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Layered Histories, Affect, and the
Embodied Landscapes of Social Disruption

Programme

28–29 November 2026

FREIE UNIVERSITÄT BERLIN
AFFECTIVE SOCIETIES
DFG Deutsche Forschungsgemeinschaft

sedimented crises

Layered Histories, Affect, and the Embodied Landscapes of Social Disruption

Organised by Kristina Mashimi and Hansjörg Dilger (sub-project Affective Engagements, CRC 1171 Affective Societies, Freie Universität Berlin), Isack Abeneko (ASEDEVA) and Laura Saumweber (ECHORA e.V.), in collaboration with SAVVY Contemporary

Contemporary social science frequently treats crises as sudden, isolated disruptions to an otherwise stable social order. This workshop challenges this perspective by approaching crises as multi-layered historical assemblages whose effects become sedimented and linger in bodies, social relations, and material environments. Ongoing socio-political crises take shape in and through bodies, turning them into living archives in which past struggles reverberate, present crises are negotiated, and possible futures begin to emerge. Contemporary crises and disruptions intersect with long-standing histories of colonial trauma, economic marginalisation, displacement, and ecological degradation, giving rise to affective experiences that are multiple, layered, and sometimes contradictory.

The affects these histories and their contemporary reverberations evoke may echo across time, reinforce or enter into tension with one another, and produce experiences of disorientation, exhaustion, or collapse. Yet they may also give rise to new orientations, practices of repair, and modalities of living with, transforming, or overcoming crisis. How, then, can we access and understand these embodied and often unspoken dynamics of crisis? Both academic and artistic practices engage in research as a means of generating knowledge, yet they often differ in what they understand research to be, how they approach embodied experience, and what forms of expression and representation they consider capable of making affective dynamics perceptible. The workshop takes these differences as a productive starting point for exploring how artistic, ethnographic, and somatic modes of inquiry can speak to and transform one another.

Bringing together theoretical, methodological, and empirical perspectives from the social sciences and humanities with artistic and somatic practices, this interactive workshop explores how crises are affectively embodied, expressed, and negotiated across temporal and spatial scales. It asks how macro-historical crises become entangled with micro-somatic experiences, how multiple affects emerge, resonate, and shift in relation to one another, and how their often unspoken or not-yet-articulated dimensions can be approached through different modes of inquiry.

Beyond academic critique, the primary goal of this workshop is to foster a collaborative space where participants can collectively rethink the histories and futures of crisis intervention. Combining academic panel discussions with hands-on practical workshops, it invites academics, artists, and practitioners to work alongside one another and to experiment with different ways of sensing, tracing, expressing, and representing affective experiences of intersecting crises. Situated at the intersection of art and academia, the workshop explores how creative and somatic practices can expand scholarly inquiry, how conceptual and ethnographic perspectives can enter into dialogue with artistic research, and what new forms of knowledge may emerge from their encounter.

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Day 1

Saturday 28 November 2026

The Archive of the Body — Socio-Political Sedimentation

09:30–10:30

Arrival & Collective Grounding

Coffee and registration, followed by an introductory somatic mapping exercise that grounds the group in the space and in the body.

How do we inhabit a space together? This introductory somatic mapping session invites scholars, movement practitioners, and artists to explore practices of listening, tuning in, and grounding in their own bodies while becoming aware of the shared space and the people within it. Through gentle, guided exercises, we will attend to bodily sensations, spatial relationships, and the presence of others. The session is an invitation to slow down, cultivate presence, and establish a shared ground among people who may be meeting for the first time. No prior experience with somatic practices or movement is needed. With curiosity and openness, we will create space for different ways of sensing and participating, acknowledging the diverse bodies and perspectives that enter the room.

Collective Grounding is an invitation to arrive together and open up to the encounters and exchanges ahead.

Guided by Laura Saumweber (ECHORA e.V., choreographer & dancer)

10:30–12:30

Panel 1: Macro-Crises & Micro-Somatic Realities

How do structural crises like colonial trauma, displacement and economic marginalisation manifest in collective behaviour and everyday bodily experience? Short inputs of 10 minutes by scholars and artists, followed by an extended conversation with all participants.

Moderation Isabel Bredenbröker (University of Bremen)

Inputs

Sana Chavoshian (CEMES, University of Würzburg)
(In)hale: The Work of Breath in the Time of Mechanical Irreparability

In recent decades, dust-wind has exploded across Iran's southwestern borderlands, presenting a conundrum where the political dynamics of sanctions and aerosols intermingle. The state has responded with anti-desertification projects in "combat dust zones," where farmers, engineers, and environmentalists cooperate along lines bound up with past and present conflicts. Yet, this dust remains a direct somatic hazard. To inhale it is to host fragments of catastrophic histories; breath becomes a bodily archive and a demand for an immanent right to breathe. Drawing on ethnographic fieldwork in the drying Mesopotamian Marshlands, I follow dust-winds (hava) in their healing, hazardous, and hazy capacities as they move between air, earth, and lungs. Ultimately, I show how a micro- and meteorological conception of these winds blurs the boundaries between respiration and conspiracy, collapsing the space between physical conspiration and political conspiratorial thinking.

Mihayo Kalaye (multidisciplinary artist)
Inscribed Bodies: How Colonial Trauma Reshapes the Self

How do large-scale historical crises such as colonialism, displacement, and economic hardship become inscribed on the human body? As a multidisciplinary artist, I explore how ongoing colonial trauma disrupts the inner "Self." I approach this concept through Audre Lorde, who described the Self as a deep, ancient, interior space where our truest, unfiltered knowledge resides. Centuries of imposed forms of worship, labour, and education have severed the connection to this inner space and fundamentally altered who we are. I document this embodied crisis through a photographic series of contemporary tattoos. The work contrasts traditional body-marking practices, such as the dinembo of the Makonde, with the tattoos people choose today, which often carry phrases and designs shaped by Christianity and capitalist globalisation — "Trust in God," "Believe," or "LA." These markings show how macro-level crises settle into the skin, sedimenting in the very ways we believe, hope, and dream.

Ahmad Baba (performance artist)
Walls of Hasra: Who has the right to grieve?

This body-based, participatory input sits at the intersection of somatic approaches to mourning and death, affective transmission, and the politics of grief across bodies, borders, and institutions. Emerging from my performance research Walls of Hasra and the wider project Manuscripts of Foreign Bodies, it starts from the Arabic term Hasra (حسرة). Not simply grief or longing, Hasra names pain carried in the chest and heaviness in the breath: grief that persists as an ongoing bodily condition rather than moving towards resolution. Carried by the migrant queer body, Hasra arrives as scandal on multiple registers: as public where mourning is expected to be private, as collective where it is expected to be solitary, as somatic where it is expected to be verbal. This body witnesses loss from afar, of land, of people, of heritage, losses the host society does not register and offers no ritual container for. It examines how such grief is rendered illegible, exoticised or

pathologised within cultural frameworks that regulate its legitimacy, and where censorship, explicit and structural, decides which forms are tolerated. Who has the right to grieve? In which forms is that grief permitted, and in which refused, erased, or disciplined?

Kristina Mashimi (CRC 1171, FU Berlin)
Colonial Continuities, Unequal Proximities, and the Relational Body in Collaboration

Crises rarely arrive as isolated ruptures. They settle onto older layers and live on in bodies and in the relations between them. This input explores what bodily experimentation with movement as a research method can reveal about such sedimentation. It draws on my collaboration as an anthropologist with the Tanzanian dancer and choreographer Isack Abeneko, and it begins in Dar es Salaam during the political crisis of 2025. We shared a room and a practice. Both of our bodies became archives of that time, but from different positions and not in the same way. Moving together made this asymmetry tangible in ways words had not: in breath, alertness and tension, in closeness and withdrawal. Yet anger also emerged as a shared affect, one in which we stood together in solidarity across our differences. Alongside it, contradictory affects surfaced, such as grief and relief. I ask how colonial continuities settle into bodies and relations, how trauma can be shared yet unequally carried, and how anger can become a ground for affective solidarity. What, then, does collaboration across art and academia require? I suggest relationality as a practice of moving with asymmetry rather than smoothing it over.

12:30–14:00 Lunch

14:00–16:30

Practical Labs — Block A

Participants choose one of two parallel labs.

A1 Choreographing the State

Embodied Resistance, Institutional Power, and Dancing Beyond Colonial Biography

How does power become inscribed in the body? How do institutions, surveillance, cultural beliefs, political systems, and inherited colonial structures shape the ways we move, occupy space, remember, and relate to one another?

Choreographing the State is an embodied research and guided movement workshop developed through the choreographic practice of Isack Abeneko and Doriane Mbenoun, rooted in their artistic exploration of Dancing Beyond Colonial Biography. The workshop investigates how institutional power operates beyond laws, borders, and official narratives, embedding itself in everyday gestures, bodily habits, spatial arrangements, and systems of belonging and exclusion. It approaches the body as both an archive of institutional histories and a site from which these histories can be questioned, contested, and reimagined.

Through movement improvisation, gesture-based exploration, embodied reflection, and collective choreographic practice, participants will examine how bodies negotiate authority, surveillance, discipline, identity, and resistance. The workshop asks how political and cultural institutions establish the boundaries of what can be seen, remembered, represented, accessed, and claimed. Particular attention is given to the colonial legacies embedded in museums, archives, and other institutions that continue to shape the ownership, circulation, interpretation, and accessibility of cultural objects and historical knowledge. Who has the authority to preserve history, define cultural value, claim ownership, and determine whose memories are represented or erased? What happens to communities when their cultural objects, histories, and ancestral traces are removed, controlled, or made inaccessible?

Working from the premise that choreography extends beyond the stage into the organisation of everyday life, Abeneko's practice uses movement as a method of tracing the relationship between the individual body and larger structures of power. Drawing on Mbenoun's somatic approach of guided embodied exploration and reflection, choreographic expression becomes a way of uncovering how daily situations and social expectations are felt and internalised through the body. Participants are invited to identify how institutional histories become physical experiences: in the gestures of obedience and refusal, in the negotiation of restricted spaces, in the movements permitted or prohibited by borders, and in the ways bodies carry inherited memories of colonial encounters. These gestures become material for choreographic inquiry, allowing participants to make visible the often-unspoken mechanisms through which power is reproduced, normalised, and challenged.

Positioned within a decolonial framework, Choreographing the State does not seek only to examine the persistence of colonial power; it also explores how bodies can generate alternative ways of knowing, remembering, and relating. By moving beyond inherited colonial biographies and imposed institutional narratives, the workshop creates space to question who defines identity, who controls cultural heritage, and whose knowledge is recognised as history. As a form of critical inquiry and embodied resistance, this process invites participants to explore how agency might be reclaimed, interrupted histories reconnected with, and more equitable relationships between bodies, institutions, and society imagined.

Ultimately, Choreographing the State invites participants to experience choreography as both a political practice and a method of research: a means of reading the state through the body, tracing the physical traces of institutional power, and rehearsing possibilities for movement, memory, and existence beyond the boundaries imposed by colonial and contemporary systems of control.

Facilitation Isack Abeneko (ASEDEVA, Dar es Salaam)
Doriane Mbenoun (movement artist & choreographer)

A2 Digging In — Unearthing Sedimented Histories

How do memories show up in our breath, our voices, our gestures? From the inherited to the displaced, and the diasporic dreamlike states in between, what does it mean to trace a memory? Let us try.

Through guided writing, spoken word, and movement, we will compose a collective, multilingual poem at the roots of what is

felt, but often remains unspoken.

Facilitation Dinika Govender (artist, writer, and cultural producer)
hn. lyonga (Black, Queer, interdisciplinary literary and contemporary artist)

16:30–17:00 Coffee

17:00–19:00

Residues — Evening Performances

An evening of performances tracing colonial residues in bodies, materials and words, followed by a discussion and dinner.

Performance

Mihayo Kalaye (multidisciplinary artist)

One Said: We Should All Go Home and Fight

In this performative work, I bring the body, a cardboard box, a space survival blanket, and a needle into an experimental material exploration. This action sparks dialogue around the historical and present-day movement of people and goods between Africa and former colonial powers, tracing lingering colonial residues.

Confined within a strict two-metre square of a reflective emergency survival blanket on the floor, I wear matching emergency blanket gloves to continuously puncture a cardboard box with a needle. This repetitive action physically maps the friction, danger, and vulnerability inherent in crossing these geopolitical borders.

By keeping the contents of the box hidden, the performance prompts the audience to imagine what lies inside. It invites a collective dialogue on the visible wealth extracted from the continent versus the human lives trapped navigating its boundaries.

Poetry

David Odiase (poet)

We Are Not the Death of a Noun

We Are Not the Death of a Noun is a poetry performance that sits with collective memory, mourning, and the topic of restitution, tracing stolen histories, ancestral absences, and the enduring resilience of a people searching for what was taken. It radios an open call to siblings of colour to reclaim Africa's knowledge sovereignty.

from 19:00 Dinner

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Day 2

Sunday 29 November 2026

Intervention & Future — Speculative Methodologies

09:30–10:00

Collective Grounding

A short shared movement practice to arrive on the second day.

Guided by Laura Saumweber (ECHORA e.V., choreographer & dancer)

10:00–12:00

Panel 2: Methodological Confluences

How can creative, body-centred practices expand qualitative research methods such as sensory ethnography or autotheory to better document socio-political struggles? Short inputs of 10 minutes by scholars and artists, followed by a conversation.

Moderation Hansjörg Dilger (CRC 1171, FU Berlin)

Inputs

İlke İmer (CRC 1171, FU Berlin)
Writing Smell: Touching the Untouchable, Listening to the Unspoken

Embodied knowledge tends to slip away in language: it is felt before it is said, and transformed in the very act of articulation. How can we work with what resists capture? What does it mean to be touched by a scent, and to touch, ethically, what others entrust to us? How do we listen to what remains unspoken?

Drawing on my ethnographic research on rose fragrances in Turkey, I explore docu-poetry as a method for writing smell. Working with interlocutors' words gathered through smell-elicitation interviews, I compose the poems through line breaks, repetition, and silence. I invite the audience to follow the journey of these sensations from intimate conversations into poetic form, encountering along the way what writing can hold, what escapes it, and what it means to feel with others rather than on their behalf. This journey opens up questions about the ethics of research and the possibilities of attending to sensory experience without claiming to capture it fully.

Aletta Diefenbach & Theresa Schütz (CRC 1171, FU Berlin)
Movement as Method

How can we take affect seriously as a quality of the social that goes beyond representation and discourse? We explore this question through an interdisciplinary dialogue drawing on experiences from "Movement as Method," an experimental workshop we organised in 2024 that brought together scholars from the humanities and social sciences with dancers to explore somatic dance practices as a means of knowledge production. Theresa Schütz distinguishes between movement as method, movement as research practice, and movement as technique, sketching their genealogies in theatre and dance studies. Aletta Diefenbach discusses the methodological and practical challenges of researching and communicating affect in a discipline like sociology that remains heavily oriented towards cognition.

Suelen Calonga (artist & researcher)
Why Must Everything Be Available? On Knowledge and Possession

At what point does curiosity become a claim to possession? There is a peculiar presumption in expecting everything to be available to knowledge, as though wanting to know were sufficient grounds for access. This demand for transparency raises a question: why should anyone have to become fully intelligible on someone else's terms? Grounded in the embodied experience of African-Brazilian diaspora, this reading considers how colonial histories inhabit ordinary encounters. Being assigned an origin or expected to explain oneself can reveal how readily curiosity assumes the right to classify. Spiritual experience informs the inquiry, bringing responsibilities to ancestral knowledge that complicate the expectation of unrestricted access. The archive only knows what it knows; what it does not know, it does not know. Its limits echo in everyday encounters. What happens when the desire to know meets something it cannot claim as its own?

Marco González (actor & performer)
Embodying Collective Chaos

This exercise confronts us with the reality of how we navigate a context that is not our own, alongside other bodies, both social and personal. What are my own resistances, and what are the resistances of the collective body in which I am immersed?

The experience will be shared through a simple exercise in bodily exploration using an object, moving from the individual to the collective, based on the perception of the collective body. The give-and-take required to move this collective body is a dialogue between our individual impulses and the group's listening. By reading the collective rhythms and impulses, we create a unique language: a group code that arises from contact. How do I move if nobody else is moving? How do I find my stillness within collective movement? When do I need to push so that I am supported, and when do I need to support so that I am moved? We create small rhythms of trust and support, through which we decipher our own impulses and those of the

bodies that make up this new body: a body that moves through resistance and the acceptance of being affected.

12:00–13:00 Lunch

13:00–15:30

Practical Labs — Block B

Participants switch into new groups.

B1 Earth Works: Moving Sediments. Kinetic Forest

Emerging from the sedimentations of a long-term ecological performance practice, the Kinetic Forest contains fertile ground from which new material and compelling aesthetic forms can appear. Today, it is more important than ever to develop artistic forms of expression that enable a shared understanding of the urgency of the ecological crisis without reproducing the paralysis and hopelessness that so often accompany it. Carried by moments of hope, without losing sight of the urgency of the situation, the Kinetic Forest brings out and intertwines movement sediments that inhabit us.

Through the concepts of sedimentation, latency and resonance, we will encounter what remains in the body after years of ecological artistic practice; reflect on how postponed or dormant artistic ideas mirror interrupted ecological struggles; and how choreography and composition can continue to cultivate attention, encounter and resilience, at a time when ecological crises are increasingly overshadowed by other political emergencies and climate action is being interrupted or abandoned by many political decision-makers.

Sedimentation describes, as a choreographic process, the accumulation of movements that bodies have archived over years, always in resonance with their contexts. Sedimentation therefore means not only accumulated experience, but also fertile ground from which new aesthetics can emerge, as well as an acknowledgement of embodied knowledge as a living archive.

Kinetic Forest is one of my choreographic methods and it begins in stillness. Through heightened attention, micro-movements become perceptible as seeds of future dances. These small movements are condensed forms of the embodied movement archive in a state of latency. They contain potential directions, dynamics and emotions. By carefully nurturing these impulses, they develop roots, trunks, tendrils and branches, growing organically to become fully developed dance-trees. The choreographic research is devoted to cultivating a multitude of such movement branches, which follow their own internal logic until they grow together into a kinetic forest.

The dancer shape-shifts as if driven by a desire to leave the human form, to distort it and open it towards other forms of life. Rather than separating humans from nature, this process repositions the human body within a larger web of living relationships. In this way, the work seeks to establish continuity between nature, culture and technology and to make choreography itself an ecological practice of relationships.

Facilitation Sergiu Matis (choreographer)

B2 The Ritual of the Body

A workshop format drawn from Speculative Assemblies

The Ritual of the Body is a participatory workshop that treats the body as an archive. Every crisis we have lived through (illness, loss, displacement, burnout, collective emergency) leaves traces in muscle, breath and posture. Rather than narrating these experiences in words, participants locate them physically, distil them into small repeatable gestures, and bring them into a shared rhythmic score carried by live musicians. Through ensemble improvisation, individual memory becomes collective pattern: the group learns to follow the one who is falling, hold the one who stops, and breathe for one person at a time. In the final phase, participants design “care choreographies”, short, teachable sequences of holding, carrying, calming and staying, and assemble them into a single ritual that the group performs together and can carry away. The format offers multiple ways to take part: as mover, musician, witness, archivist or keeper of space, with seated and contact-free variants throughout. Drawing on somatic practice, rhythm and speculative design, The Ritual of the Body rehearses future forms of care and crisis intervention, asking: what does your body already know about surviving, and what could it learn about caring?

Facilitation Sunday Israel Akpan (choreographer, dancer & musician)

15:30–16:00 Coffee

16:00–17:30

Panel 3 & Synthesis: Reimagining Crisis Intervention

Interactive closing plenary: the lab facilitators share insights, and all participants reflect together on how crisis intervention might be reimagined.

Moderation Hansjörg Dilger · Kristina Mashimi · Laura Saumweber

Inputs
Dinika Govender & hn. lyonga (Lab A2)
Sergiu Matis (Lab B1)
Isack Abeneko (Lab A1)
Sunday Israel Akpan (Lab B2)

17:30–18:00 Break & Snacks

18:00–19:30

Evening Performances & Conversation

Three short performances, followed by a discussion with the artists, participants and guests.

Performances

Doriane Mbenoun (movement artist & choreographer)

NJÀP: The Memory of Our Ancestors

NJÀP: The Memory of Our Ancestors is an invitation to commemorate our forebears. The Njàp tree, beneath which the elders were assassinated for resisting systemic oppression, stands as a symbol of divine force. As a timeless witness, it preserves the story of their unwavering resilience and soothes profound pain. Although their bodies were wounded, their souls and spirits continue to live within us.

The performance is rooted in a search for identity, where the body becomes a conduit for transmission and a living archive. The inspiration for this creation emerges from the artist's family history and the need to bring forth a silenced memory. These inherited, societal, and ingrained tensions speak to the ongoing need for dialogue between and across generations.

Through dancing, singing, and storytelling, the piece weaves together the visceral echoes of violence endured with a vibrant legacy of survival and fortitude. This pluridisciplinary work seeks to create a space for sharing and resonance. In a collective call to reflect on the importance of heritage, NJÀP allows us to honour the dignity carried throughout past struggles, highlighting their historical context.

Isack Abeneko (ASEDEVA, Dar es Salaam)

As Far as My Body Remembers

As Far as My Body Remembers is a contemporary multimedia performance that interrogates colonial and postcolonial trauma as it lives on through the body, transmitted across generations, embedded in movement, breath, sound, and silence.

The work unfolds as an experimental dance methodology: a process-based movement practice where experience becomes knowledge, and memory is produced, accessed, and transformed through the body. Movement functions not only as expression, but as research into an embodied archive where history is stored and reactivated.

The body is not static. It is a living, moving site of novelty, transformation, and rethinking knowledge. My body is in motion, accessing ancestral stories and carrying generational colonial trauma, while simultaneously producing new ways of knowing through physical experience. Memory in this work is not linear or cognitive. It exists as far back as memory goes, measured in the language of the body rather than the mind, held in muscle, rhythm, tension, reflex, and gesture.

Africa is my political body.
My political body is Africa.

Africa is a source of innovation, creativity, and originality. New artistic, cultural, political, and intellectual movements continue to emerge from the continent, reshaping global narratives and futures. Yet when we look deeply into colonial and postcolonial legacies, as far back as my body remembers, we encounter unresolved trauma passed down through generations, living on in African and diasporic bodies.

This work asks critical questions: How do we access the memories archived in our bodies, and how do we fail to access them? How do we heal from long, prolonged, inherited colonial and postcolonial trauma? How can body movement become a decolonised site and practice? In what ways is the body a medium of language or communication? How can dance function as a form of healing, resistance, and reparation, decolonising bodies marked by generational colonial wounds?

As Far as My Body Remembers positions movement as both political and poetic: a space where trauma is acknowledged, histories are re-embodied, and the body becomes a site of decolonial imagination and repair.

Sunday Israel Akpan (choreographer, dancer & musician)

WEIGHT

A solo improvisation performance by Sunday Israel Akpan, emerging from *The Ritual of the Body*.

We keep memory in the mind, we say. The body disagrees. Long after the story is told, the shoulder still braces, the breath still shortens. The body does not remember crisis. It continues it.

In *The Ritual of the Body*, Sunday Israel Akpan found these continuations in himself and learned, among others, what it is to be held. Tonight he asks what remains when the others are gone.

He enters alone. No score, only listening. The sound is the room itself: breath, floor, voice, a single body making its own weather. Nothing is prepared. A gesture may surface, fracture, or dissolve. Stillness is not a pause. It is the work, waiting to see if it will continue.

To improvise alone is to refuse the comfort of knowing what you are. Each movement is a question put to the body, answered once, never taken back. He is finding out, in front of you, whether one person can be both the one who falls and the one who catches.

Your attention is the only thing holding him. For twenty minutes, what your body has come through is allowed to exist beside his.

What does your body know about surviving? And when there is no one to reach for, what does it reach for instead?

Contributors

Organised by Kristina Mashimi and Hansjörg Dilger (sub-project Affective Engagements, CRC 1171 Affective Societies, Freie Universität Berlin), Isack Abeneko (ASEDEVA) and Laura Saumweber (ECHORA e.V.), in collaboration with SAVVY Contemporary

Isack Abeneko

Organiser · Lab A1 · Panel 3 · Evening Day 2 · Dar es Salaam

Isack Abeneko is a Tanzanian performing artist, choreographer, musician, researcher and arts curator. He is co-founder and Creative Director of ASEDEVA (Art for Social and Economic Development in Africa) in Dar es Salaam and Artistic Director of the annual Marafiki Festival. Trained in African contemporary dance and choreography at École des Sables in Senegal, he has toured his own dance productions internationally and collaborated with Flinn Works on works including Maji Maji Flava and Ultimate Safari. His practice approaches the body as an archive and uses performance to question identity, politics, colonialism and coloniality. His work has been shown across East Africa, Europe, the United States, South Korea, and Southern and West Africa. He is a fellow at CRC 1171 Affective Societies.

Sunday Israel Akpan

Lab B2 · Panel 3 · Evening Day 2 · Hamburg / Lagos

Sunday Israel Akpan works as a choreographer, dancer and musician between Hamburg and Lagos. His works are political and challenging, as well as poetic and sensual. His performance style is characterised by a fusion of everyday movements and behaviours with contemporary dance, as well as the constant incorporation of live music. As an interdisciplinary artist, he delves into profound societal aspects, including sociological, political, and economic issues, questioning the very foundations of our systems. A discursive exchange with his colleagues and his audience plays a vital role in his processes. www.israelakpan.com

Ahmad Baba

Panel 1 · Berlin

Ahmad Baba is a performance artist, artistic body researcher at HZT Berlin, and dance movement therapist working with dance, theatre, video, and sound. His practice moves between artistic, research, and therapeutic pillars, anchored by a rejection of traditional aesthetics and the collapsing of the self as an artist and researcher in a collapsing world. Grounded in the politics of the body—navigating exertion, overwhelm, loss, and displacement—his work treats physical strain and endurance not as display, but as a framework for inhabiting experience on a bodily level, meeting polarisation with direct somatic resistance. Performance ceases to be an object to look at and becomes a medium for radical encounter with self and world.

Isabel Bredenbröker

Moderation Panel 1 · University of Bremen

Isabel Bredenbröker is a social and cultural anthropologist working between academia and art at the Institute of Anthropology and Cultural Research, University of Bremen. Their work focusses on the effects of Europe's imperial-colonial past on the present and they have conducted research in Ghana, Germany, South Africa, the Netherlands and Greece. Isabel's work discusses topics such as moral perspectives on materials, death, and queering as method. Their book Rest in Plastic: Death, Time and Synthetic Materials in a Ghanaian Ewe Community was published by Berghahn in 2024 and they are currently working on a book about queer methods for ethnographic collections, forthcoming with Routledge. Isabel has produced ethnographic films and sound installations and (co-)curated as well as contributed to exhibitions in museum and contemporary art contexts. They are an editor of The February Journal.

Suelen Calonga

Panel 2 · Berlin

Suelen Calonga is a mother, artist, researcher, and educator. She is a doctoral researcher in Modern Art History at Technische Universität Berlin and holds an MFA in Public Art and New Artistic Strategies from Bauhaus-Universität Weimar. Her work engages with African-Brazilian heritage in European collections, examining how colonial histories shape the conditions of knowledge and possession. Working across artistic practice and historical research, she brings diasporic experience and spiritual knowledge into her approach.

Sana Chavoshian

Panel 1 · CEMES, University of Würzburg

Sana Chavoshian is an anthropologist working at the intersection of religion, environment and memory, exploring how the micro and minuscule furnish and stifle transgressive political possibilities. Her book Women, Martyrs and Stones (Edinburgh University Press, 2025) explores the haptic ways by which women, mothers of the fallen soldiers of the Iran-Iraq war, commemorate their sons as martyrs, making journeys to dreamworlds, cemeteries and former battlefields. She is a research associate at Leibniz-Zentrum Moderner Orient in Berlin and is currently Käte Hamburger Fellow of "Studies of Messianism" at CEMES. Formerly, she has worked at the Centre for Advanced Studies "Multiple Secularities" in Leipzig and was a fellow at the "Cultural Practices of Reparation" Centre (CURE).

Aletta Diefenbach

Panel 2 (with Theresa Schütz) · CRC 1171, FU Berlin

Aletta Diefenbach is a sociologist and postdoctoral researcher at the Collaborative Research Centre (CRC) "Affective Societies" at Freie Universität Berlin. Her research lies at the interplay of politics, culture, emotions and social inequalities. A special focus is on current forms of

social critique and emotions in social movements, especially of the new far right and feminism in Germany and Muslim identity politics in the USA. In her work she uses different qualitative methods such as ethnography, group discussions and interviewing.

Hansjörg Dilger

Organiser · Moderation Panel 2 & 3 · CRC 1171, FU Berlin

Hansjörg Dilger is Professor of Social and Cultural Anthropology and Director of the Collaborative Research Centre Affective Societies: Dynamics of Social Coexistence in Mobile Worlds at Freie Universität Berlin. At the intersection of critical medical anthropology, the anthropology of religious diversity, affect studies, and the decolonial study of ethnographic collections, his research also explores the ethical, engaged, and collaborative dimensions of anthropological and interdisciplinary knowledge production. He is co-editor of Collections as Relations: Contestations of Belonging, Cultural Heritage, and Knowledge Infrastructures (Routledge, 2025).

Marco González

Panel 2 · Berlin

Marco González is a Chilean actor and performer who explores physical theatre, work with masks and collective creation. His work focuses on anthropological theatre and techniques based on gesture and physical expression, viewing the body as the starting point for theatrical exploration. His experience in street theatre regards public space as a political space, as well as performances in unconventional venues. His teaching work centres on the body and movement through theatrical masks, guiding participants on a journey from the discovery of their own gestures towards the construction of a collective gesture and body.

Dinika Govender

Lab A2 · Panel 3 · Berlin / Dubai / Johannesburg

Dinika Govender (@damn_dinika) is interested in the languages shaping our inner worlds. Through text, abstraction, play, and community activation, she explores cultural scripts of love, power, and their tendencies towards violence. When she's not tracing patterns of thought, she can be found tracing running routes wherever possible — or confidently taking the wrong train. She is currently based between Berlin, Dubai, and her hometown, Johannesburg.

İlke İmer

Panel 2 · CRC 1171, FU Berlin

İlke İmer is a PhD researcher and lecturer in Social and Cultural Anthropology at Freie Universität Berlin and a practitioner working across diverse artistic fields. Her current research is part of the DFG-funded project "Olfactory Belongings: Contested Scents in Urban Publics" within the CRC "Affective Societies." Drawing on sensory ethnographic methods, it traces rose fragrances across public and intimate spaces in Turkey, exploring how scent becomes entangled with memory, governance, and the otherworldly. Her poems, autofiction, and photographs appear in publications and exhibitions. She is the author of the book idrakrizi (On the Edge of Perception, Lando Press 2025).

Mihayo Kalaye

Panel 1 · Evening Day 1 · Paris / Dar es Salaam

Mihayo Kalaye (b. 1996) is a multidisciplinary artist working between Dar es Salaam, Tanzania, and Paris, France. After earning his BSc in Environmental Sciences and Management from Sokoine University of Agriculture, he joined Nafasi Art Academy in Tanzania, where he developed his material-led practice. Mihayo integrates performance, textile objects, found materials, photography, video, digital media, installation, tattooing, and painting to explore decoloniality and post-colonial realities in Africa. Grounded in research and experimentation, his work brings historical inquiry into dialogue with contemporary social and political realities, examining how past systems of power continue to shape contemporary human experiences.

hn. lyonga

Lab A2 · Panel 3 · Berlin

hn. lyonga (@hn_lyonga) is a Black, Queer, interdisciplinary literary and contemporary artist. His work and practice connect Black and queer cultural expression with postcolonial inquiry, migration and citizenship questions, ancestral memory, and community-based curating. He is a neighbour who sits among the members of BARAZANI.berlin – Forum Kolonialismus und Widerstand, Black Artists NRW and the Field Narratives collective. In his work, rural biographies and transcontinental intimacies find new forms. Previously, he was a neighbour in residence at the Gropius Bau in Berlin and a Human Machine Fellow at E-WERK Luckenwalde and the Academy of Arts in Berlin.

Kristina Mashimi

Organiser · Panel 1 · Moderation Panel 3 · CRC 1171, FU Berlin

Kristina Mashimi is an anthropologist at Freie Universität Berlin, where she works in the sub-project Affective Engagements, CRC 1171 Affective Societies. Her research explores the entanglements of affect, race, colonialism and religion in Tanzania. She has published on Gülen Movement schools (Hizmet schools) in Dar es Salaam and now works on colonial memory and decolonial activism between Tanzania and Germany. In collaboration with artists, she experiments with movement and body-based methods as ways of approaching the unspoken dimensions of crisis and collaboration.

Sergiu Matis

Lab B1 · Berlin

Sergiu Matis is a Romanian choreographer living and working in Berlin since 2008. His choreographic language moves with urgency and precision, with a distinctive blend of physical intensity, conceptual clarity, and meticulous research that explores how dance can resonate with contemporary realities. His performances have been presented throughout Europe, including at ImPulsTanz (Vienna), Centre National de la Danse (Paris), PACT Zollverein (Essen), Trafó (Budapest) and CNDB The National Centre for Dance (Bucharest).

Doriane Mbenoun

Lab A1 · Evening Day 2 · Berlin

Doriane Mbenoun is a contemporary movement artist, performer, choreographer and workshop facilitator. She understands dance as a means for memory, transmission, and collective transformation. Her artistic practice expands the boundaries of physical expression while continually exploring movement vocabularies rooted in somatic authenticity. Characterised by a fluid, highly improvisational style, her work seamlessly weaves together contemporary dance, urban dance styles, and traditional and contemporary African dance forms. Grounded in diasporic

embodied practices and forms of knowledge, her work unfolds through performances, workshops, and interdisciplinary artistic collaborations in culturally diverse and socially engaged contexts.

David Odiase

Evening Day 1 · Lüneburg

David Odiase is a transdisciplinary poet and member of the African Narrative Collective whose practice traverses the interstices of performance poetry, film, and speculative methodologies. His work critically engages with entangled histories, epistemologies, and cultural imaginaries, often seeking to dismantle hegemonic narratives and foreground ancestral knowledge systems. His performances and installations have been presented internationally at institutions including the Haus der Kulturen der Welt, Kampnagel Hamburg, and the German Creative Economic Summit.

Laura Saumweber

Organiser · Grounding Day 1 & 2 · Moderation Panel 3 · Munich

Laura Saumweber is a Munich-based freelance choreographer, dancer, and artist educator working at the intersection of movement, participation, and intergenerational exchange. As co-founder of ECHORA e.V. and contweedancecollective, her practice explores the body as an archive of memory and social experience, using dance to foster encounter, dialogue, and collective creation. Long-standing collaborations with institutions such as the NS-Dokumentationszentrum in Munich are central to her practice, alongside the creation and touring of her own dance theatre productions across Germany and internationally, including in Spain, the Netherlands, Cyprus, and Tanzania.

Theresa Schütz

Panel 2 (with Aletta Diefenbach) · CRC 1171, FU Berlin

Theresa Schütz is a theatre and performance scholar, critic and research associate at the CRC “Affective Societies” at FU Berlin. In her postdoctoral project, she is examining choreographic constellations of the post-traumatic in works by Gisèle Vienne, Lara Kramer, Juliet Meding, Viktor Szeri, among others. In 2024 she held a visiting professorship at Folkwang University of the Arts and became a member of the curatorial board of Fonds Darstellende Künste e.V.