos Pinhais BR
São Paulo BR
Sarajevo BA
Sasolburg ZA
Schöneiche bei Berlin DE
Sebastopol US
Seoul KR
Shanghai CN
Sheffield UK
Shelekhov RU
Silver Spring US
Singapore SG
Sofia BG
Sonnenbühl DE
Stanford US
Stockholm SE
Stuttgart DE
Takaoka city JP
Tallinn EE
Tbilisi GE
Tehran IR
The Hague NL
Toronto CA
Tromsø NO
Trondheim NO
Tunis TN
Valais CH
Vancouver CA
Varese IT
Victoria CA
Vienna AT
Warsaw PL
Watson US
Weimar DE
Wieliczka PL
Winnipeg CA
Woodside US
Yaounde CM
Zagreb HR
Ziar nad Hronom SI
Zirchow DE
Zürich CH



RESISTANCE THROUGH DURATION

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In the age of binge-watching, we've lost the ability to wait for the next episode, and think about what will happen, artist Markus Öhrn argues. "I want to create more waiting, more duration, more confusion ... something more like life itself, and a deeper connection to the story I want to tell." Öhrn sought applicants working with live formats and who are interested in exploring a specific theme with the tool of durational and multipart performance, to reject easy answers.

MARKUS ÖHRN

An Antidote to Easy-to-Digest Formats

"Resistance to the neatly packaged and overproduced things we are fed everywhere in our society."



Markus Öhrn is a visual artist working with video, sound installations, and performance, primarily in a theatrical context. Öhrn made his directorial debut in theater in 2010 with the piece *Conte d'Amour*, which won first prize at the 2011 Impulse Theater Festival in Germany. He began to experiment with site-specificity and serial formats in 2015 with the project *Azdora*, where Öhrn cast local housewives to form a black metal band that performed for ten consecutive days. Originally created for the Italian Santarcangelo Festival, the piece was shown at the 2016 Wiesbaden Biennale and on stages across Europe with a new cast in each iteration.

Other durational performances include an "advent calendar" consisting of 24 pieces performed over 24 days at Berlin's Volksbühne theater in December 2015; and the eleven-day performance *Wir Sind die Guten* (*We're the Good Ones*), created for the same venue in 2017. His five-hour theater piece *Häusliche Gewalt* (*Domestic Violence*) was commissioned for the Wiener Festwochen in 2018, and its 2019 follow-up, *3 Episodes of Life*—created as a silent film—won special mention in the Austrian theater award, Nestroy.

Öhrn considers this durational format to provide an antidote to and even push back against "the neatly packaged and overproduced things we are fed everywhere in our society. The viewers have to invest their time—and themselves—in the work, instead of just experiencing something that is forced into an easy-to-digest format."



Works by mentor Markus Öhrn,
clockwise from top left (both pages):
Philoktetes, *3 Episodes of Life*, *Häusliche Gewalt*,
Azdora, *3 Episodes of Life*.

Resistance through Duration: In Defense of Imperfection



VA-BENE ELIKEM FIATSI

Emergency CODE: pAUSE and pULSE

Ghanaian artist and performance curator Va-Bene Elikem Fiatsi [craziniST artist] plans to investigate the relationships between contemporary performance art and rituals, and both practices' use of organic and inorganic artifacts and materials. She proposes a durational piece that's an artistic exploitation of the performer's body as mediator between performances and the audience in contemporary art practice. The project will also explore currents within the medium of durational performance: its materiality, spiritual embodiments, and poetic symbolism. Elikem Fiatsi aims to create improvisations that could challenge the perceptions of time while transforming performance energy and emotions into sculptural pieces, solidifying acts and actions into objects.



LULU OBERMAYER

Frauenliebe und Leben

Lulu Obermayer engages with female subjectivity, agency, and representation in the context of operas and classical music—in particular, female protagonists who shed their victimhood and become vengeful perpetrators. Her proposal tackles Robert Schumann's song cycle *Frauenliebe und Leben*: In eight songs based on poems by Albert Chamisso, Schumann draws a picture of a devoted nineteenth-century woman who dedicates her life to a man, only to disappear in his shadow. Obermayer plans a performance that deconstructs the cycle by stretching its 24-minute duration to an eight-hour piece. The cast becomes a choir that simultaneously resists and complies with the themes of female love and life, and reflects on women's often unpaid and unrecognized emotional labor.



ONLY GAME IN TOWN

LD50: The Vorkoster

The Berlin-based duo Only Game in Town (Louise Pons and Mirjam Schaal) propose a series of performances in which three nominees enter the stomach of a living human being: the Vorkoster. In their tongue-in-cheek allegory of Forecast's own structure, the nominees—shrunk down to the size of a pill—are ingested by the Vorkoster, and live inside its body. The Vorkoster is the lucky human chosen by the fictional enterprise LD50 to test their revolutionary pills. The nominees' arrival inside the Vorkoster's stomach will be broadcast live, and their risky life inside the cavernous organ will be turned into a series of performances. Viewers can then observe how the nominees survive inside the Vorkoster's digestive system.

The Digital Contributions

Markus Öhrn opened the Forum's first night with an unforgettable, black metal-influenced appearance, broadcast from his studio in Lapland, Sweden. Flanked by candelabras dripping with wax and obscured by smoke-machine clouds, he joined the livestream, his head covered in black cloth, and lamented the forced isolation he and his mentees have been working in. "I want to smell you and look at you," he said, his head covering perhaps symbolizing the sensory input that's absent from a digital performance. He introduced his three nominees and their projects, who despite having had to adapt their work to a livestream, he said, managed to convey the durational process.



Louise Pons and Mirjam Schaal, who are Only Game in Town, appeared on camera in extreme close-up, their faces twisted in spooky grins, as the heads of the corporation LD50. "Tonight, we are live broadcasting the arrival of the three selected nominees in the body of the Vorkoster!" they announced excitedly. To the sound of slow, repetitive water drops and a mechanical hum, one character after the other entered a derelict space. The three figures wore white coveralls and moved slowly, as though they were cutting through gooey matter. Their oversized masks, costumes, and entire set were handmade. Trapped inside the "stomach," they first turned against each other, before realizing they depend on each other to survive.





Emergency CODE: pAUSE and pULSE opened with the view to an entrance to a long tunnel draped with white fabric. A man in orange PPE put on latex gloves; huffing and barking sounds were audible from somewhere off camera. The man walked through the tunnel, and opened a red velvet curtain to enter a medical theater. Suddenly, the view switched to four screens, and the source of the sounds was revealed as coming from a performer—Va-Bene Elikem Fiatsi—whose clay-covered image was projected onto a scrim inside the cavernous room. She appeared to be gasping for air. A mysterious structure of pipes and valves was also installed in the room as well as a wooden table covered with a plastic sheet. Underneath it, a body lay motionless.



Frauenliebe und Leben was a cycle Robert Schumann composed as a gift to his wife, Clara, in 1840. It wasn't until 1960 that Clara Schumann's own achievements as a composer were discovered, Lulu Obermayer explained to the camera, describing her own contact with the song cycle. "How do we deal with this material today?" she asks, considering the

problematic image of docile women that the work idealizes. Obermayer plans to stage the cycle with many voices, sung by diverse women. She envisions it as an eight-hour piece, "like a day of full emotional labor." Sharing her first draft, she set up a performance inside the Kunsthau KuLe, a communal living and performing space in Berlin's Mitte district, which is also her home. In a room with an upright piano, she and two other women performers in white jeans and T-shirts walked about the set, singing.



ONLY GAME IN TOWN

LD50: The Vorkoster

Markus Öhrn selected the duo Only Game in Town whose macabre project follows three fictional characters as they enter the stomach of a living human being, the titular Vorkoster. Once swallowed, the three will live in his body, and their precarious existence inside his cavernous stomach and metabolic system will be explored in a series of performances.



“Only Game in Town’s dystopian, disturbing, surreal, strange, unpredictable, and yet realistic project evolves around the high-tech company LD50, which has the solution for our overpopulated world: shrinking people to the size of a pill, which is then swallowed by a chosen person,” says Markus Öhrn. “By letting us, the audience, witness the three nominees’ lives inside the Vorkoster’s stomach, Only Game in Town are addressing topics relevant to the here and now: How shall we deal with overpopulation when we’re using too many resources for Mother Earth to survive?” With the characters’ costumes, oversized masks, and set handmade

by Only Game in Town, the piece gains a distinct look and feel that teeters between cutesy, badly-drawn cartoons and figments of horror. “I am also fascinated and impressed by the duo’s DIY aesthetics and the unique universe they evoke,” says Öhrn, “which somehow feels closer to reality than reality itself. It strikes me as a fresh breeze in our overproduced and polished art world, where we have lost contact with our inner chaos.”

In late February 2021, Only Game in Town and the cast traveled to Lapland in northern Sweden to workshop the piece with Öhrn in his remote forest studio.

THE WORK-STAY

Lost in Lulea

In the dead of winter, Only Game in Town and the three actors in the play—Florian Loycke, Rasmus Slätis, and Janet Rothe—flew to Lulea, a coastal city in northern Sweden’s Lapland region, for a two-week work-stay in Markus Öhrn’s studio. In this remote forest location, and after taking all the necessary measures, the nominees, mentor, and actors could finally meet in person and work on the piece in a concentrated manner, test ideas and story lines, and importantly, play around. “We became like these super-athletes,” Öhrn said, “totally isolated in our bubble, and we could be free from thinking about the pandemic.”

“The durational piece, this kind of bodies in the room, happened up there,” he added, “but without spectators.” After workshoping together, Öhrn and Only Game in Town, in collaboration with the Goethe-Institut in Stockholm, hosted an online viewing on Goethe-Institut’s YouTube channel, a nearly 20-minute “snippet” of the durational piece, which surveils the nominees as they evolve and progress inside the Vorkoster’s digestive system.

In lieu of an interview on their work-stay, staying in character and providing much-needed levity in the midst of ongoing lockdowns, OGiT sent a video from Lulea in which, as it turned out, a slight complication had occurred: the duo, who are the representatives of the company LD50, plus the three actors/nominees, had all been ingested by the Vorkoster. Meanwhile, Öhrn was nowhere to be found.

The piece was further developed at Öhrn’s studio and shot on location there and in the woods surrounding it.



LD50: The Vorkoster: Reformatting Resistance

“The process itself was a kind of resistance,” said Louise Pons, one-half of Only Game in Town, discussing *LD50: The Vorkoster*, now a film in which three shrunken protagonists navigate a dystopian world in a human stomach. Imbedded in the name of this Forecast category, resistance took on new meanings as the project evolved. “There was a lot of learning about where resistance is placed; where you should let go of expectations,” said Mirjam Schaal, the other half of the artist duo.



Scenes from *LD50: The Vorkoster*.

Livestreamed for the Forecast Festival, the piece was not originally intended to be presented as a film. But during the work-stay with mentor Markus Öhrn, it became obvious that shifting formats from performance to film was the best solution considering the restrictions caused by the global pandemic. The story is now presented in a series of scenes, opening with Pons and Schaal playing the roles of high-tech corporate representatives, speaking in a subtitled gibberish about the Vorkoster experiment. Then come sequences in which the three nominees, wearing uncanny masks and clad in coveralls, navigate their grotesque cavelike stomach world.



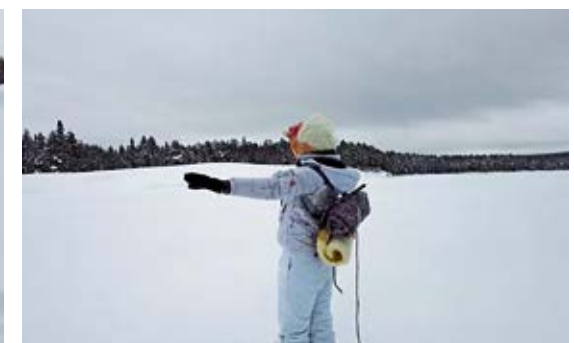
During the live Q and A at radialsystem, Mirjam Schaal (left) and Louise Pons assured the viewers that no blue lab rabbits were hurt in the making of *LD50: The Vorkoster*.



As if in a sci-fi documentary, the subtitles explain what they do: suck blood from blue lab rabbits as they moan and burp, build a small raft upon which they shiver and wait, and endure the Vorkoster's indigestion, ultimately being ejected and landing in a snowy landscape, their miniature size making it impossible for LD50's representatives to find them.



Scenes from *LD50: The Vorkoster*.



In a prerecorded discussion, the duo explained the struggles in modifying the work's storyline—gleaned from real-life concerns like dwindling resources and the role of technology in society. A filmed performance is of course more curated, onscreen attention spans are shorter, the live encounter is missing. Still, this version of the project took on a surprising relevance, as Pons explained in the audience Q and A session. The isolation of the three stomach-dwelling protagonists, for example, mirrored the world's real-life isolation during the pandemic. The story's conclusion remains open, and could perhaps continue someday as a live performance. "The artists never gave up their original LD50 idea," said Öhrn. "That, to me, is resistance."



COOKING FOR CHANGE

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Cultivating responsible relationships with the food on our plates is not only essential for environmental, social, and economic reasons, it is also an art form into which emerging practitioners are breathing new life. As a mentor, awardwinning chef Manu Buffara sought applicants interested in the local histories of food, and who believe that through valuing and understanding where it comes from, we can change the world.

MANU BUFFARA

Care and Healing through Nourishment

“We need to understand the processes behind food production; we need to understand how they connect to climate change, waste, pesticides—and how we can change that.”



Manoella “Manu” Buffara is the acclaimed chef behind the ten-table restaurant Manu, which she opened in 2012 in her hometown of Curitiba, in Brazil’s Paraná region. Using innovative fine dining as well as social and environmental initiatives around the city, she advocates for eating well and respecting nature. The restaurant was listed in *Restaurant Magazine’s* The World’s 50 Best in 2018.

Buffara celebrates the culture and produce unique to the region of Paraná while also paving the way for gastronomy in Brazil. At her restaurant, she uses organic ingredients from selected suppliers as well as her own garden.

Her devotion to sustainability, seasonality, and high-quality ingredients stems from her commitment to Curitiba: She works with local communities to transform abandoned sites into urban gardens and educate locals on beekeeping, garden care, and healing through nutrition. “Cooking is an expression of love, knowledge, technique, authenticity, and respect,” she says. “We can change the diet of a nation by taking small actions, beginning with the earth and inside our houses.”

Buffara learned the value of land, produce, and animals growing up in the countryside and she incorporates this in her everyday approach to cooking. “I’m cooking for change: to change cities, people, and the world. The land, the producers, and products are really important and we need to value them.” Her mission, she says, is “to educate people through what we eat” and “to defend high-quality food, diversity, and local producers. “We need to understand the processes behind food production; we need to understand how they connect to climate change, waste, pesticides—and how we can change that.”



Buffara initiated the transformation of abandoned sites into urban gardens with locals communities in Curitiba.



The restaurant Manu is known for its innovative Brazilian cuisine.

Cooking for Change: Love, Knowledge, Technique, Authenticity, and Respect



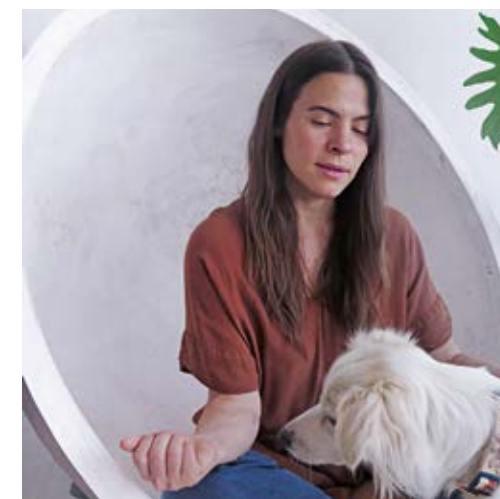
PAULA ERSTMANN
Community Food Lab

A self-taught cook, Paula Erstmann describes herself as a food poet, recipe liberator, and *amuse-gueule* avant-gardist. Her performances, menus, and culinary installations explore the social context of the dishes on display and their characteristic qualities; they also carve sensual as well as social spaces. Erstmann is part of the sociocultural initiative ZusammenKüche at Dragonerareal, Berlin, a yet undeveloped site for 500 social housing units, currently used by auto shops and small-scale fabricators. There, she proposes to establish a community kitchen that explores the needs of future tenants and neighbors and encourage them to think of food as an aesthetic means of communication and exchange.



ELIJAH NDOUMBÉ
Bienvenue À Ma Table

Elijah Ndoumbé's practice engages with embodied methods of artistic connection, care, and radical imagination. As a member of the South Africa-based collective Queer Salon, Ndoumbé is deeply involved in creating spaces for such encounters. Their project is a multimedia eating experience for a live audience designed to bring traditional food from the chef's Cameroonian and French roots to audience members, while immersing them in various aspects of the cooking process. Through moving images, photography, and sound, Ndoumbé seeks to contextualize what the meal symbolizes and represents for its maker, and track the origins of the ingredients used in the cooking process.



ANDREA NONES-KOBIAKOV
Whatever That Ground May Be

Artist Andrea Nones-Kobiakov works across photography, performance, and site-specific installations to pursue themes that reflect on displacement and comfort through the materiality of food and ingredients. Her project proposes a reimagining of urban farming, while focusing on family recipes and associations attached to particular smells and tastes. Using a mixture of poly- and permacultural techniques with newer technologies such as hydroponics and specially designed greenhouses, she aims to build site-specific self-sustaining ecosystems that grow specific recipes. With this new type of urban farm, she aims to inspire responsible relationships with our surroundings through food.

The Digital Contributions

Manu Buffara tuned in to the livestream from Curitiba, Brazil, to introduce the nominees' projects, saying "I believe that food, and our relationship to it, can change the world. I believe that we need to understand the processes that go into growing and producing food, and connect again with the land. We need to cook again—and be happy to do that. It has been a pleasure to get to know all three nominees and see a future generation that shares these same values."



"What do we think about when we talk about food?" asks Andrea Nones-Kobiakov in a film created for the Forum. The sweet smell of her mom's roasted stuffed peppers is her personal answer to that question, and the driving force behind her farming project to recreate the recipes of her childhood, in Venezuela, with ingredients homegrown in her current home in Mexico City. "What do we think about when we talk about migration?" Nones-Kobiakov adapted the recipes primarily using ingredients from the rooftop garden she initiated in her building, which has become a place to exchange seedlings, knowledge, and memories. "We connect: with neighbors, bees, thunder, and dry winter suns."





During the summer, Paula Erstmann organized several interventions, including weekly ceramic workshops and a bread oven in the empty industrial spaces of the Dragonerareal. She presented some of them as a collection of playful film clips, each focused on a single recipe. In one, she prepared a pumpkin soup in her mobile kitchen using regional ingredients from the Uckermark region north of Berlin; in another, she received a recipe for Yalanji, Syrian stuffed grape leaves, on the phone from Hnan, whom she met while cooking with refugees in Berlin. Erstmann indulged viewers with a hot chocolate recipe and homemade ice-cream cones. A collage of images showed the experimental outdoor cooking sessions, and the varied communities that gathered around them.



Artist and chef Elijah Ndoumbé showed a video work centered on the making and sharing of Ndolé, a Cameroonian bitter-leaf and ground nut stew that connects to the cook's grandmother and West African heritage. For dessert, Ndoumbé collaborated with Tapi Tapi, a South African initiative that specializes in Africa-focused storytelling through ice cream, which created a bitter-leaf flavor inspired by Ndolé. Alongside a soundscape by composer Denise Onen, the video included recorded messages left by guests who had attended the chef's communal eating experiences in Cape Town, and the cook's own ruminations on the act of making food for loved ones. "C'est un pratique meditative ... meditative, present, fruitful," Ndoumbé said, switching between French and English.



ANDREA NONES-KOBIAKOV

Whatever That Ground May Be

Chef Manu Buffara chose to mentor Andrea Nones-Kobiakov, whose project reflects on displacement and comfort through the materiality of food and ingredients, delving into the essence of food as memory, and arguing that ingredients are capable of carrying layers of past lives and pieces of places.



The associations we attach to certain smells and flavors go beyond ourselves, sometimes carrying generations of stories and feelings. At the same time, growing what you eat reignites a primal sensation; it changes our mindset as well as our immediate surroundings.

Buffara says, “I believe that food, and our relationship to it, can change the world. I believe that we need to understand the processes that go into growing and producing food, and connect again with the land. We need to cook again—and be happy to do that. It has been a pleasure to see a future generation that shares these same values. Andrea’s project in

particular embodies many of these things.” Geographical location activates several strands of connectivity: it has as much to do with the places that we are no longer a part of as with the spaces we currently occupy. “As a first attempt at growing recipes, I’ve been lucky,” Nones-Kobiakov says. “The Mexico City valley carries infinite wisdom and tradition in food production. From the *milpas* (small-field crops) to the *chinampas* (floating garden) and the forgiving weather, this city has allowed me to explore recipes and sensations that carry my family’s traditions while learning from this country’s own history and ingredients.”

DIGITAL ENCOUNTERS

Connecting through Cooking

By Fernanda Danelon

A last-minute cancellation created an opportunity to reach new audiences via digital workshops. Here, journalist Fernanda Danelon, who participated in the sessions on March 24, 26, and 27, shares her impressions of an online cooking experience.

In March 2020, Andrea Nones-Kobiakov was about to board a plane from Mexico City to Curitiba, Brazil, for her work-stay with Manu Buffara when she received the message that her work-stay couldn't take place as planned. What would have been their first physical encounter was called off due to new coronavirus-related restrictions in Brazil. This meant that the two could not work together in Manu's restaurant or visit the urban garden project where most of the ingredients served at the chef's Curitiba eatery grow. Thinking on their feet, they decided to transform their work-stay into a participatory digital experience designed to convey the ideas at the core of Nones-Kobiakov's project.

The Venezuelan artist and the Brazilian chef invited participants in the three digital sessions to rethink the kitchen as a meeting place, while highlighting the cultural, political, and nurturing aspects inherent in the act of cooking. The events, cohosted by Forecast and Goethe-Institut São Paulo, were moderated by Ingrid Cuentas, a Colombian artist based in São Paulo.

Nones-Kobiakov, who is currently living and working in Mexico while completing a Ph.D. in Arts, sees the kitchen as a place of artistic expression; a sensorial as well as aesthetic experience. As her work at Forecast deals with memories linked to flavors, she brought different traditional and family recipes to each session, meticulously sharing every component so that her cooking partner Buffara and the audience could join her in creating and recreating new culinary experiences. While preparing the dishes, the chef and the artist discussed the "comeback" that home cooking is making these days (which began before the pandemic, but was accelerated by it), and dug deeper into how the ways we feed ourselves can change the world.

On the first day, Nones-Kobiakov roasted bell peppers, reinterpreting an old family recipe that was meaningful to her mother and herself. While preparing the dish, the artist recalled heartfelt memories from her childhood, such as coming home after school and finding her mom making her favorite food. "These memories bring an intuitive knowledge," Nones-Kobiakov told participants. "When you cook a family recipe, to get to the true flavor of your memory, you use that intuition."

The emotional memories brought about by food are also present in the work of renowned chef Manu Buffara, whose restaurant Manu follows a dedicated farm-to-table approach and works closely with local producers. "We all have some kind of affective memory with food that can make anyone feel comforted and welcome," says Buffara, who enjoys using cuisine as an instrument to connect with others.

"What's the story behind a potato?" Buffara asked at the second session, encouraging



everyone to reflect on where the food on our plates comes from. Not taking things for granted, one should hopefully begin to value the food *in natura* a lot more, where it is grown organically and sustainably. As an environmental activist, Buffara also founded the Urban Farms project to bring people closer to their food in its most natural form, advocating for environmental education and food security in all parts of Brazilian society. While preparing a salted spinach and baked potato gazpacho, Buffara shared her thoughts on how the pandemic reconnected people with the act of cooking as they were isolated in their homes. Many households started cooking with more care and intention for the first time, preparing comforting meals and consequently paying more attention to the ingredients they use. This inspired new reflections on the food they consume.

Nones-Kobiakov shared how, during quarantine in Mexico City, she insisted on cultivating a rooftop garden in her building, growing broccoli, tomatoes, beans, herbs, and spices. For her, planting vegetables is a political act. "I look for ways to insert concepts of permaculture in the urban day to day," she says while savoring a spinach broth in a ceramic bowl she'd crafted herself.

The senses awaken when Nones-Kobiakov shows the audience her mushroom ceviche, served with pickled Mexican red onions in a curved plate whose shape seems to be formed to nestle perfectly in the palm of her hand. In the third and last session, the Venezuelan artist presented the kitchen area as a place of gathering, where she would cook with her family and discover an entirely new universe of possibilities. Today, Nones-Kobiakov's work focuses on the culinary ritual as balm for the soul and nourishment for all the senses.

Nones-Kobiakov's work can be seen as a reflection of Buffara's cooking, for whom dealing with ingredients means accessing knowledge about different cultures and extraordinary people. "Tradition is essential," says Buffara. "Before cooking something more modern you must be proud of your origins; of the knowledge that was passed from generation to generation," she adds, holding a raspberry vinegar bottle, a recipe passed on from her great-grandfather. Cooking is equated with feelings, cooking is emotional. Cooking feeds the soul.

Fernanda Danelon is a journalist and sustainable lifestyle writer based in São Paulo.

Whatever that Ground May Be: Everything Comes Together

Andrea Nones-Kobiakov's hybrid contribution in radialsystem's light-filled glass studio overlooking the River Spree included an arrangement of tubers and microgreens from her rooftop garden in Mexico City, laid out on a canvas dyed with red beet juice.



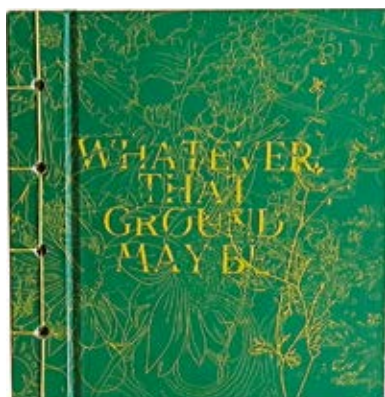
When viewed from above, the piece resembled an abstract geometric painting. Blown-up closeups of plants from her garden were attached to the building's exterior glass walls. The camera scanned the installation and then focused on a view of Berlin seen through the glass. The image switched to show Mexico City as seen from Nones-Kobiakov's apartment, suddenly transporting the viewers halfway across the world.



A video titled *Everything Comes Together* depicted the project's culmination in the form of an artfully illustrated cookbook with a collection of recipes reinterpreting dishes from Nones-Kobiakov's childhood with self-grown ingredients. Entries included intriguing creations such as goulash from the tropics, gazpacho salad, and limonada frappe verde.



At radialsystem in Berlin, Nones-Kobiakov installed elements linking the space to her rooftop garden in Mexico City.



"It's my precious!" she quipped when an audience question inquired whether the handmade, one-off book will be published for broader use—the latter is something she has considered. Tuning into the live Q and A session from her kitchen, she also explained how she transformed the small rooftop space following permaculture principles to maximize its circular use. This involved considering what can grow together, what needed to be there for the birds and other pollinators, and bringing in worms for composting and "trying to create balance as much as you can."



Stills from *Everything Comes Together*.

Curator Eva Posas, who participated in a pre-taped conversation with Buffara and Nones-Kobiakov, wanted to know more about the cookbook's linguistic shifts between English and Spanish. "It feels like a poetry book," she added. "Certain words are there to reflect an emotion or a mood, like 'simmer tenderly.'" "Food is my language, that's how I express myself," Nones-Kobiakov replied.

An abstract artwork featuring teal and white brushstrokes on a dark background, with a diagonal black line crossing the composition.

DISSECTING TECHNO- CAPITALISM

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Are we truly conscious of technology's social and political impacts? Evgeny Morozov sought applicants invested in gaining a deeper understanding of the relationship between global capitalism and digital technology—and the effects both have on society. “While I’m more familiar with the world of nonfiction, I’m also keen to work with artists, fiction writers, or filmmakers who are interested in these issues and seek a better understanding of technocapitalism to inform their own work.”

EVGENY MOROZOV

A Way Out of Binary Thinking

“It is my conviction that there are alternative mechanisms of social coordination that digital technologies can facilitate.”



Writer, theorist, and historian Evgeny Morozov studies social and political implications of technology. His articles, essays, and reviews have appeared in *The New Yorker*, *The London Review of Books*, and *The New York Times*, among many other publications. Morozov's award-winning debut book, *The Net Delusion: The Dark Side of Internet Freedom* (PublicAffairs, 2011), explores the internet's impact on authoritarian states. His second book, *To Save Everything, Click Here: The Folly of Technological Solutionism* (PublicAffairs, 2013), examines the effects of technology on subjects ranging from politics and criminology to weight loss. He is the founder of The Syllabus,

a digital platform for discovering and distributing overlooked high-quality content. He is also a member of UNESCO's commission on the future of higher education.

He is particularly interested in understanding how new digital technologies, once liberated from Big Tech, can be deployed to advance new forms of social coordination, “so that we can get beyond this binary, inherited from the Cold War, of central planning on the one hand; and the price mechanism of the free-market economies on the other. It is my conviction that there are alternative mechanisms of social coordination that digital technologies can facilitate.”

Morozov has been a visiting scholar at Stanford University, a Schwartz fellow at the New America Foundation, and contributing editor of and blogger for *Foreign Policy* magazine. His previous positions include a Yahoo! fellowship at Georgetown University's Walsh School of Foreign Service and a fellowship at the Open Society Institute; he was also director of new media at the NGO Transitions Online; a columnist for the Russian newspaper *Akzia*; and a fellow at the American Academy in Berlin.

Dissecting Techno- capitalism: Alternative Mechanisms of Social Coordination



YELTA KÖM
Hide & Seek

Researcher, artist, and architect Yelta Köm's project looks at mapping technologies, digital satellite image production, and data collection processes to understand how surveillance systems and data-driven structures influence memory-building as well as urban commodification. Cities, he argues, are contemporary tools of and for consumption. His proposal asks how technology will affect the virtual imaging of future cities—and what kind of resistance strategies could emerge to counter them. Based in Berlin, Köm proposes a series of public interventions around the city to camouflage surfaces, inspired by calibration targets for satellites used for aerial photography and mapping systems.



JOANA MOLL
Inanimate Species

Artist and researcher Joana Moll examines the correlation between microprocessors and animal extinction. In 1971, engineers designed the first commercial microprocessor, the Intel 4004. For the first time in history, intelligence could be transferred to an inanimate object. Interestingly, while we began perfecting and increasing the power of this new artificial intelligence, the planet's wildlife began to go extinct at an accelerated rate—since 1970, humanity has wiped out 50 percent of the planet's species. *Inanimate Species* is an encyclopedic catalogue of extinction since 1971, based on the hypothesis that we nourish more our relationship with machines than with life-giving ecosystems.

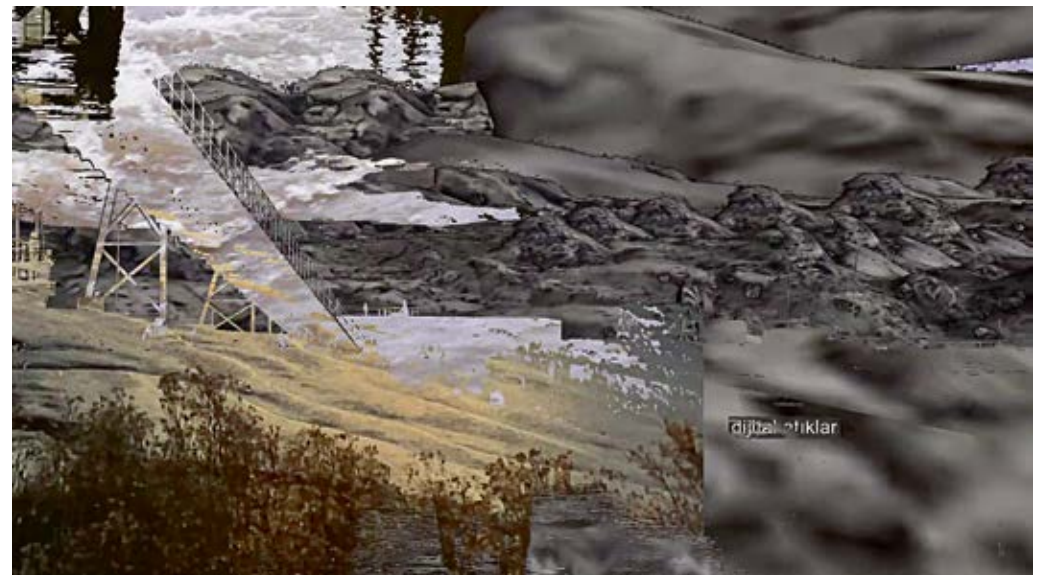


POSTRATIONAL
Cyber-Waste

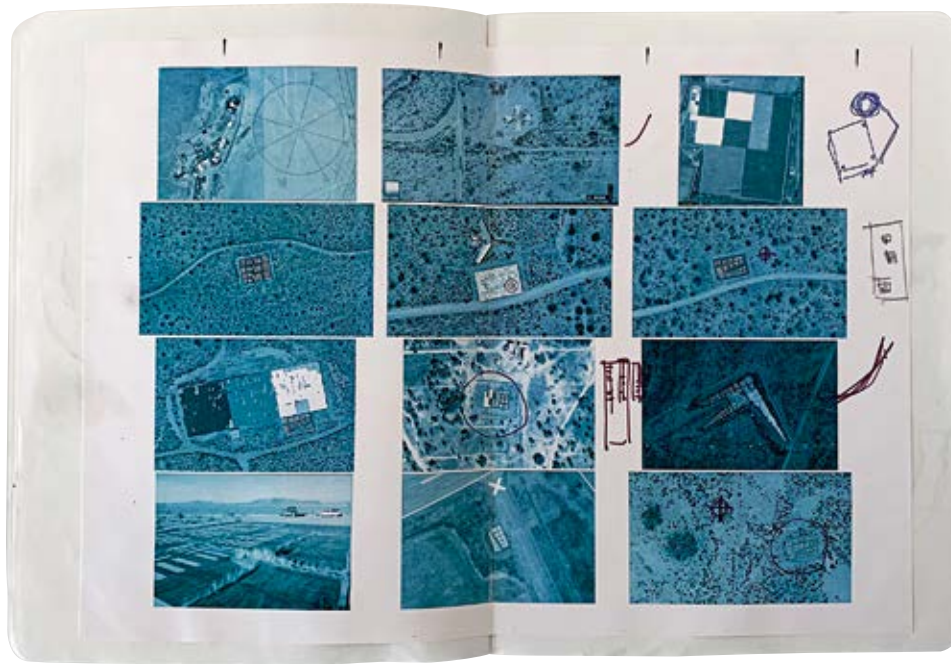
PostRational deploys methods of research, speculative fiction, and world-building to explore questions outside the realm of conventional design and architecture. Founded in 2016 by Dan Gavshon-Kirkbride and James Pockson, PostRational proposes an exhibition around cyber-waste, a neologism that describes both eWaste, the physical refuse of redundant electronic goods; and digital detritus, the materiality of digital infrastructure and the digital economy. This includes the carbon footprint of data centers, the hidden logistics infrastructure of the digital economy, the inextricable links between cloud computing and fossil fuels, and the persistent paradigm of the internet as an archive of behavioral experimentation.

The Digital Contributions

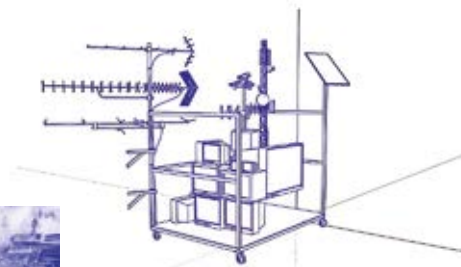
Evgeny Morozov joined the livestream from his workspace, where he was sitting in front of a busy, color-coded thought chart that hinted at what he and his three nominees had been occupied with. “What is invisible,” “false interpretations,” and “passive adaptation” were some of the handwritten phrases legible on the chart. “What stood out for me in the three applications was their methodological rigor,” he said, introducing his nominees. “They all show that things we take for granted and which have become part of our everyday lives can essentially be otherwise. We pay a high price for treating them as invisible and unchangeable realities.”



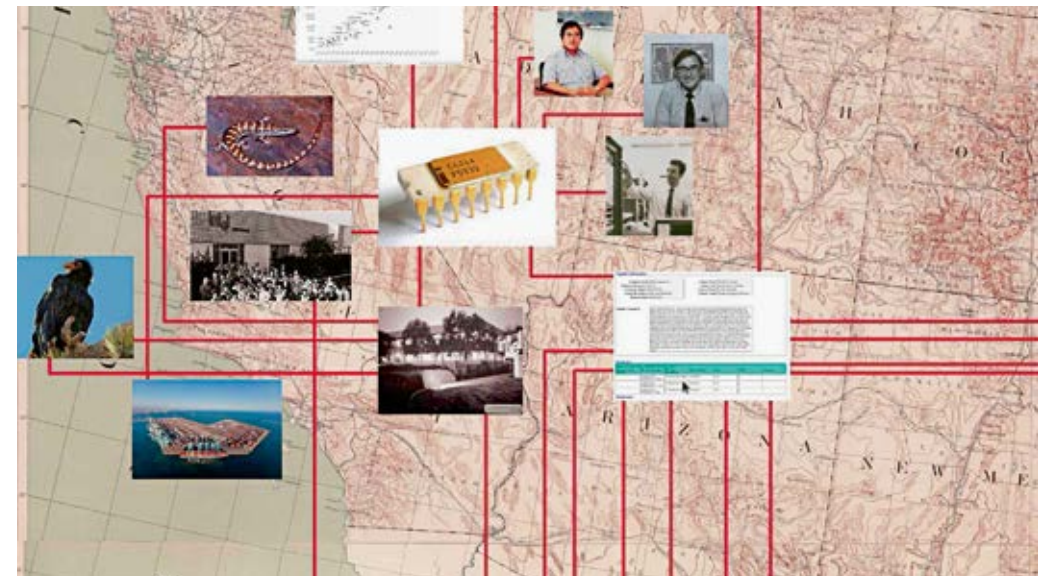
PostRational tuned in from their London studio to introduce their concept around *Cyber-Waste*, which was originally planned as an exhibition. Instead, having realized that “the distinction material/digital is a entirely false ... it’s all stuff,” they invited viewers to explore the research and artifacts presented in their new website cyber-waste.io. They screened a short experimental film that juxtaposes views from London’s Belvedere site, where cyber waste is plainly visible, with images of random landfills along the Thames. “We envisage *Cyber-Waste* as a piece of living research, a space, and a vehicle for various publics to explore the multiple threads relating to the ecosocial waste streams brought about by our digital systems.”



From his Berlin workspace, Yelta Köm shared his virtual dossier on surveillance and imaging technologies, and the data-driven artistic research behind *Hide & Seek*. “Neoliberal urbanization policies defined the spatial organization of capitalism ... the doing and undoing of cities,” he argued to a slideshow of clippings, memes, and reels. “The city as a product is consumed by those who can afford it.” Köm presented his new website urban-surveillance.com, which shows cell towers around the world, and contextualizes the information with articles on urban data sovereignty. He plans to establish a fictional Urban Surveillance Bureau that will offer dissident walking tours, in which participants can learn more about how to protect their data.



Joining from Barcelona, Joana Moll exhibited research material from her work-in-progress *Inanimate Species*, which talks about the rapid development of microprocessors since the 1970s and its connection to the colonization and modification of nature. “It has to do with the future colonization of the imaginaries,” she warned, showing the (yet-untested) Moore Law, which posits that the number of transistors on a microchip doubles every two years, though the cost of computers is halved. She contrasted it with an extinction curve and a global temperature graph, both drastically increased in the past half century. “It seems that the acceleration of extinction processes is correlated with the exponential explosion of technocapitalism. We are flesh, we are ecosystems, and everything is related.”





POSTRATIONAL

Cyber-Waste

Evgeny Morozov chose to work with the London-based fictional consultancy PostRational on their research project and exhibition around cyber-waste. The project studies the detrimental social and environmental effects of the internet and behaviors emerging directly from the networked economy.

Cyber-Waste brings theoretical and creative critique to a topic that demands attention, starting with the view that the digital is as real and material as our flesh. It shines a light on out-of-sight waste streams that are produced—and concealed—by our ever-increasing entanglement in networks.

“At a time when the pandemic has revealed just how vulnerable we are and how misguidedly we have gone about setting our priorities,” Morozov said, “Dan Gavshon-Kirkbride and James Pockson, through PostRational, have trailblazed a unique approach to an issue that is long overdue for both theorizing and taking on empirically: cyber-waste. They have shown both enviable analytical rigor and flexibility in approaching this challenging issue. Their work

promises to put this extremely important but still mostly invisible subject at the center of our intellectual and policy agenda.”

Research started in spring 2020, just as the coronavirus and ensuing shutdown of economies and lockdowns further revealed and entrenched our dependence on digital technologies and services. In October 2020, PostRational presented *cyber-waste.io*, a digital dossier assembling research findings to date, a film and text unpacking *Cyber-Waste*, and a platform for displaying the waste streams of digital consciousness.

PostRational plan to hone and critique the work during the project’s digital work-stay in collaboration with the Dutch organization for technology and society, Waag, in March 2021.

A Critical Tour of Cyber-Wastelands

In spring 2021, PostRational and their mentor Evgeny Morozov connected with Waag, an Amsterdam-based organization that operates at the intersection of science, technology, and the arts, focusing on technology as an instrument of social change. They had initially planned a workshop at Waag's Amsterdam location to connect with their network of thinkers, but had to cancel their travel plans due to tightened travel restrictions imposed as new coronavirus variants were detected around the world.

Following several virtual meetings with Waag's team, PostRational teamed up with Lucas Evers, Waag's Head of Program, and Miha Turšič, Project Developer, who conducted a livestreamed "Data Walk" alongside a stretch of land in Middenmeer, north of Amsterdam. Middenmeer is a site of industrial agriculture, with a geothermal heat center to feed the

many greenhouses for produce growing nearby. It is also the site of Microsoft data centers, with many more planned to be built. The aim, as PostRational defined, was to take in the geography of such often invisible data centers, see how these new factories of the world actually appear close up, and get a sense of their on-the-ground impact. Evers and Turšič started walking from opposite ends of the site, with PostRational and Morozov joining via Zoom. Waag's Rosalie Bak moderated the walk.

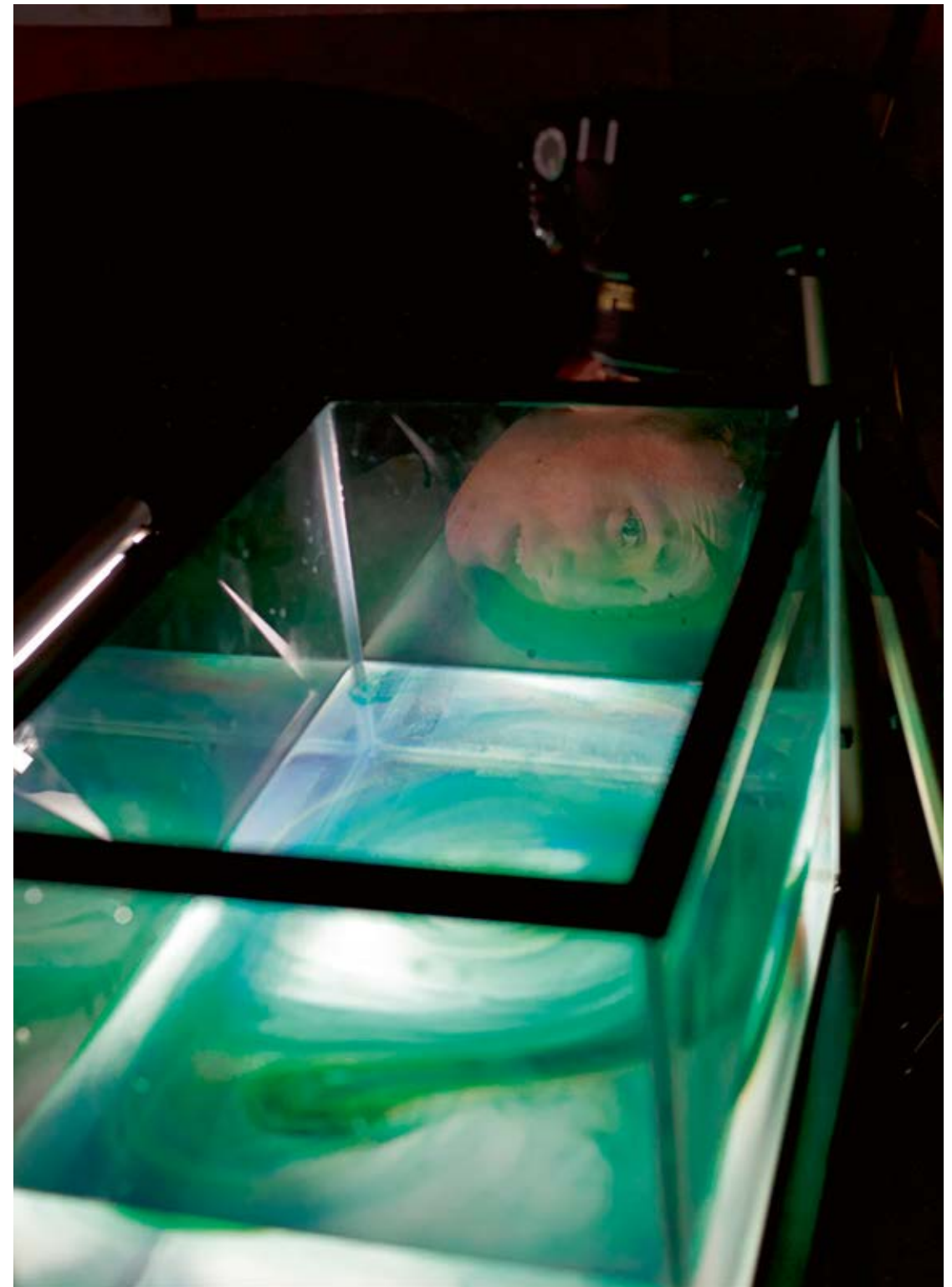
The digital world is neither immaterial nor invisible; it increasingly manifests itself in our landscape, as seen, for example, in the rise of the number of data centers. "Locating these structures in extra-urban or super-urban spaces makes them illegible to a wider public," said PostRational's James Pockson over Zoom, commenting on the specific architecture and infrastructure characteristic to these gloomy, industrial non-spaces. "We, normal people, are all excluded from this process."

Morozov chimed in to remind everyone of the fires that blazed through the French data centers in the Strasbourg area earlier that month. "It suddenly made all this dependency obvious. The center stored French government data and about two percent of the entire .fr domain, and I think most people didn't even know that center existed."

"We don't know where the data are until we find where the effects on the material happen," Evers replied, pointing his body camera to the geothermal installation that extracts heat from deep in the earth to supply the greenhouses in case the heat emitted from the data center doesn't suffice.

"What is the longevity of a data center?" Bak, the moderator, asked. "How long do these structures last?" The answer to this question has less to do with the architecture and more with the built-in obsolete nature of computing infrastructure. "Bitcoin farms, for comparison, tend to last for one-and-a-half to two years," PostRational's Dan Gavshon-Kirkbride replied.

A recording of the walk is available on cyber-waste.io, in the Seeing Data section.



Cyber-Waste: An Argument against Concealment

PostRational's installation in one of radialsystem's upper-level studios included a large projection screen extending from the ceiling and draped onto the floor. An obsolete personal computer, keyboard, and bulky screen were placed on the fabric, as well as a pile of plastic waste the Forecast team had accumulated during the digital event's production.



A filmed image of moderator Soraya Sarhaddi Nelson was integrated into the hybrid work's physical installation at radialsystem, while PostRational tuned in from their London studio.

The moderator walked through the installation, and disposed of some more garbage. Her image was projected in an onscreen infinite feedback loop, mirroring the website where PostRational presents *Cyber-Waste's* varied yet connected conceptual strands. The livestream then switched to a short film introducing *Cyber-Waste*.



Still from *Cyber-Waste*.

"Consider the speculative excesses of so-called digital currencies and the energy footprint they leave in their wake," the film narrator's voice said as a colorful, multilayered explosion of app icons and symbols appeared onscreen. "Presented here is not a moralist argument against digital technology's capacities," she continued, "It is not calling for a romanticized or idealized humanist return to a pre-digital past." Rather, the multi-part exhibition renders visible technology's wastestreams because, as PostRational argue, "other designs are possible."





Stills from Cyber-Waste.

The broadcast continued with curator Irini Papadimitriou joining PostRational and Evgeny Morozov for a moderated talk. Papadimitriou is the creative director of the organization Future Everything, which harnesses art and technology for positive change. The internet's concealment is a topic that's close to her heart, she said. "This invisibility is a safety net, so we can continue our consumerism without being bothered."



"Even the language that we use around the internet ... clouds, bugs—it's interesting that these are nature metaphors," she pointed out. Morozov added: "This invisible layer that surrounds our digital society and digital technology can no longer be taken for granted because it produces all sorts of political, environmental, and economic effects ... But it's something that constantly eludes us in policy debates, in discussions about the future of the digital economy."



STILL IMAGES, LOUD VOICES

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What representational spaces can artistic image-making practices occupy in today's image-saturated world? The medium of photography, for one, is evolving in such ways that a subject's voice becomes essential and even inherent to their image. Tobias Zielony looked for artists who explore questions of contemporary image production and engage with people and local communities, calling for applicants who are "starting a project on a personal, local, and community basis."

TOBIAS ZIELONY

The Distance Between Image Production and Documentary

"My work is very much a research into troubled histories, and the potential that photographic imagery still holds."



Tobias Zielony is known for his photographic depictions of youth- and subcultures, which—albeit embedded in specific communities—employ a critical approach to documentary photography. His photographs create a distance between image production and documentary, resulting in a unique aesthetic and a relation to fictional narratives.

He is interested in exploring how images impact and inform the shaping of the self, as well as the identity of a community. "My work is very much a research into troubled histories, and the potential that photographic imagery still holds," he says. Zielony often portrays subjects candidly and casually, sensitive to the

visual language, gestures, and postures that a person chooses to display. In 2009, Zielony introduced moving images to his practice. In 2015 he co-exhibited at the German Pavilion at the 56th Venice Biennale for Art with *The Citizen*, a cooperation with refugee activists in Germany and newspapers and magazines in five African cities.

Zielony has been awarded numerous international residencies, including the International Studio and Curatorial Program New York in 2006, and more recently the Goethe-Institut Villa Kamogawa Residency in Japan in 2018. He has exhibited extensively in institutions across Europe and in the United States with solo shows at venues including the MMK Zollamt in Frankfurt, Camera Austria in Graz, Philadelphia Museum of Art, MAXXI Museo Nazionale delle Arti del XXI Secolo in Rome, Berlinische Galerie in Berlin, Von der Heydt-Museum in Wuppertal, and Museum Folkwang in Essen, Germany. His work has been included in numerous group exhibitions, including the second Montevideo Biennial in 2014, and the first Riga Biennale in 2018. He was the first Peter and Irene Ludwig guest professor at the Hungarian University of Fine Arts.



Works by mentor Tobias Zielony, clockwise from top left (both pages): *Away* (2017), *Ink* (2018), *Hansha* (2019), *The Citizen* (2015), *Maskirovka* (2017).

Still Images, Loud Voices: Exploring Photography's Storytelling Potential



ADÉOLA ỌLÁGÚNJÚ
Born Throw Way!

Artist Adéola Ọlágunjú works with photography, video, sound, and installations. Her work often involves considerations of the self, memory, spirituality, healing, and the social landscape. Her project *Born Throw Way!* looks at the so-called Area Boys gangs in the streets of Lagos, Nigeria. Their subcultural identity is intrinsically rooted in survival and belonging. But what is the psychological space of people living on the edge of society? How is the struggle of being and becoming reflected in their daily lives? These questions guide Ọlágunjú's research as she attempts to capture the quotidian and the poetic spaces of these outsiders.



MAFALDA RAKOŠ
Stop & Go

Trained as an anthropologist, the Vienna-based photographer Mafalda Rakoš proposes a journey into the social psychology of Europe's highways, with a destination yet to be determined. Hitchhiking is a disappearing tradition, but her self-described "obsession" with it is partly inspired by encountering strangers in the private setting of their own vehicles. "Are you not afraid? I am naturally asked the moment I enter the car," she says. But how else would she engage in hours-long conversations with Russian truckers, honeymooning newlyweds, or the driver of a "cocaine taxi"? Traveling alone with strangers, Rakoš seeks the ephemeral moment of intimacy that occurs when she takes their portraits.

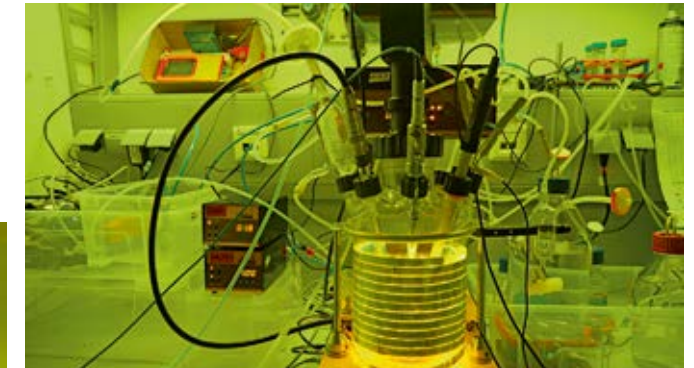


MATTHEW C. WILSON
Factitious Flora

Artist and experimental filmmaker Matthew C. Wilson's proposal investigates, depicts, and reimagines possible plant formations. Diverse descriptions of flora, from mystical to mechanical, reflect the range of human ideas about plants. Meanwhile, artificial selection physically shapes many plant species. Colonialism and industrialism radically redistributed and reorganized biological life on the planet. Today, controlled environments bring plants into new networks of relations while synthetic biology materializes previously impossible plants. *Factitious Flora* is an experimental film—developed in close dialogue with plant scientists and horticulturists—that looks toward the ongoing emergence of new botanical possibilities as well as future plant/human, plant/machine, and plant/planet relations.

The Digital Contributions

Tobias Zielony stated that all three nominees' projects depended on travel and contact with others, so it's no small feat that the three managed to produce works despite the difficulties and restrictions the pandemic imposed. "What really connects us is the time we have spent together over the last six months," he added. "Unfortunately we never met in person as a group. But we've developed a constructive work environment that we all benefitted from."



Matthew C. Wilson shared an eight-minute video-in-progress filmed in laboratories around West Germany and the Netherlands, where botany and technology meld in the study and modification of plants and crops. "Photography and light-based art are the closest to plants," he said; "both have photosensitivity, and respond to light. I started thinking about plants as a kind of self-powered camera, or an autoimaging system." Using 3D imaging, infrared photography, and UV cameras, alongside color photography, he created disorienting yet strangely familiar imagery, and edited audio recordings of plants growing, captured by scientists, into the video's droning soundtrack. Besides finishing the video, his plan is to collaborate on engineering an organism, as a sort of "feedback loop into the project."



“I was interested in jumping out of my own inherited prejudices and getting to know Area Boys through their own eyes,” Adéola Ọlágúnjú explained, showing images from her project *Born Throw Way!* that call the men’s vilified identity into question. “Over time, I got access to their homes ... to what they do when not on the streets.” Ọlágúnjú designed a green-and-yellow patterned two-piece clothing ensemble, a sort of uniform that symbolizes the fraternity between the men, and portrayed them wearing it individually and as a group. “One of the most significant things that happened in the course of working with the Area Boys is a breach of our boundaries, both emotionally and psychologically, which transformed me,” she said, introducing a contemplative video work into which she funneled this “affective phenomenon.”



Mafalda Rakoš described her practice as being at the intersection of documentary photography and social anthropology, and screened a short video filmed while hitchhiking from Berlin to Switzerland over the summer. In the car with a dog owner from Chemnitz, she listened to the woman’s thoughts on asylum seekers and refugees arriving in Germany. In another car, Rakoš trained her camera on the driver’s tattoos as he ruminated on violent conflicts around the world, birds, and climate change. “You end up talking to a lot of very diverse strangers,” she said, presenting a slideshow from different trips, conversations, and encounters. At the border between Ukraine and Hungary, she captured a sixteen-hour traffic jam. “The highway is an abstract parallel world.”



ADÉOLA ỌLÁGÚNJÚ

Born Throw Way!

Tobias Zielony chose to mentor Nigerian artist Adéola Ọlágúnjú, whose project explores a community of loosely organized street gangs of young men, known in Lagos as Area Boys. She delves into their subculture, counterculture, and the improvised and unofficial realms they navigate, as well as the structures that sustain them.



“Ọlágúnjú’s project *Born Throw Way!*—which is produced in collaboration with a group of Area Boys—is captivating in its emotional closeness to her collaborators and the sense of urgency and volatility that it evokes,” said Zielony.

Ọlágúnjú has created a body of photographic work over months of engaging with the community and gaining their trust. After presenting a series of stills as well as a video work at the digital Forecast Forum in October, and based on conversations with her mentor and fellow nominees, Ọlágúnjú decided to expand the project into an immersive mixed-media installation. She traveled to Lagos in February 2021

to make audio recordings: the finished work will also include sound and textual elements to channel the unique and expressive linguistic inventions thought up by the Area Boys in their communication.

“My intention is to try to replicate the chatter, the situation under the bridge, a place where the men gather and talk politics and football, mostly,” she says. The turns of phrases, neologisms, and slang they use—and which sometimes imply power, respect, and coded hierarchies—will be incorporated into collages. Society never engages with this street language, she points out, until it seeps into music and pop culture.

THE WORK-STAY

Installation Time in Berlin

Adéola Ọlágúnjú and Tobias Zielony met for a week-long work-stay in Berlin in early March 2021 to finalize the project and assemble its layered elements. They visited radialsystem, the venue hosting the hybrid Forecast Festival in April, to make crucial decisions about the work's site-specific presentation. Ọlágúnjú and Zielony met for a socially-distanced interview and described how they've experienced the program so far, despite the mentoring process's unusual circumstances.

ADÉOLA: It's been exciting to work with Tobias from the inception of this project. He's been very generous with his wealth of experiences and sensitivity, to me as a person and also through my work as an artist. I'm delighted or even privileged to be in a position to work with him.

TOBIAS: Adéola and I started working about a year ago and we were like a bigger team together with the other nominees. And so we, and I, saw her project developing from an idea, from scratch really. It's amazing how many new ideas she came up with and how many things she was actually able to produce in Lagos over the last year!

ADÉOLA: Forecast has been fundamental to my project and not just in my being selected as a mentee, but also having the privilege and a rare opportunity to work with my colleagues Mafalda and Matthew. We had such an openness in our group that we never felt like we were

competing for anything—we shared with each other. We looked at each other's work and it was a collective effort. It's been crucial to my project to see how it is perceived by other people. I was looked at and understood by my fellow artists. Zielony: It's a bit weird being a mentor as an artist. I think Adeola and I see it more as two equals having a conversation about her project. And it's amazing for me to actually be part of it somehow. I loved being a mentor. I feel more like a partner in conversation and helping a project. It's actually great fun.

ADÉOLA: I'd love for the project to be presented and shown in Lagos, where it was made, and I see it as an opportunity to confront people with a different perception of the Area Boys than the one we've lived with or think we know, and maybe do something for people at home to see. It's very important for me that this work is also shown locally in Lagos.

TOBIAS: Adéola will produce a presentation here for the festival that's going to be amazing, but unfortunately, not so many people might be able to see it. So I'm really excited for the project to further develop but also to travel and be shown in other places.

ADÉOLA: Forecast gave me the impetus to pursue and try to achieve my ideas. It has created a space where we could exchange ideas, and connected us with the right set of people who are quite helpful for the project—in my case, my mentor and fellow nominees, but also nominees from diverse backgrounds like music, cooking, and curating—and the opportunity to meet a lot of people with whom I have been in a good professional and artistic relationship.

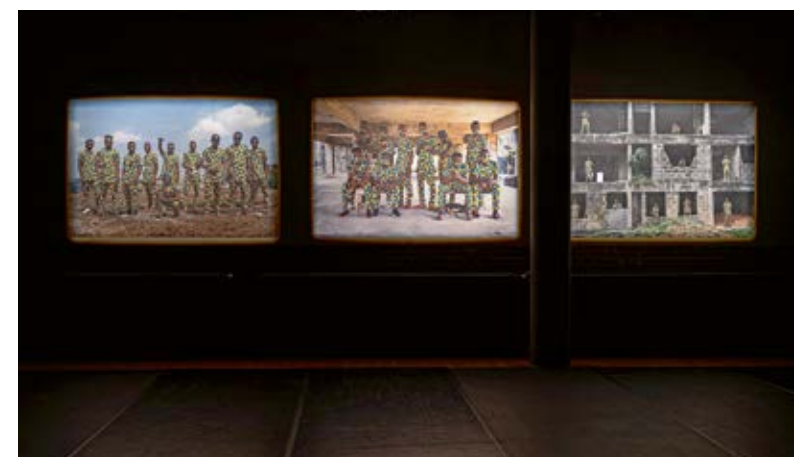


Born Throw Way!: Learning to Listen

In radialsystem's darkened ground-floor hall, Adéola Ọlágúnjú's project appeared in three parts—the mixed-media installation, a video, and still large-format photographs.



The installation was a room-like structure whose three walls were composed of fabric banners festooned in splashy graffiti and colorful illustrative drawings representing the Area Boys' world. In and around it, a cacophonous four-channel sound piece featuring the Area Boys' everyday banter ran on a loop. Meant to evoke the experience of listening to the Boys in their environment, the piece added sonic and non-photographic elements to the artist's ongoing work with the men.



Installation views of Born Throw Way!

The installation appeared in the festival's livestream; Ọlágúnjú then presented a slideshow of individual and group portraits in which complex group dynamics, but also intimate moments in individual protagonists, are apparent. The artist's unnarrated video juxtaposed additional individual moments against footage of men drumming, moving, smiling, and singing. Yet intercut with these images are visuals of rotting organic materials, of abjection.



Adéola Olágúnjú and Tobias Zielony in conversation with moderator Kimberly Bradley at radialsystem.



In a prerecorded interview with Lagos-based poet, writer, and television personality Wana Udobang, the two discussed notions of access and division within the local context, and of how humans can be instrumentalized spatially, politically, even linguistically. “Area Boys are such a permanent fixture in the cityscape, but you’re never quite consciously thinking of the idea of a subculture or collectivism that comes from that casting out,” Udobang said. “These images allow you an insight into that world of camaraderie; the verbal and physical language.”



Stills from *Born Throw Way!*



A few friends and viewers (among them renowned Nigerian photographer Akinbode Akinbiyi) were able to experience Olágúnjú project live, within social distancing restrictions. Mentor Tobias Zielony also joined live, to discuss, among other things, the importance of *listening* to this body of work. As Olágúnjú explained: “It’s not so much giving voice to something, but acknowledging that there’s a voice in the space.”



FUTURE TRADITIONS IN MUSIC

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Music is intricately connected to tradition, heritage, and passing on knowledge across generations. As a mentor, Du Yun sought artists invested in exploring cultural legacies. She encouraged applicants from varied backgrounds to propose projects focused on experimenting with traditional art forms and storytelling specific to their heritages, and investigating new forms of critical thinking and risk-taking

DU YUN

Looking Back to Move Forward

“To be a practicing artist is to position ourselves within our communities and unveil another layer of reality through the world around us.”



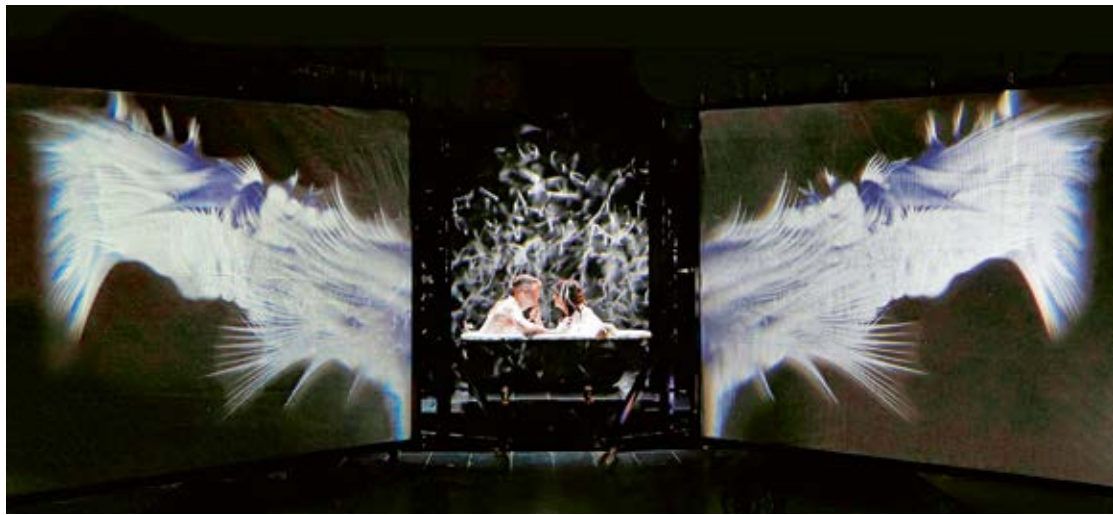
Composer and performer Du Yun works at the intersections of orchestral, opera, and chamber music; theater, cabaret, and musicals; oral tradition, public performances, electronics, visual arts, and noise. Her second opera, *Angel's Bone* (libretto by Royce Vavrek), won the 2017 Pulitzer Prize; in 2018 she was named a Guggenheim Fellow; and in 2019 she was nominated for a Grammy Award in the Best Classical Composition category. Born and raised in Shanghai, China, and now based in New York City, Du Yun was named one of 38 Great Immigrants by the Carnegie Foundation in 2018.

Du Yun believes that “to be a practicing artist is to position ourselves within our

communities and unveil another layer of reality through the world around us.” Breaking barriers—between us and others but also within ourselves—is the crucial foundation on which deep collaboration can be built. She adds, “For the spirit to grow, new ways of contextualizing have to happen and we have to risk our sense of self in the process.”

An avid performer and bandleader of the group Ok Miss, she has appeared in holes and halls, sites and stages. Her onstage persona was described by *The New York Times* as “an indie pop diva with an avant-garde edge.”

Du Yun is Professor of Composition at the Peabody Institute of the Johns Hopkins University, and Distinguished Visiting Professor at the Shanghai Conservatory of Music. As a curator, she was a founding member of the International Contemporary Ensemble (ICE); served as the Artistic Director of MATA Festival (2014–2018); conceptualized the Pan Asia Sounding Festival (National Sawdust); and inaugurated the ongoing, multi-year FutureTradition initiative in China, which illuminates folk art’s provenance and lineages and uses these structures to build cross-regional collaborations from the ground up.



Clockwise from top left (both pages): World premiere of Du Yun's opera *Angel's Bone*; performing *The Last Post*, in collaboration with visual artist Shahzia Sikander; opening an exhibition at the Shanghai Rockbund Art Museum; working with traditional musicians from the UAE at the Sharjah Art Biennial; Du Yun's band Ok Miss at the 2018 Pan Asia Sounding Festival.



Future Traditions in Music: Musical Lineages, Recontextualized



SEGUNDO BERCETCHE
AND TOMI LEBRERO

Eternal Procession

Argentinian musicians Segundo Bercetche and Tomi Lebrero seek to give new life to a traditional musical instrument with a complex history. The bandoneon, an instrument similar to the concertina and popular in Argentina and Uruguay, was developed in Germany to replace the organ in religious processions. By the late nineteenth century, sailors brought it to Buenos Aires; there the instrument ended up being used in brothels and cabarets. Based on this tangled history, the two will work on a new musical performance that would reconnect the instrument—typically used in tango ensembles—with its folk roots in both religious processions and cabaret shows, while simultaneously posing questions about its possible futures and new musical contexts.



CHRISTA JOO HYUN D'ANGELO
MOTHERNIGHT

Artist Christa Joo Hyun D'Angelo proposes a multichannel video installation that confronts how fertility, eugenics, and class shape the idea of the family based on ethnic belonging. To fathom this longstanding tradition, she argues, it is important to understand what family legacies reveal about fears, fantasies, and expectations, and how power and anxiety inform and sustain this cultural phenomenon. In *MOTHERNIGHT* she redefines the family beyond racial kinship. The work combines a collage of storytelling traditions based on nursemaid lullabies, village ghost operas, funeral rituals, the shaman tale of Princess Bari, and the iconic South Korean films *The Housemaid* and *Lady Vengeance* to reveal how personal and collective histories intersect throughout cultures and eras.



JONATHAN REUS
Celestial Fruit on Earthly Ground

Jonathan Reus proposes a multidisciplinary project that points at the cultural networks that musical instruments embody. His work looks at the banjo family, beginning with the oldest existing banjo—the Surinamese “creole bania.” This becomes a starting point for seeking a network of musicians, instrument-makers, and tradition-bearers. In an interactive software experience, Reus will gather traces of these exchanges as music, text, and objects in the physical world, digitized remotely. This layered, flexible concept of heritage validates the role of online encounters, while also recognizing their fragmentation and acknowledging the need for interpersonal exchange in building respect for the cultural histories we are entangled in, both by circumstance and choice.

The Digital Contributions

“We need to radically rethink what music and performing arts mean, and how we can engage in today’s world,” said Du Yun, tuning in from New York City to speak about her motivation and her nominees’ research-based approach. “We believe that tradition and innovation are not opposing forces. In fact, the evolution of culture has always been resilient, dynamic, and complex ... We have sought to craft the traditions of our immediate tomorrow from a deeper and more collaborative understanding of the past.”



Berlin-based artist Christa Joo Hyun D’Angelo explained that her three-channel video piece *MOTHERNIGHT* interrogates the ways in which collective histories intersect and shape our idea of belonging and family. “Is it based on bloodlines? On ethnicity? Or rather community?” she asked. Born in South Korea and raised by an Italian-American family, she takes her own transracial adoption experience as an argument against pigeonholing. Created together with an all-female team, the approximately 17-minute work melds cross-regional folk stories and Southeast Asian music traditions—admittedly foreign to her—to look at female trauma and oppression at the basis of much of folklore. Days after the Forecast Forum, the Bundeskunstsammlung acquired the piece for the Federal Republic of Germany’s Collection of Contemporary Art.





Tuning in from a remote horse ranch in the Argentinian Pampas, musician and filmmaker Segundo Bercetche, and professional bandoneon player Tomi Lebrero showed a film capturing a horseback trip they took across Argentina to connect with local musicians. Riding through the Province of Cordoba north to Santiago del Estero Province and further into the Andes to Salta, the duo's journey depicts warm receptions by gauchos, professional tango players, and indigenous farmers for whom music and singing form the basis for conversations about issues such as how monocultural farming and deforestation devastate communities and the environment.



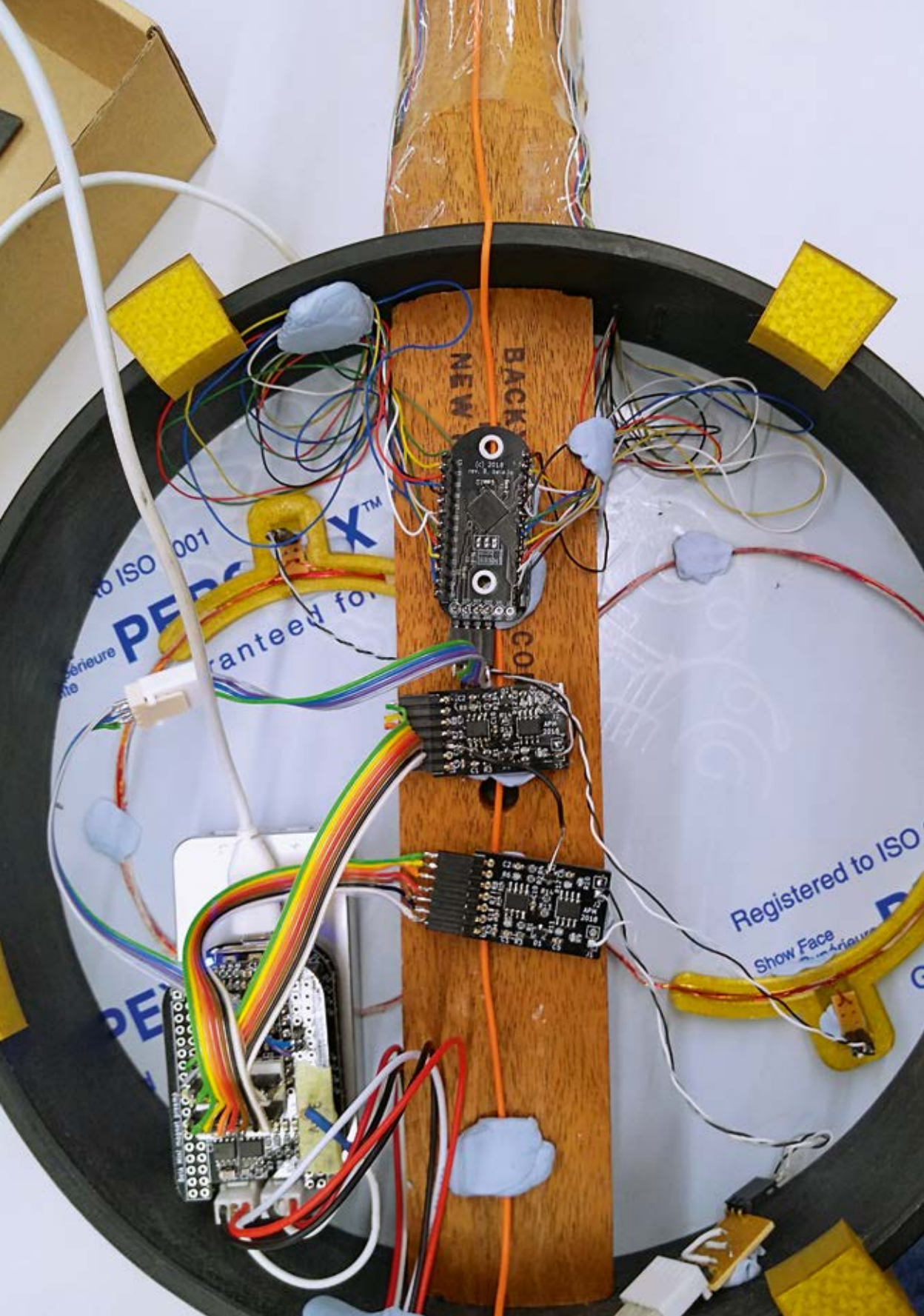
"This project began with me wanting to meet practitioners in the United States," the Dutch-American digital artist and musician Jonathan Reus explained from his studio in The Hague how his proposal had transformed due to the pandemic—but also thanks to coming across the creole bania in Amsterdam's *Tropenmuseum*. Rather than exploring the folk pathways of the American five-string banjo, he delved into the instrument's West African and Surinamese origins and transatlantic histories. "Before I knew it I was part of a network! So much of this project has been about meeting and learning from people." He showed a short film depicting some of his exchanges with banjo makers, musicians, and scholars around the world such as Andro Biswane, Nana Lando, and Kristina Gaddy.



JONATHAN REUS

Celestial Fruit on Earthly Ground

Du Yun chose to mentor Jonathan Reus, whose multidisciplinary project points to the complex histories of material knowledge and cultural practices wrapped up in the making of musical instruments.



Celestialfruit.org is an ongoing, interactive artwork conceived as a living tapestry of visual and sonic traces that will be gathered through artistic collaborations and microcommissions. Using the lineages of music tied to the American banjo as a starting point, Reus explores imaginations of techno-musical futures by remixing excavated pasts.

The five-string banjo is a historically complex instrument that can be considered a map of embodied cultures, packed with people's stories and ideas; their migrations and exchanges. In an online virtual universe, the visitor navigates and reassembles these elements in a way that mirrors the transmission and transformations of culture itself as a living, moving, and complex entity. Besides the interactive experience, the work also operates as a

method and engine for driving future collaborations at the meeting points of musical instruments, technology, and tradition.

"This transformative, shapeshifting work could be an inviting platform for encouraging a new model of ethnomusicology and storytelling, by way of microcommissioning and directing funding back to the community," says Du Yun. "In the current cultural climate, knowledge sharing allows for new models of deep collaboration. Emphasizing cultural and socioeconomic dialogues, this project will engage a wide network of people—lifting within and across communities to ignite and pursue impactful changes rooted in very difficult, complicated, and formidable dynamics that our current world desperately needs to address."

THE WORK-STAY Deep Collaborations in Kumasi

Jonathan Reus and Du Yun traveled to Kumasi, Ghana, in early February 2021—after having taken all necessary safety measures—where they were hosted by another Forecast 5 participant, Va-Bene Elikem Fiatsi, at her residency program pLAR. Their stay included workshops and meetings with artists and musicians such as Ibrahim Mahama and legendary highlife guitarist Koo Nimo.

DU YUN: How has the work-stay influenced your work process, and the evolution of *Celestial Fruit on Earthly Ground*?

JONATHAN: Forecast organized the work-stay to allow us to work closely and interactively on the development of this work. That alone has been an invaluable experience. For this work, actually being in Ghana and learning from Du Yun's experience by example is fundamental. But the work-stay is not only an extension of the mentorship, it has also become an essential part of the work itself.

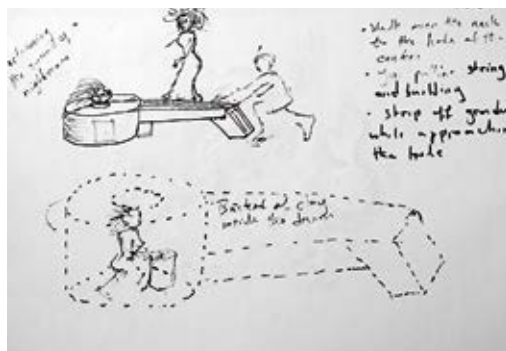
It was quite a struggle to make our work-stay possible in Covid times. Originally I wanted to go to Suriname, because my project began with the Surinamese "creole bania," the oldest

banjo that still exists in the world, and I wanted to connect to stories and imaginations around this instrument. We were ready to go. I had built ties with fantastic collaborators there, such as the artist Marcel Pinas who runs the KIBII Foundation in Moengo, and Marisa Piepelenbosch of the National People's Music School in Paramaribo. But unfortunately, Covid-related restrictions in Suriname prevented us from traveling there this time. Our second option was Ghana, because of the strong cultural connection between Akan traditions in Ghana and the traditions still practiced by Surinamese Maroon communities, who despite the conditions of slavery and ongoing pressure from colonial powers and Christian missionaries were able to preserve aspects of Akan traditions over centuries. So to contextualize the banjo (banya) in Suriname, it's also important to know and experience the land and stories of Ghana.

Thanks to the social connections that I was able to develop through Forecast, I had already met Va-Bene, and was already thinking of ways to bring her into the project after learning about her associations of the banjo with the Ghanaian church, so it was natural to reach out to her when the idea to work in Ghana came up. Last July, during the Forecast work week, we were talking about my love for the banjo, and she said, "It reminds me of the church!" That blew my mind. It was so far from my perception of what the modern banjo is, let alone that of



Du Yun, Va-Bene, and Jonathan planning the performance.



Banjo construction at perfocraZe International Artist Residency.



Prototype instrument from bamboo for a workshop with kids.

most people in the United States. How does a North American "hillbilly" folk instrument become part of a church service in Ghana? It turns out Va-Bene was once a Christian pastor. And when she was a child, there were these church bands that are still common in parts of Ghana, and that's where she saw a banjo for the first time. This is why I especially wanted to collaborate with Va-Bene and connect to her story. It is a deeply personal one that can expand into a

great artwork, but also points towards a much bigger, complex network of cultural dynamics that the pathways of music cling to.

The banjo returns to West Africa via Christian missionary activities after multiple centuries of transformation on another continent, becoming part of the global influence of jazz music, and then is taken up in a different form by Ghanaian Christianity: an endless chain of appropriations across cultures



Amp building workshop.



Visit to craft studios at Kumasi Centre for National Culture.



Inside the carving hall at Anhwia wood village.

and histories. Her story connects the past to the present and addresses the sometimes surreal, cognitively dissonant cultural heritage we carry in the long shadow of colonialism. Moments like this trigger me to think about how much you can actually go back. In a lot of the discourse around colonialism—and especially when people talk about decolonizing things—there’s this feeling of lifting colonialism, as if it’s a blanket you could take off. But looking critically at the ways culture is transmitted between people and regions made me realize there is no blanket you can peel off; but that colonization fundamentally alters the cultural DNA of both colonizer and colonized; it’s the “colonial virus” as Va-Bene would say. You can’t go back, but you can see the pathways behind you and choose how you will now work to move

forward. Va-Bene’s experience, together with her own battles with religious colonialism in her artistic work, and being present with her in Kumasi, blessed me with a much more complex understanding of these issues. This kind of micro/macro dynamic where multiple time periods, traditions, and power structures exist simultaneously is part of how the microcommissioning model fits into the broader scope of the work. I would feel like this work was successful if others are able to take away a similar alteration, or virus, in their thinking.

DU YUN: Often in my practices and engagement I think that the land itself, the country, and the people who live there—we cannot take them out of the work. Otherwise it would exist in a vacuum. So much so that everything has to do with the social context and the cultural heritage.



Koo Nimo and his band.

Va-Bene is also one of the most fantastic artists that I have encountered. Not only is she a powerful performance artist, she’s also a powerhouse in that she is the founder and artistic director of pIAR (perfocraZe International Artist Residency). It’s wonderful to see a space like this that’s not supported by the government but through the individual artists’ work and a shared engagement that a vision is created of what art can really shift in the social

dynamic. I think there is also another layer of education here.

JONATHAN: Absolutely! It’s been transformational for me to be at pIAR. For me, learning comes from seeing and doing. And I have always been hungry for role models. This work-stay has blessed me with two incredible new colleagues, Du Yun and Va-Bene, who both lead by example. Something Va-Bene does that I greatly admire is that she uses her status, the privilege of

her education and the power of her knowledge, to mentor and educate other artists in her community, to empower them to understand other options and potentials for their art.

Being in Va-Bene's presence, with the way she so proactively creates the world she wants to live in through education, was resonant for me, because I've worked hard to try and self-educate myself out of the form-and-craft focus of my art education toward a more empowered practice. In the Netherlands I also co-organize an artist initiative and regularly organize community events and alternative educational initiatives. Working together has transformed the nature of my work in nearly all its forms. Also, seeing how Va-Bene leverages her own resources reminds me of how privileged we are in the Netherlands to have government funding that helps artists who do not have Va-Bene's indomitable spirit to still produce work, and in many cases flourish.

DU YUN: (*introduces Va-Bene*) We were just talking about how instrumental you are to us! Not only because of the work-stay and the inspiring work you do at pIAR. You are also a collaborator for a microcommission for *Celestial Fruit*. I'm interested to know to know about your interaction with Jonathan.

VE-BENE: I always go back to that Zoom conversation! (*laughs*). Forecast created an opportunity (*in July 2020*) and said "Hey, you can just look among the fellow artists and then we will link you to have outside conversations." Forecast is doing something revolutionary; what they are doing is also an intervention. I chose three people and Jon was one of them and then we were just having a conversation. We

never talked about something we want to do together; we were just thinking out loud. And then the banjo came up. And it just hit me as a kind of nightmare one day, and then again as a kind of an invasion and it took me back into the past. I don't know how this happened to my imagination but I began to see this banjo as a very huge instrument. This is how the conversation started. I wasn't expecting it, but later, Jon got back in touch and said, "We're interested in having a work-stay in Ghana," and I was like "Oh my goodness!" And today we're sitting here together and talking about banjo as a performance.

JONATHAN: Va-Bene and I had a good conversation when I got here, and a few days later she had a sketchbook full of drawings. She had the idea to build a giant banjo, because she remembers being a child and seeing the banjo on the wall and feeling like it was this overwhelming presence. So she wanted to create something monumental that would have to be overcome.

DU YUN: I witnessed this beautiful relationship between you, and Jon told me about the communications you've had. And obviously I'm such a fan of your work. So I thought it's such a great way to collaborate because I'm all about deep collaboration. You can always think that you can work together, but can we really shatter what we know, and look at each other's performances and practices and truly question what have I been comfortable with? What's my history and my lineage? Deep collaboration means thinking across regions, from the ground up. This is what I'm interested in witnessing and ... I'm witnessing it here.



Celestial Fruit on Earthly Ground: An Open, Evolving Artwork

The result of Jonathan Reus's mentorship, presented as a narrated film at the hybrid Forecast Festival, wasn't a final result at all, but a look at "an open artwork, meant to be shifting over time," said Reus. "There are two parts to this work: one are the microcommissions with other artists; learning from one another," he explained in voiceover. "The other is the website itself (celestialfruit.org); the echoes or memories of these collaborations ... which a visitor can get lost in."



The film traced the steps of his work-stay with Du Yun in Ghana—including sequences of the artist connecting to local musicians and constructing a "very huge" stylized banjo at Va-Bene Elikem Fiatsi's residency pLAR—along with dramatic scenes of Elikem Fiatsi, a.k.a. crazinistT artisT, and Reus performing in, on, and around the object. Intercut with these scenes were Reus's digital renderings of objects, landscapes, and figures related to his research, and a rich soundtrack; an expression of Reus's exploration of how software and digital imagery can represent the interconnections between musical traditions.

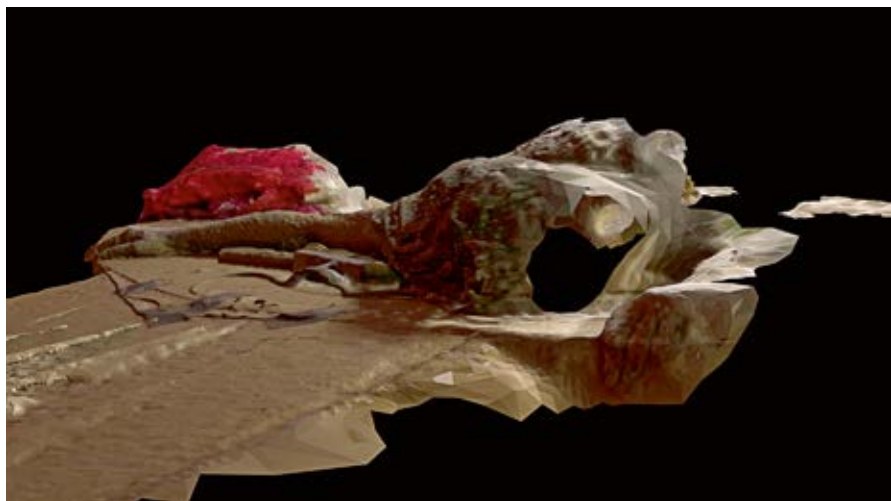
Still from Celestial Fruit on Earthly Ground.



A discussion including Ghanaian artist Ibrahim Mahama focused on the conceptual threads that Reus discovered on this journey. While in Ghana, Reus met the visual artist, who, like Va-Bene, produces knowledge through a small residency and incorporates technology into material creation. "If we want to be able to create a shift in thinking, we need to be able to at least create different combinations of things," said Mahama.



Detail from the performance with Jonathan Reus and Va-Bene Elikem Fiatsi.



Stills from *Celestial Fruit on Earthly Ground* showing 3D reconstructions by Jonathan Reus.

This growing web of cross-influences (music and its history being a “giant chain of appropriation,” as Reus explained in the audience Q and A session) are the core of this body of research, which will continue. “It’s a living process. It will get larger and more complex,” explained Reus. “The material of it will change as more people join in the process. My dream for this project is to bring the materiality of digital art and traditional culture closer together, on equitable terms.”

CURATING AS UN- EARTHING



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Curatorial practice has become an agile field that is constantly renegotiated to respond to, comment on, and reimagine current realities. As a trailblazer who's helped shape the understanding of what curators can create, mentor Koyo Kouoh looked for applicants who are “curious, engaged, obsessed, dedicated, and unflinching in their pursuit of mediation and translation of what artists do and who are not shy of disrupting the established order.”

KOYO KOUOH

A Field of Proposition and Negotiation

“I really believe that the multiple layers and fields that a curator can invest in are far bigger than what we have learned to consider the space of the exhibition.”



Koyo Kouoh has been the Executive Director and Chief Curator at The Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) in Cape Town, South Africa, since March 2019. Prior to that, Kouoh was the founding Artistic Director of RAW Material Company in Dakar, Senegal, a center for art and critical education as well as a residency program founded in 2008. She considers her curatorial practice as aligned with aspects of storytelling, mediation, and understanding how artistic practice affects society. “Curatorial practice is a field of proposition and negotiation. I rather call this work ‘cultural producing’ because I really believe that the multiple layers and fields that a curator can invest in

are far bigger than what we have learned to consider the space of the exhibition”

She has organized many exhibitions, such as *Body Talk: Feminism, Sexuality and the Body in the Works of Six African Women Artists*, first shown at Wiels, Brussels, in 2015 and is the artistic director of the upcoming eighth Triennial of Photography, Hamburg, slated for 2022. She served as Curator of the Educational and Artistic Program of 1:54 Contemporary African Art Fair for eight editions, as well as on the curatorial teams for Documenta 12 and 13.

Active in the Pan-African and international art communities, Kouoh has a remarkable list of publications to her name, including the upcoming *RAW Académie: A Matter of Knowledge; Word!Word?Word! Issa Samb*, and *Condition Report on Building Art Institutions in Africa* (2012). “Education, knowledge production, transmission, and grooming young professionals has been an integral part of my practice for more than twenty-five years,” says Kouoh, “so being part of Forecast to follow, work with, travel, think, and dream with an up-and-coming curator is an incredible privilege.”



A selection of exhibitions organized by mentor Koyo Kouoh (both pages). Top left: artist Miriam Syowia Kyambi in *Body Talk: Feminism, Sexuality and the Body in the Works of Six African Women Artists*, Wiels, Brussels, 2015.



Otobong Nkanga, installation view of *Taste of a Stone*, 2010, in *Acts at the Crossroads*, Zeitz MOCAA.

Installation views of *Word! Word? Word! Issa Samb and the undecipherable form*, at OCA, Oslo, 2013.



Ulrike Ottinger, *The Conquest of the Happy Islands—A Colonial Opera*, (film still), 1984. Installation view in *Still the Barbarians*, EVA Biennale, Limerick, 2016.



Valérie Oka, *En sa présence (In Her Presence)*, in *Body Talk: Feminism, Sexuality and the Body in the Works of Six African Women Artists*, Wiels, Brussels, 2015.



Otobong Nkanga, installation view of *Taste of a Stone*, 2010, in *Acts at the Crossroads*, Zeitz MOCAA.

Curating as Unearthing: Understanding what Art Does in a Society



MYRIAM AMROUN

Programming rhizome

Myriam Amroun is a cultural practitioner and a curator based in Algiers. She is the artistic director of rhizome, which she cofounded in 2017 as a space-less cultural organization. Inspired by the rhizomatic model of thought developed by Gilles Deleuze and Félix Guattari in the 1970s, the organization has been supporting artists, researchers, and cultural practitioners since its inception. As Forecast's edition began, rhizome was in the process of opening an experimental culture and arts space in downtown Algiers, with the aim of building bridges between locals and the arts community to explore new mediation and engagement tools. Her proposal encompassed a public program on the occasion of rhizome's moving into its first physical exhibition space, including production and research residencies, exhibitions, and public events.



AUDE CHRISTEL MGBA

Ne Touche Pas À Mon 237

Cameroon-born curator Aude Christel Mgba, who's based in the Netherlands, proposed a roving, name-changing institution whose first iteration *Ne touche pas à MON 237* would open in Douala. The title refers to Cameroon's country code, and the institution aims to present the social differences and diversity that can exist within a locality, and are usually rendered invisible in the process of forging a national identity. As part of her project for Forecast, Mgba seeks to establish an experimental institution underpinned by a collaborative approach reflecting on the beauty of differences, and in which a sense of belonging is linked to everyday life's shared struggles.



OZOZ SOKOH

Coast to Coast: From West Africa to the World

Ozoz Sokoh, a.k.a. The Kitchen Butterfly, is a Nigerian food explorer and a self-described "traveler by plate," dedicated to exploring sociopolitical, economic, and culinary pathways and practices related to food production and consumption. Her project explores the legacy of West African culinary excellence from the fifteenth century through the transatlantic slave trade, its contribution to the Industrial Revolution, and its global development—narratives that are rarely visible, often erased, hardly celebrated, and commonly appropriated. Her research pays homage to West African intellectual contributions to the development of commodities such as rice, coffee, indigo, sugar, and cotton. Her findings are carefully documented and shared online:

On feastafrique.com, Sokoh creates a database ranging from a digital library to map-based explorations, recipes, and more.

The Digital Contributions

“It is a pleasure to bring to the public forum work and ideas that have been cooking for the past six months,” said Koyo Kouoh as she joined the livestream to introduce the three nominees in her field. “My practice has always been very much about providing space for growth for young professionals, with particular focus on young African art professionals,” she added, stressing the personal meaning of her role as a mentor in this edition.



Aude Christel Mgba invited the public to enter the temporary digital space *Water na Water*, the first in a series titled *[Current Name]: Ne Touche Pas À Mon 237*. It featured a reading by artist and writer Chantal Edie and a video work by artist Em'kal Eyongakpa, which delved into Cameroon's past and present and examined the violent conflict that besets its English-speaking part.





The construction of rhizome's physical quarters in the heart of Algiers was completed just before the Forum. Myriam Amroun invited multidisciplinary artist Lydia Ourahmane to join a conversation titled *Unveil-Embrace-Own (Narratives)*, which centered on their upcoming curatorial collaboration in the institution's new space.



Ozoz Sokoh showed a narrated video documentary based on her extensive research into the West African culinary influences on world cuisines through the transatlantic slave trade. Through the film, and the Q and A session that followed, she expounded on her creed that “food is more than eating.” *Coast to Coast: From West Africa to the World* sheds light on some of the cultural histories and complex narratives behind the food on our plates.



OZOK SOKOH

Coast to Coast: From West Africa to the World

Koyo Kouoh chose to accompany Ozok Sokoh on her ongoing efforts to unearth the legacy of West African culinary, botanical, and agricultural knowledge and its global impact on development.



Sokoh's intersectional culinary practice spans writing, cooking, and researching Nigerian and West African cuisine, while tracing the geography and legacy of its traditions, techniques, and ingredients through the transatlantic slave trade. Indeed, these culinary footprints are found across Latin America, the Caribbean, the American South, and Europe.

Kouoh said, "As a primal artistic expression, the narratives of culinary practices continue to be undervalued and tokenized in the context of contemporary art. I select Ozok Sokoh as she continues to dig and connect culinary histories of the Black experience in the framework of her long-term, expansive research, for the bold and fresh ways in which

it advances the knowledge of and recognition for a culturally defining legacy that has been invisibilized for the longest time. Yet its story is at the root of modern culinary practices, food ways, and politics of taste that pretty much shape Black identity on both sides of the Atlantic."

Sokoh's project *Coast to Coast: From West Africa to the World* maps these journeys and trajectories, examining and documenting West-African contributions to the world's thriving economies. Her goal is to unearth the legacy of West African knowledge systems while decolonizing historical records and shaping contemporary food media to reimagine the future, from coast to coast.

On Food as a Key to a Culture

By Olamiju Fajemisin

In the days leading up to the fifth Forecast Festival, Sokoh spoke to writer Olamiju Fajemisin about her practice, and why transatlantic pathways of certain food items belong in museums.

Each time Nigerian-born cook, food writer, and cultural historian Ozoz Sokoh uncovers a new channel in the annals of Nigerian food and eating, she offers anecdotal morsels, too. The stories she tells make palatable the complex, tangential histories of the cultivation and preparation of indigenous and imported foods in pre- and postcolonial Nigeria, as well as in places suddenly populated by enslaved people of Nigerian origin and their descendants.

Sokoh's tangents tend to cross the Atlantic—usually more than once, sometimes making a few stops along the way. Her rhizomatic practice of exhibition making, digital resource curation, teaching, and blogging brings life to the notion of food as a key to a culture.

The pan-diasporic, auto-ethnographic scope of former geologist Sokoh's research is informed as much by empirical research methods as by her long-had penchant for writing, and her newly learned museological skills. Sokoh's installations and presentations invite us to speculate on undocumented histories with the help of empirical facts pertaining to Nigerian agriculture and cuisine, as well as etymological evidence found in old dictionaries.

Participating in the current edition of Forecast under the mentorship of Swiss-born Cameroonian curator, Koyo Kouoh, Sokoh is in the midst of developing a series of short documentary-style films, narrated by spoken-word artist Tolu Agbelusi. The patterns within Sokoh's work are at times unpredictable—ricocheting centuries through time, across

borders and language—and yet we can only marvel at them.

The nature of this project, *Coast to Coast: From West Africa to the World*, coincidentally pays heed to Kouoh's description of her own practice as an “organic imposition,” that is, a practice in constant evolution, one which responds to different needs as they arise.

OLAMIJU FAJEMISIN: What did you mean with “food is more than eating?”

OZOSOKOH: The first time I imagined food as “more than eating,” I was living in the Netherlands. The only thing that brought me comfort—that brought healing and strength—was food. To counter my homesickness, I started my blog, *Kitchen Butterfly*, in 2009.

I remember being out with colleagues at an Indonesian restaurant—a Dutch-Indonesian restaurant. You could see the colonial Dutch influence right there on the table. We had a *Rijsttafel*, or rice table. It's a popular Dutch-Indonesian colonial export. One of my co-diners started telling me about the foods he missed from home—he was a white Brazilian. He told me about this fritter, but he didn't say what it was. Instead, he crafted meaning through his description. Layer by layer, sentence by sentence.

Before he could say it, I just blurted: “That's *àkàrà*!” “Yes, the slaves from Africa brought it over,” he said. It was clear from his tone that he thought of “Africa” as a monolith. “We call it *acarajé*,” he said. That blew my mind. I just knew that some Yoruba words had to come together to make that, but I couldn't figure out which exactly, only that “*jé*” means “to eat.”

Sometimes, food names refer to place names. There are many different types of *àkàrà*, so I was looking for a place with connections to the slave trade, where the *àkàrà* is fried in palm oil and has the same characteristics—crunchy outside, bready inside. Then I found out about the *àkàrà* made by the Ijesha, a Yoruba subethnic group from Ilesha. I also found out that the Ijesha were active during the slave trade during the old Oyo Kingdom. I looked at religious aspects, too. In Bahia, *acarajé* should be prepared



for the goddess Iansã. Iansã's twin name in Yoruba is Oyá, a goddess known to be venerated in Southwest Nigeria, which the Ijesha typically live.

Early mentions of *acarajé* can be found around the seventeenth, even sixteenth centuries. In those times, the enslaved people were not allowed to write, read, or keep records. Thinking about how they had held onto this food through the making and the oral tradition is so powerful to me.

OLAMIJU: What is it like to be mentored by Koyo Kouoh, a curator and educator known for her fluid, non-traditional pedagogical program at the RAW Material Company in Dakar, Senegal? Is your relationship strictly one of mentor and mentee? Or is it more symbiotic?

OZOSOKOH: Firstly, I should mention that I came to this program with no fine art, art history, or museological background. I'm currently in my final few weeks of a certificate postgraduate course in Museum and Cultural Management. I've always loved museums, but I didn't really understand them until now. I have always had an idea about collecting, sorting, and categorizing. Curatorial strands. I'm also interested in giving voice to

untold stories. When I applied to Forecast, there were two mentors I wanted to work with. I went for the one that was really going to stretch me. Koyo's message just appealed to me.

OLAMIJU: How so?

OZOSOKOH: Her understanding of curatorial work as a space of negotiation; confronting difficult ideas. And institution-building. Crafting the next generation and showing them options for engaging in space. With Koyo, I've learned to see things and articulate my research in a certain way. When I bring materials together, she helps me contextualize their shared meaning. She's given me words, and a framework.

I love ingredients. I love the singularity of understanding one thing, then exploring the multiple paths it takes you down. *Acarajé* and *àkàrà*. When I first envisioned *Coast to Coast*, my primary instinct was to explore the connections between Lagos, Nigeria and Bahia, Brazil. I knew of the impact of West African culinary heritage across the diaspora, across the islands of the Caribbean and American South. But I was drawn to Brazil. Koyo helped me expand my scope. She said, “Brazil's good, but you need to stretch.” She told me to look at the horizontal



connectedness. To look at the islands of the Caribbean and the American South, at events that were happening there at the same time. Koyo's help was fundamental because we could talk, explore ideas, exchange. She brought more knowledge in, as did I.

One day we were talking about which ingredients to use, and Kouoh suggested cassava, which isn't originally from the continent of Africa, but imported. The way we eat it now, you wouldn't know. But it was brought over in the sixteenth century.

OLAMIJU: Where was it imported from?

OZUZ: From Brazil.

OLAMIJU: Did it come over with the returnees?

OZUZ: It was brought over before, actually, but people didn't know how to process it. It's poisonous if not processed properly, so the crop was abandoned. Then when the returnees came eventually, they brought knowledge. Even bread—*agege* bread—was brought over with the returnees. Documenting facts like these is a huge part of my work. Whatever I do, the outcome should be easy to reference and shareable. I want people to be able to look up the outcomes of my work and learn from it, without me hand-holding them.

OLAMIJU: How do you understand conceptions of "newness" as they pertain to your phrase "New Nigerian Kitchen"?

OZUZ: Newness, for me, is seeing ourselves as worthy. It's reclaiming and reimagining without the pressure of pandering to a Western gaze. The work I do provides new contexts within which to be explored.

Are you familiar with the fruit *agbalumo*? I have some in my freezer. Growing up in Nigeria, you would only ever eat *agbalumo* as is. You would never do anything with it. And since I've been doing the work I'm doing—and I'm not saying this is a result of my practice alone—there's an *agbalumo* liqueur on the market, there's *agbalumo* gelato in Lagos, there's somebody making *agbalumo* powder. The work that I do provides documentation, definitions, and new possibilities for people to experiment with ingredients like *agbalumo*. How can we bring new knowledge out of old?

OLAMIJU: Tell me more about how you use documentary archives in your practice.

OZUZ: You know how carbon dating works? You take a sample, calculate its age, and figure out what else was going on at that time. That's what I do with archival documents. I try to create timelines and reconstructions, which is a pretty geological approach.

One thing I did at Forecast was create a digital library. It has about 214 ebooks right now, and I was thinking about ways of organizing them. How can I make reference systems that



other people can benefit from? I'm also making a series of films with some spoken-word artists. At the Forecast Forum last October, I created a documentary in which I combined archival maps with images, films, and contemporary materials. Observation is one of my keys. My scientific approach toward experimentation and documentation allows me to observe.

OLAMIJU: You describe yourself as an "aspiring museologist." What causes your affinity to the museum and its structures? I'm interested as it seems that the popular consensus today is to forgo the museum—restructured or even new—as a site in which productive decolonial praxis can take place. People want to move away from hierarchical structures such as the museum.

OZUZ: My interest in museums comes from a need to preserve. How do we preserve these things and objects in the long term? Museums are the only places I see seed banks, for example. It's a system of preservation and exhibition. I preserve as much as I can in writing, but people need to see these things so they can make connections and build a wider frame of reference. Our history is worth preserving; if only to save future generations from the constant, haunting search for identity. That causes a lot of needless anxiety.

OLAMIJU: Do responses to your work vary greatly across the diaspora?

OZUZ: There's an overwhelming sense of surprise at the fact that the connections I uncover exist. A few weeks ago I did a cooking class at a cultural center here, lots of people of Caribbean descent came. I was teaching them about the technique of burning rice to create a smoky flavor—party rice, as we call it—and one lady exclaimed that she remembers watching her mother do the same when she was growing up, but that she just thought it was something random her mother happened to do, and didn't exist beyond their kitchen. As much as my work explores West African culinary connections, I'm interested in tying that back to the global.

OLAMIJU: What do you see in the future of your practice?

OZUZ: Everything. Cookbooks, which will include historical references. Exhibitions: a solo photo exhibition, and a group photo exhibition. I am currently working with film—and am thinking about experimenting with sound—as a presentational method. Covid-19 is delaying this, but I had plans to work with ceramics and building a pantry, too. I envision a wall of jars and clay pots filled with all sorts of things. I've also been working with an artist on a series of narrated collaged scapes which tell ingredient-oriented stories.

Olamiju Fajemisin is a writer and editor based in London and Zürich.

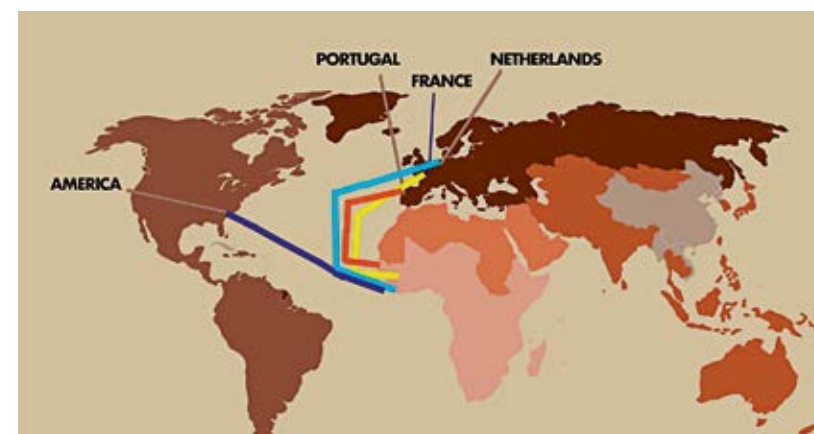
Coast to Coast: From West Africa to the World — Trajectories Captured in Four Ingredients

Food explorer Ozoz Sokoh delved into the varied politics of food expressed in past and present colonial constructs in two short films created in collaboration with Nigerian-British poet, playwright, performer, educator, and lawyer Tolu Agbelusi. Sokoh focused on four West African ingredients—rice, black-eyed beans, palm oil, and okra—to highlight problematic colonial legacies ranging from monoculture to the abuse of power through language.



At the hybrid Forecast Festival, the moderator took viewers' questions next to the video installation at radialsystem Berlin, while Sokoh joined the livestream from Canada.

The films were projected on two large-scale screens installed in radialsystem's darkened main hall. "I hold here, in my hands, stories of beauty, of sophistication. I am holding on to memory," Agbelusi's voice narrates as the screen splits to three images of two hands soaking and washing beans. "These Black woman hands are a self-portrait."



The chapter on rice asks why, until the twentieth century, historians refused to acknowledge that rice originated not only in Asia but also West Africa. "What do you call it when the value of a thing, a meal, a grain, a person, is always dependent on how far from African provenance it is situated?" The chapter dedicated to palm oil argues that the demise of the traditional practice of swidden fallow agriculture—rotational farming in which land is cleared for cultivation, normally by fire, and left to regenerate—is a colonial erasure of age-old agroecological expertise. "When we use the land and it is tired, we move, and allow it to rest."



Stills from *Coast to Coast: From West Africa to the World*.



The prerecorded conversations are available in full length on Forecast-Platform.com.



"Your work also disrupts this idea that you need to fit neatly into particular fields such as anthropology, archeology, history, etc. You're really crossing all of these to explore critical questions about knowledge," said Keisha-Khan Y. Perry, Associate Professor of Africana Studies, Brown University, in a prerecorded conversation with Sokoh and mentor Koyo Kouoh. Discussing the perseverance of practices throughout the Atlantic slave trade, she added: "The violence against Black bodies is intertwined with the fact that people continued to resist it."



TEAM

Artistic Director **Freo Majer**
Project Manager **Agata Lorkowska**
Managing Editor **Hili Perlson**
Production Manager **Patrick Liwitzki**
Project Assistant **Greta Kallsen**
Assistant **Luisa Cossu**
Student Assistants **Inessa Cidlinsky,**
Rebekka Dietsch, Nina Lange
Intern **Kimberley Böhl**
Press and communication
Hendrik von Boxberg, Lilly Schofield
Graphic design **Malte Kaune**
Website **Malte Kaune, Nils Sanders,**
David Krause (coding)

FORUM

Moderator **Kimberly Bradley**
Technical support **serve-u**
Location **Gretchen Club**
Graphic design **Malte Kaune**

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Goethe-Institut São Paulo
Head of cultural programming Goethe-Institut
São Paulo and South America **Julian Fuchs**
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FUTURE TRADITIONS IN MUSIC

perfocraZe International Artist Residency
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Creative video concept and film production
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Photography **Camille Blake**

MUSIC

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Courtesy Wiels 124 top, 125 middle
Anel Wessels 124 middle, 125 bottom
OCA/Vegard Kleven 124 bottom
Miriam O'Connor, ©Ulrike Ottinger and
San Art 125 top
Hichem Merouche 126, 130 bottom
The Studio Douala and Studio-omenkart 127 left
Ayobami Ogungbe 127 right
Aude Christel Mgba 129
John Wilson 131 bottom, 135
Ozoz Sokoh 131 top, 132, 136, 137, 139, 140, 141 top

PRODUCTION CREDITS

LD50: THE VORKOSTER

Concept and direction **Only Game In Town**
(**Louise Pons and Mirjam Schaal**)

Forum:

Actors **Janet Rothe, Florian Loycke,**
Sebastian Steins

Camera **Sebastian Steins**

Lights **Mellie Meteors**

Streaming **Tehotu Amaru**

Location **West Germany/Büro für**
postpostmoderne Kommunikation
Festival:

Actors **Janet Rothe, Florian Loycke,**
Rasmus Slätis

Music **Janet Rothe, Markus Öhrn,**
Nikolaj Gerstenfeldt

Camera **Markus Öhrn**

EMERGENCY CODE: pAUSE and pULSE

Concept, direction, and performance

Va-Bene Elikem Fiatsi [craziniST artist]

Participants **Marcella Nuerkie Akuetteh,**
Eric Acquah, Edward Onsoh

Videographer **Adams Yakini**

Construction and technical assistance

Martin Toloku, Amudzi Mawuenya

FRAUENLIEBE UND LEBEN

Concept, direction, and performance

Lulu Obermayer

Performance **Jessica Gadani, Nima Séne Piano**

Recording **Arno Waschke**

Camera **Kleber Nascimento**

COAST TO COAST: FROM WEST AFRICA TO THE WORLD

Creator and Executive Producer, footage,
photography **Ozoz Sokoh**

Footage **Francesco Bori, Flo Chinyere (YouTube**
Channel), Michelle Igwilo

Photographs **O. Pierre Havens,**

NPS Ethnography

Producer and Director **Tolu Agbelusi**

Video editor **Moses Baako**

Maps **Jess Nash, Ian Bobb**

CYBER-WASTE

PostRational (Dan Gavshon-Kirkbride and
James Pockson)

Collaborators **Justin Bean, Kat Waters,**
George Ellison, Kenn Hartwig

CELESTIAL FRUIT ON EARTHLY GROUND

Concept, research, music, 3D reconstruction,
software direction **Jonathan Reus**

Realtime/Interactive software **Yan Tóth**

Videography and documentation **Ku Adams,**
Onsoh Edward

Video pre-edit **Paula Durinova,**

BFF—Best Films Forever Collective

Final edit and coloring, 3D

integration **Tanja Busking**

Performance concept **Va-Bene Elikem Fiatsi**

Performers **Va-Bene Elikem Fiatsi,**

Jonathan Reus, Martin Toluku

Banjo monument **Martin Toluku,**

Kingsley Quashie Dupey, Mawuenya Amudzi

Additional funding **Stroom Den Haag**

MOTHERNIGHT

Christa Joo Hyun D'Angelo

Music **Dong Zhou**

Sound design **Sum Sum Shen**

Cinematography **Julia Geiss**

Actress **Trang Le Hong**

Voice actress **Pam Nogaels**

Graphic design **Martin Falk**

Post production **Bastian Hopfgarten**

Color grade **Eric Geise**

Special thanks to **The Korean Film Archive,**

CJ Entertainment, director **Park Chan-Wook,**

and **Kim Dong-won** for permission for the use
of **LADY VENGEANCE** and **THE HOUSEMAID** in

MOTHERNIGHT

The Collection of Contemporary Art of the
Federal Republic of Germany



Sammlung
zeitgenössischer Kunst der
Bundesrepublik Deutschland

WHATEVER THAT GROUND MAY BE

Concept, images and sound

Andrea Nones-Kobiakov

Image and sound **Luis Armando,**

Rosales Rivero, Saul Rincón

Editing and post production **César “Vampi”**
Rodriguez Solís

COMMUNITY FOOD LAB

Concept, cooking **Paula Erstmann**

Cooking **Tiziana Calandrino, Josa Leschner**

Footage **Avi Bolotinsky, Moois, Fred Dott,**
Constructlab, Jakob Engel, Rebecca Wall

BIENVENUE A MA TABLE – NDOLÉ

Concept, cinematography, photography, and
editing **Elijah Ndoumbé**

Cinematography **Baz Bailey, Priya Jeram-Patel**

Photography **Lufuno Ramadwa**

Soundscape and sound design **Denise Onen**

Music **Bujin, Ntone Edjabe Via Allradio**

Ceramic bowls **Sinethembe Xola**

(**Bhungane Ceramics**)

Collaboration **Tapi Tapi**

Special thanks to **The Workshop Space CPT,**
Jannous

BORN THROW WAY!

Concept, photography, video, and sound

Adéolá Olágúnjú

Special thanks to **“Àwọn Boys”**

STOP & GO

Concept, photography, video, and sound

Mafalda Rakoš

Thanks to **Ana & Tikna, Bastian, Angelo, Jana**

FACTITIOUS FLORA

Matthew C. Wilson

Images **Max Planck Institute For Plant Breeding**

Reserach, Phenospex, Derrick Schultz

Plant recordings **Douglas Cookat,**

Justin Mcmechan, Roger Elmore

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Center, Wur, Ter Laak Orchids, Edinburgh

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Der Loo, Hanna Zwart, Pedro Aphalo,

Mihnea Mircan

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Skills e.V., Kiefholzstraße 2, 12435 Berlin
Artistic Director and Executive Member of the Managing Board: Freo Majer
Register of associations: Amtsgericht Charlottenburg Nr. / No. VR 33561 Berlin
forecast-platform.com

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Berlin in English since 2003
EXBERLINER

**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



With its mentorship program, Forecast opens up space and provides access, letting creativity take center stage and forging uncomplicated, direct human connections.

CLAUDIA ROTH Vice President of the Bundestag

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

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

TOBIAS NOLTE designer, Forecast mentee

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

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

It was impressive to witness how our incredible participants neither downsized nor simplified their work, but actually used the disruption of the current pandemic to reflect on their work afresh. The outcome of this process tells us a lot about their resilience, unshakable inventiveness and energy, and the social relevance of what these creatives have to say.

FREO MAJER Artistic Director, Forecast