PRESS KIT
Take Me to the River
Online exhibition, from 15 December 2020

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TAKE ME TO THE RIVER

A multimedia exhibition by the Goethe-Institut and the Prince Claus Fund
Art and culture respond to the climate crisis
Online from 15 December 2020

Press release, 3 December 2020

All over the world, cultural professionals, artists, architects and designers are grappling with the effects of climate change whilst actively involving their communities. Their work opens up creative spaces that raise awareness of changes in our environment and develop possible solutions to counter the climate crisis. Some of these perspectives are now being shown in the Goethe-Institut and the Prince Claus Fund’s multimedia exhibition Take Me to the River, curated by Maya El Khalil. The selected works from Egypt, Ecuador, Colombia, Mexico, Congo and other countries include film, photography, VR video, audio-visual archives and community radio. Due to the pandemic, the exhibition will be presented online from 15 December at www.takemetotheriver.net.

Since 2018, a joint funding programme by the Goethe-Institut and the Prince Claus Fund has been supporting initiatives that seek cultural and artistic responses to global environmental changes. Around 35 art and culture projects from Africa, Asia, Central and South America, the Caribbean and Eastern Europe have been funded so far. Take Me to the River, a multimedia online presentation, will make 15 of these artworks available to the public.

Johannes Ebert, secretary-general of the Goethe-Institut, said of the upcoming digital exhibition platform, “The world is being shaken not just by the present pandemic, but also by the vast consequences of the climate crisis. As a global cultural institute, our cultural and educational work has long been committed to issues of sustainability and ecology and we support related artistic initiatives such as this with the Prince Claus Fund. Climate change is a key challenge for all of humanity. We therefore continue to promote these topics at our 157 institutes worldwide. We need more emotional approaches to openly discuss sustainability in society. Art and culture offer the space to perceive and work on challenges from different perspectives. They galvanise us and at the same time offer concrete solutions.”

Take Me to the River presents the diverse perspectives of the funded projects as a chorus of voices against resource depletion, environmental abuse and the violation of the rights of indigenous communities. The exhibition is curated by Maya El Khalil, independent curator and cultural adviser based in Oxford. It pursues five narratives – Subject of Rights, Object of Abuse, Nature Prosecutes, Humanity Sentenced and Motion to Recover.
to weave the individual projects into a story that both illustrates the effects of the climate crisis on people and the environment and shows alternative answers.

The journey begins with a repositioning of nature in the **Subject of Rights** chapter, which presents works that create new subjectivity and respect for the non-human world. For instance, in his multimedia work **Secret Sarayaku** the Ecuadorian artist Misha Vallejo provides insights into the everyday lives of the indigenous Kichwa from Sarayaku in the Ecuadorian Amazon rainforest. His work – consisting of photographs, video interviews, drawings and sound collages – shows, among other things, how the Kichwa, who have a physical and spiritual connection with the jungle and refer to it as the Living Forest, use social media as cyber activists to fight the exploitation of natural resources and to preserve their living environment.

The second chapter, **Object of Abuse**, takes an intrepid look at the torments of nature and the irreparable damage caused by exploitative practices. One example is the Colombian government’s extreme reaction of destroying rainforests to curb the cocaine trade. The **Coca Files** project by Diana Rico and Richard Decaillet reveals a different perspective on the coca plant, which in its natural leaf form has been used for centuries by indigenous peoples of the Andes for spiritual guidance, to alleviate hunger, thirst, pain and fatigue as well as to overcome altitude sickness. The Coca Files are an audio-visual, interactive archive that highlights the difference between the coca leaf and cocaine and emphasises the importance of a dialogue between western and indigenous thought.

The third thematic focus, **Nature Prosecutes**, focuses on the idea that nature takes revenge. Natural disasters, dwindling resources and increasingly unpredictable weather changes are the direct result of human activity. The effects of negative environmental influences can be seen, for example, in the work of the photographer Arko Datto, which shows the lives of Ganges delta inhabitants: **Shunyo Raja: Kings of a Bereft Land**. The delta flows into the Bay of Bengal and is home to the Sundarbans, the largest contiguous mangrove forest in the world. The three-part photo project makes the precarious state of this endangered region visible and offers deep insights into the fight against natural disasters as an omnipresent, omnipotent enemy that can strike anytime and anywhere.

The gruesome consequences of climate disasters and nature exploitation for human health are presented in the fourth chapter, **Humanity Sentenced**. The Wadi al Qamar in Egypt, Arabic for Moon Valley, was named after the reflections of the moon’s rays on its huge barley plantations and was once considered a place of relaxation and healing. Today its 60,000 residents live under a constant cloud of toxic dust emitted from a cement plant. Hunger and debilitating respiratory diseases are the result. The documentary film **Moon Dust** by Mohamed Mahdy shows the struggle of the residents of Wadi al Qamar as an example for the countless communities around the world to enforce their right to health against tolerated and shameless pollution.
The online journey ends with the topic of **Motion to Recover**, in which projects look for active solutions and responses to the disasters. Mexican artist Gilberto Esparza wants to prevent the death of coral reefs due to increasing water pollution with his project **KORALLYSIS**. The modular ceramic structures that are integrated into damaged coral reefs work like prostheses to reintroduce organisms such as plankton, algae and barnacle larvae. The implants eventually fuse with the reef and reinforce it. The project focuses on public discourse and multidisciplinary collaboration, as well as the ongoing involvement of the local community in the various phases of development, manufacture and testing.

**Joumana El Zein Khoury**, Director of the Prince Claus Fund, said: „This exhibition exemplifies the Prince Claus Fund’s conviction that artists of all kinds can have a positive, transformative impact on their societies. Through our ongoing collaboration with the Goethe-Institut we have been able to support creative works that not only contribute to awareness of the most important issues of our times, but also lead us to new ways of thinking about them and to seeking solutions. By putting Take me to the River online, people all over the globe will be able to see these works and be inspired by them.”

The multimedia exhibition will be available online from 15 December at [www.takemetotheriver.net](http://www.takemetotheriver.net)

The presentation will be supplemented in the coming months by more funded works and will be available as an online archive in future.

In addition, the Goethe-Institut’s **Ecologues** dossier offers essays and articles by experts and cultural professionals on topics of sustainability and ecology. More about this at [www.goethe.de/ecologues](http://www.goethe.de/ecologues)

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*The Goethe-Institut is the Federal Republic of Germany’s cultural institute, active worldwide. With 157 institutes in 98 countries, we promote the study of German abroad, encourage international cultural exchange and convey a contemporary image of Germany. Through*
partnerships with institutions in numerous other locations, the Goethe-Institut has about 1,000 contact points worldwide. www.goethe.de

The Prince Claus Fund has almost 25 years of excellence in supporting cultural and artistic initiatives in the most challenging spaces. Its mission is to support, connect and strengthen cultural professionals where culture is under pressure. The Fund has been a successful actor and liaison in the arts and culture sectors globally, generating possibilities for critical discussion and boosting creative expression. Because of its track record and autonomy, the Fund is seen as a global leader in supporting independent cultural initiatives of the highest quality with a broad social impact. www.princeclausfund.org
The climate crisis can no longer be ignored. Increasingly alarming events chart the ecocide wreaked by humankind.

**Take Me to the River** is an online journey into the landscapes and experiences of the climate emergency. Moving through this platform, you will encounter 15 interdisciplinary artistic projects from Africa, Asia, the Caribbean, Central and South America, woven together to explore modes of response that are empowered and global, respectful of diverse perspectives. All are the result of a joint funding programme by the Goethe-Institut and the Prince Claus Fund. Together, they have been supporting cultural and artistic responses to the global environmental crisis since 2018.

From the river deltas in South Asia and the marshes of the Tigris and Euphrates to the rainforests of South America, the artists and collectives highlighted in **Take Me to the River** work with local communities to document their knowledge. In doing so, they elevate these voices into a call for needed action.

These urgent stories are told through audio-visual archives, VR videos, film, photography and community radio. The online platform presents the projects as a chorus of voices that are raised against extractive practices, environmental abuse and the violation of indigenous rights. These diverse perspectives are part of a narrative that proposes alternative responses to the climate crisis, detailing the urgency and possibilities of symbiotic living with nature.

The journey takes you across five narratives: Nature is repositioned as a **Subject of Rights**, presenting works that afford the non-human world a renewed subjecthood and respect. Here, the platform foregrounds the innovations exemplified by recent landmark legal cases, as well as critical alternative cosmologies - indigenous belief systems that respect non-human nature as a living being. **Object of Abuse** takes an unflinching look at the anguish of nature and the irreparable damage inflicted by exploitative practices. Furthering the narrative of a legal gesture, **Nature Prosecutes** imagines vengeance. The precarious zones of natural disaster, dwindling resources and increasingly unpredictable
circumstances are unmasked as direct results of human action. The cruel and ambivalent effects of the climate emergency are charted in *Humanity Sentenced*. The online journey reveals rays of hope: The projects collected in *Motion to Recover* seek new attitudes and empowered solutions to resolve these calamities.

Where current attitudes to the environment would see the world broken down into multinationals, frozen between borders, driven onwards through rigid, linear, profit-oriented progress, *Take Me to the River* conceives of a world that is fluid, collective, porous – each moment and each place linked to every other. The expressive and empathetic capacity of the arts opens new imaginative territories: Active and practical solutions are found and new connections are forged in a global exchange of ideas. Heard together, as a chorus of voices, these worldviews diversify the discourse, creating new spaces and structures where the climate catastrophe can be conceived of anew – spaces where nature is not an object of abuse but a subject with rights that must be urgently recognised.

*Maya El Khalil* is an independent curator based in Oxford, UK.

As founding director of contemporary Athr Gallery in Jeddah from 2009–2016, she pioneered exhibition approaches and cultural exchange in the absence of local public art institutions.

*El Khalil is currently collaborating with international institutions on multidisciplinary exhibitions addressing the environmental and climate emergency. Recently curated exhibitions include The Clocks Are Striking Thirteen at Athr Gallery, Jeddah (2018); Nasser Al Salem solo show Amma Baad at the Delfina Foundation, London (2019); Casa Arabe, Madrid (2019) and I Love You, Urgently, the 7th Edition of 21,39 Jeddah Arts (2020).*
TAKE ME TO THE RIVER
ONLINE EXHIBITION, FROM 15 DECEMBER 2020
ARTISTIC PROJECTS

4DIRECCIONES: COCA FILES // COLOMBIA

Coca Files is an interactive audiovisual archive that challenges conceptions of the coca leaf and highlights the irreparable damage caused to indigenous communities and important landscapes by the international demand for cocaine.

The coca leaf in its natural form is important to indigenous peoples in South America, who have traditionally chewed and brewed it for centuries. Prized for its spiritual guidance, the sacred plant acts as the technology the indigenous people use to access ancient archival knowledge held in their bodies and minds.

The international demand for cocaine in street form has wrecked the Amazon socially and ecologically, as evidenced by extreme deforestation in Colombia, where the government fumigates the forest to eradicate associated illegal activities. This takes from the rainforest and its guardians, denying communities of their heritage and destroying traditional uses of the plant.

Coca Files gathers sound and visual material collected by 4Direcciones during its 15 years of working together with indigenous communities of the Amazon. By examining traditional coca use both in the Amazon and in the Sierra Nevada of Santa Marta, their work highlights little-known practices native to Colombian cultures.

RESIDENCIAS WALDEN: FROM THE RIVER // COLOMBIA

Rivers across the world suffer from an onslaught of abuse that threaten their ecosystems and the communities who rely upon them for survival. Thanks to landmark legal cases, the idea that non-human nature has inherent rights has now entered the mainstream of judicial thought, with at least five nations now recognising the fundamental legal rights of specific rivers to exist, thrive and evolve.

Following the 2017 decision by the Constitutional Court of Columbia to grant the Atrato River environmental personhood, designating it a “subject of rights” – a legal concept which provides the river with the same rights as a person – Residencias Walden invited
six Columbian filmmakers to visit the river and reflect on this new subjectivity. This resulted in five short documentaries that powerfully portray the beauty and pain of a distressed waterway. Together, the films promote a nascent legal gesture that holds powerful potential.

From the River Films:
**Rio Abajo** by María Paula Jiménez, **Creciente** by Anna Magdalena Silva, **El Color del Rio** by Mariana Segura, **Pacífico** by Wilson Arango y Edna Julieta Sierra, **Superficies** by Daniel Torres

**YAMINAY CHANDRI, JULIA TIEKE: KARACHI BEACH RADIO // PAKISTAN**
The rapid privatisation of Karachi’s waterfront encroaches on the last remaining open and free public spaces for the city’s working-class and indigenous fishing communities.

**Karachi Beach Radio** brings together sound artists, scholars, activists and the public to preserve stories of the biodiverse, culturally significant seafront in Pakistan’s Sindh province. Sound becomes a medium of inquiry and transmission while forging a connection to ecology and community. The results – intimate narrations, audio recordings and experimental soundscapes – are personal accounts of joy, love, fantasy and fear.

**Karachi Beach Radio** listens to the commons as it happens, and as it disappears, asking what the future might be. The project enables and encourages a level of empathy, support and a genuine connection rarely heard in mass media.

**GILBERTO ESPARZA: KORA-LLYSIS // MEXICO**
Combining art and technology, **Kora-Ilysis**, a project by artist Gilberto Esparza, investigates tangible solutions to the severe deterioration of coral reefs caused by increasing water pollution. Modular ceramic structures which function as prostheses are integrated into the damaged reefs. A new colonisation process is sparked when kinetic devices utilising marine currents generate electricity and attract natural organisms such as plankton, algae and barnacle larvae. The humanmade fuses with the natural by integrating with the old reef. What was destroyed and dying is revived. With structural
reinforcement, a bridge between different species of coral is formed. Biodiversity and growth are thus enhanced.

The ultimate ambition for the project is wide-scale coral reef rescue through a viable, easily adjustable device. The process prioritises public discourse and exposure, by involving local communities with development, fabrication and testing. By making the prototyping journey public and interactive, Kora-lysis promotes responsible practices and greater sensitivity towards a deteriorating marine ecosystem.

**GARDIENS DE LA MÉMOIRE: LANDSCAPE OF CARE // MOROCCO**

Situated in Southern Morocco, the Tiznit oasis has turned into a city on the edge of the desert whose location poses environmental and social challenges. Four decades of exponential population growth and extreme climate activity have taken a substantial toll on natural resources.

Landscape of Care, a project of the Moroccan association Gardiens de la mémoire, recognises the social cohesion and cultural resilience of traditional forms of knowledge, such as the importance of plant fibres in construction and design. Through local activities, it seeks to reconnect people to their city and heritage with architectural interventions that seek to revitalise the community and support environmental sustainability. With a particular focus on women and children, the project includes a series of artistic research and community engagement workshops led by local and international artists, as well as an exhibition and residency programme.

**STUDIOS KABAKO: LUBUNGAMONDE // DEMOCRATIC REPUBLIC KONGO**

Lubunga is an often-forgotten district of Kisangani in the Democratic Republic of Congo. Located on a river’s south bank without any bridges, it is cut off from the rest of the city. Limited resources exacerbate this isolation. The community must fend for themselves without electricity, freshwater or waste management.

Studies Kabako has been helping the community since 2010, starting with the founding of the Baraka Avenue cultural centre in 2015. In 2018 it installed a water treatment unit. Dessine-moi une Forêt is the next chapter in Studio Kabako’s Lubungamonde project,
which uses the arts to channel the energy and creativity of the inhabitants of Kisangani’s most populous but least developed district.

As the forest around the community dramatically recedes due to urbanisation, timber exploitation and slash and burn agriculture, Dessine-moi une Forêt educates the district’s younger generation on the effects of deforestation. Artists, scientists and architects lead workshops and a competition that encourages the children of Lubunga to envision their own futures and imagine possible solutions for a sustainable city.

**SIX SPACE: MANUAL TOOLS FOR THE CITIZEN EARTH ART BOOK // VIETNAM**

In recent years, industrialisation and urbanisation have heavily impacted Vietnam’s environment. *Manual Tools for the Citizen Earth Art Book*, an initiative of art centre Six Space, uses art as a mode of education, information and engagement. By instigating dialogues between artists, social activists and the public, the project critiques the causes of environmental change and creates a space for critical opinions.

The project focuses on cross-disciplinary collaboration as a way to increase knowledge and raise awareness. Six multidisciplinary artists have collaborated with historians, anthropologists, environmental researchers and educators to explore sites in Northern and Central Vietnam that have been heavily impacted by the climate emergency. The participants chart their finding through collaborative projects that include film, interactive installations, painting, sculpture and hands-on workshops. Through both an exhibition and publication, the artists and their collaborators invite a broader audience to question the structures that threaten Vietnam’s cultural and environmental landscape.

**Invited artists:**
Pham Thu Hang, Nguyen Duc Phuong, Lac Hoang, Tran Thao Mien, Le Giang, Chi L. Nguyen

**MOHAMED MAHDY: MOON DUST // EGYPT**

Wadi al-Qamar (“moon valley” in Arabic) in west Alexandria gets its name from the reflections of lunar rays on its vast barley plantations. Older generations remember it as a place of recreation and healing. Today, its 60,000 residents live under a constant cloud of toxic dust emitted by a cement plant. The dangerous emissions cause severe health
conditions on the community: sick parents are left incapable of supporting their families; children develop debilitating respiratory illnesses; and the elderly are placed at dire risk.

**Moon Dust** is a documentary film by Egyptian filmmaker Mohamed Mahdy that sheds light on the grave struggles of the residents of Wadi al Qamar. This emotionally powerful story demands change, not only for this marginalised community but for the countless communities around the world whose health rights are shamelessly violated by unregulated environmental pollution that is the result of unbridled greed.

**AUGUSTO ANEAS: RADIO SARACURA – NEW ECOLOGIES // BRAZIL**

Aggressive gentrification threatens the São Paulo neighbourhood of Bixiga. Despite efforts to preserve their ecological territories and re-naturalise canalised rivers, traditional communities are vulnerable to expulsion.

Despite the threat of displacement, Bixiga Afro-Brazilian and indigenous populations maintain a strong tradition of resistance and creative expression. Together, they continue to cultivate a sensibility, conscience and connection with nature through their ancestral heritage. **Radio Saracura**, a project by architect and urban planner Augusto Aneas, named for the Saracura River that courses beneath the neighbourhood, channels this resilient spirit into conversations, documentary radio podcasts and live music sessions through collaborative programming.

The project engages and celebrates Bixiga's histories by asking what urban indigenous and Afro-Brazilian modes of knowledge can teach us about alternative ecological ways of being.

**DEPO: SANDSTORM – AND THEN THERE WAS DUST // TURKEY**

**Sandstorm - And Then There Was Dust** is an interdisciplinary project that examines the origins and consequences of increasingly frequent sandstorms across Mesopotamia, the border regions between today’s Turkey, Iraq and Iran, close to the Tigris and Euphrates rivers. Combining artistic and scientific approaches, the projects aim to reach, sensitise, and support civilian populations living in the affected regions.
In three site-specific artworks, the project by Istanbul art space Depo explores separate but related ecological issues that lead to and exacerbate the impact of these sandstorms, such as desertification and the destruction of marshes.

These are issues that transcend national borders. In light of a turn towards extreme political views and the increasing radicalisation of nation-states, it is vastly important to remind people that the limits of nation-states do not necessarily align with natural borders. Transnational environmental phenomena such as sandstorms demand international cooperation. With projects realised in three countries, Sandstorm – And Then There Was Dust underscores connectedness as well as the vitality of a collaborative approach.

Projects:
Al-Mashoof by Tehran Platform, Green Corners by Negar Farajiani, Uranium Generation by Mahmoud Obaidi

MISHA VALLEJO: SECRET SARAYAKU // ECUADOR
The Kichwa people of Sarayaku in the Ecuadorian Amazon Rainforest have always maintained a physical and spiritual connection with the jungle and its supreme beings. They believe in the Kawsak Sacha – the Living Forest – and the idea of a living, conscious and rights-bearing entity in which all elements are alive, have a spirit and are interconnected. They believe that damage to any one part of nature triggers a chain reaction that affects the Earth as a whole.

By documenting the everyday life of the Kichwa people in his project Secret Sarayaku, the artist Misha Vallejo charts their fight against oil extraction, which poses grave danger to the forest. This transmedia project, comprising a web documentary, book, exhibition and podcast, offers a reinterpretation of the Kichwa people’s worldview. The project merges contemporary Western technology – such as satellite communication and social media, which the community use to pressure authorities to respect their territory – with ancestral indigenous knowledge. This fusion promotes a philosophy which, if implemented to our everyday lives, could mean the difference between extinction and survival.
The area surrounding Guanabara Bay in Rio de Janeiro is home to more than 10 million people. Once a rich and diversified ecosystem, it now suffers from poor waste management and water pollution – issues that are exacerbated by Brazil’s current political climate and a wanton disregard for the environment at an institutional level.

**Sensitive Territories** is an artistic research project that brings together artists, local communities and academics for collaborative performative practices. It includes a residency for local participants who take part in an exhibition and create a publication. The immersive residencies, held in different historical areas of Guanabara Bay, bring together artists, scientists and local residents for collaborative research and creation dedicated to investigating possible creative solutions to the waste management crisis. The project works to empower the community to collectively listen to, feel and respect its surroundings.

**Invited artists:**
Alessandro Paiva, Cesar Baio, Daniel Puig, Guto Nóbrega, Marcela Cavallini, Mari Moura, Nathalie Fari, Paola Barreto (a.k.a. paoleb or Dr. Fantasma), Patricia Freire, Patrícia Teles, Ruy Cézar Campos, Sofia Mussolin

In 2012, the indigenous Shipibo community of Nueva Betania in Peru successfully saved their territory from exploitation. They used a football tournament to campaign against the multinational petrochemical company threatening their resources. For **Shipibo: The Art of Peace**, the Peruvian production company Minkaprod equipped the Shipibo community with the technical knowledge to write and create a film that recounted their stories.

Minkaprod led documentary workshops that were a collective creative experience and reinforced a sense of community within Nueva Betania. The resulting film is a local, community-focussed narrative of empowered resistance that strives to generate greater awareness of their battle and ultimately to put an end to corporate and industrial incursions into Shipibo territory. A further aim of the project is to inspire other indigenous communities who face similar threats.
ARKO DATTO: SHUNYO RAJA (KINGS OF A BEREFT LAND) // INDIA

The Ganga-Brahmaputra-Meghna Delta, comprising Bangladesh and West Bengal (India) is the world's largest delta. Rising sea levels and swelling rivers have submerged the delta’s Sundarbans islands. Inundations and storm surges increase salinity, threatening mangroves, soil, crops, and the availability of freshwater fish species – and depriving families of food, homes and livelihoods. As the mangrove cover diminishes, the major cities of Kolkata and Dhaka lose a vital protective biological shield against cyclones and tsunamis.

Shunyo Raja by photographer Arko Datto uses environmental portraits and expansive landscape images to depict the people and vistas of this brutal and ever-changing world. The title derives from the words of an environmental refugee, who told Arko Datto: "Bereft of our land and livelihood, we are all but 'shunyo rajas' – ‘kings of a bereft land’ - in this erstwhile land of plenty."

Chapter I: Kings of a Bereft Land,
Chapter II: Where Do We Go When the Final Wave Hits
Chapter III: Terra Mutata

The exhibition and further information online on www.takemetotheriver.net.
TAKE ME TO THE RIVER
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PARTICIPATING ARTISTS AND INITIATIVES

COCA FILES // COLOMBIA:

4Direcciones Audio-Visual is a production company founded in 2006 by Diana Rico Muñoz and Richard Decaillet Quintana, a collaborative duo of Colombian artists based in Bogotá. Its aim is to raise awareness of the cultures and traditions of indigenous communities in the Americas. The company produces documentaries, feature films, animation series, immersive sound installations and mixed reality exhibitions, as well as live events that explore the relationship between art, spirituality and the environment. ([www.4direcciones.tv](http://www.4direcciones.tv))

Diana Rico is an artist, filmmaker and singer based in Bogotá. During her 25 year career in media production, cultural management and journalism she has created and hosted TV shows about art and cinema. In addition to her 14 years of work with 4Direcciones, her artistic activities explore heritage, indigenous traditions, music and activism.

Richard Decaillet is an artist, audio-visual director and producer based in Bogotá. He holds a bachelor’s degree from the National School of Fine Arts in Paris. His audio-visual works integrate digital experiences with live events, expanding beyond traditional screens (TV, cinema, and online) into spaces such as radio, museums, galleries and festivals.

FROM THE RIVER // COLOMBIA:

Residencias Walden is a residency program for documentary filmmakers in Latin-America that was created by Marta Andreu in 2017. The program has no static base and has hosted participants in Colombia, Uruguay, Brazil, Argentina and Spain. Residents benefit additionally from workshops and lectures that stimulate creative documentary approaches to major contemporary issues. ([www.residenciaswalden.org](http://www.residenciaswalden.org))

Marta Andreu is a Barcelona-based lecturer, consultant and documentary film producer. She teaches at the DocNomads Joint Master Program, the Cinema School in México and Di Tella University in Argentina. In addition, she regularly leads workshops at international film festivals. Her production company, Playtime, has presented films at Rotterdam,
Locarno and the Berlinale. Andreu is a member of the World Cinema Fund and PhD candidate at the University of the Arts London.

Cristina Motta  Cristina Motta is a Colombian-Argentinean filmmaker and academic. From 2017-19, she was the Residencias Walden’s head of production. She is a co-founder of the collective Gallito Films. Several of her experimental and documentary short films have won awards at film festivals. In addition, she has taught justice and gender issues at universities in Bogotá and Buenos Aires.

Daniel Torres  Daniel Torres is a teacher, translator, and filmmaker based in Bogotá. After studying architecture at Cornell University, he began his exploration of analogue filmmaking. He works with Fundacion Arcupa – La Otra Mirada, leading filmmaking workshops for children in downtown Botogá. He is currently at work on his first feature film, “Lolita in Honda”.

KARACHI BEACH RADIO // PAKISTAN:

Yaminay Chaudhri  was born in Karachi and studied architecture, studio art and philosophy. In her artistic practice, she uses digital media to respond to the architectures of aspiration, exploring the future of the commons in an age of hyper-performativity. Yaminay founded the Tentative Collective (2011-2017). She is a critic at Rhode Island School of Design and also teaches at the Indus Valley School of Art and Architecture in Karachi.

Julia Tieke  works with and around text and sound. She is affiliated with the radio arts department of the public broadcaster Deutschlandfunk Kultur in Berlin. In her work, she examines and explores acoustic storytelling, the use of radio as a social medium and how cities can be experienced via acoustic means. Her most recent works are based around research into the Cairo Congress of Arab Music of 1932. (www.karachibeachradio.net)
KORA-LLYSIS // MEXICO:

Gilberto Esparza lives and works in San Miguel de Allende. His work investigates the impact of technology on everyday life through electronic and robotic means. Whether through recycling technological waste or conducting biotech experiments, his practice offers novel ways of addressing and redressing the human footprint on the planet. (www.gilbertoesparza.net | www.taller30.net | www.plantasnomadas.com)

LANDSCAPE OF CARE // MOROCCO:

Gardiens de la mémoire is an association dedicated to safeguarding Morocco's cultural heritage that was founded by Salima Naji in 2015. The association restores at-risk historic buildings such as granaries and fortified villages in the Atlas Mountains. It also works closely with local communities to promote the region's intangible heritage and to raise environmental awareness. (www.gardiensdelamemoire.org)

Salima Naji is an architect and anthropologist based in southern Morocco. In her work, she makes traditional building methods and materials viable for sustainable construction. She was made a Chevalier de l'ordre des Arts et Lettres in 2017. She is a graduate of the École d'architecture de Paris-La-Villette and the École des Hautes Études en Sciences Sociales in Paris, where she received a PhD in anthropology.

LUBUNGAMONDE // DEMOCRATIC REPUBLIC OF KONGO:

Founded in 2001 by the Congolese choreographer Faustin Linyekula, Studios Kabako promotes the creation of dance, visual theatre, music and film. While promoting Linyekula's work and research into the performing arts, the centre supports young artists with training and production assistance. Since 2013, Studios Kabako has worked in the Lubunga district of Kisangani to develop community programmes around sustainability and environmental issues. (www.kabako.org | www.lubunga.net)

Choreographer, stage director and storyteller Faustin Linyekula is the founder and artistic director of Studios Kabako. His work centres on Congo's history and has been seen worldwide. He is a recipient of the Principal Award of the Prince Claus Fund (2007), the
first Prize of the American CurryStone Foundation (2014), the inaugural Soros Arts Fellowship (2017) and the Tallberg/Eliasson Global Leadership Prize (2019).

After graduating from the French business school HEC in 1994, Virginie Dupray worked at the French Institute in London (1995-1999) as head of communication and public relation and at the Centre National de la Danse in Paris (1999-2003) as head of marketing and communication. Since 2003, she has produced various events in the field of dance and visual arts while serving as the executive director of Studios Kabako.

MANUAL TOOLS FOR THE CITIZEN EARTH ART BOOK // VIETNAM:

Six Space is an art hub based in the historical centre of Hanoi, Vietnam. It grew out of Blossom Art House, an artist-run initiative founded in 2013 by the artist Le Giang. As an extension of this cultural education project, Six Space is committed to diverse approaches and perspectives to art and creative practices in Hanoi. (www.sixspace.vn/en/)

Do Tuongh Linh studied art history at the Vietnam University of Fine Art in Hanoi and Contemporary Arts of Asia and Africa at SOAS University of London. Her areas of research include avant-garde and contemporary art in Vietnam after 1986, international relations between Vietnam and other post-socialist countries as well as between Vietnam and African countries during eras of historical and political turmoil. She is based in Hanoi.

Director and cinematographer Pham Thu Hang has been a researcher at the Vietnam Institute of Culture and Art in Hanoi since 2004. She belongs to the small but active community of young independent documentary filmmakers in contemporary Vietnam. Her films draw attention to traditional and modern Vietnamese culture in the context of globalization. She is a 2015 graduate of the DocNomads Joint Master’s Program.

MOON DUST // EGYPT:

Mohamed Mahdy is a documentary photographer and filmmaker based in Alexandria whose work focuses on unearthing the stories of marginal and oppressed communities in Egypt. He has participated at the 25 Youth Salon at the Ministry of Culture in Egypt, the Paris Biennale and Photoville in New York. In 2018 the New York Times named him one of “12 Emerging Photographers You Should Know.”
RADIO SARACURA: NEW ECOLOGIES // BRAZIL:

Augusto Aneas  Augusto Aneas is an architect, urban planner and a producer at Saracura Radio. His work over the past decade has focused on the interplay between nature, culture, technology and the city. He advocates on behalf of social movements that campaign for more parks and the rewilding of rivers in Brazil’s cities. Aneas lives and works in São Paulo. ([www.saracura.net](http://www.saracura.net))

SANDSTORM – AND THEN THERE WAS DUST // TURKEY:

Depo is a space for art, culture and critical debate in the centre of Istanbul that was founded in 2008. Through a programme rich in exhibitions, screenings, panel discussions, workshops and presentations, it focuses on historical and contemporary social issues such as coming to terms with the past, cultural heritage and diversity. It also publishes the online journal *Red Thread*. Depo is an initiative of Anadolu Kültür, a non-profit cultural institution based in Turkey ([www.depoinistanbul.net](http://www.depoinistanbul.net))

Gülşah Mursaloğlu  is an artist based in Istanbul. She holds a bachelor’s degree in sociology from Boğaziçi University in Istanbul and an MFA from the School of the Art Institute of Chicago. Her work explores materiality, matter’s agency as well as human and non-human temporalities. She has taught at various institutions in the United States, including Indiana University and the Ox-Bow School of Art in Michigan. Since 2017, she is a project assistant at Depo.

Tehran Platform is a design firm based in Tehran. It specializes in multi-disciplinary design and architecture by emerging computational tools, fabrication technologies and material system developments. Tehran Platform pursues experiential design on many scales, from tactile human-machine interactions to urban interventions. In experimenting with novel interaction interfaces and applications, Tehran Platform continually tests the tangible impact of such technologies on today’s societies. ([www.tehranplatform.com](http://www.tehranplatform.com))
SECRET SARAYAKU // ECUADOR:

Misha Vallejo is a visual artist whose work lies in the border between documentary and art. In 2014 he received a master’s degree in documentary photography from the University of the Arts London. He has published three critically acclaimed photobooks and has produced an interactive web documentary on the project Secret Sarayaku. His work has been exhibited throughout Europe and Latin America and has appeared in international newspapers and magazines. (www.secretsarayaku.net)

TERRITORIOS SENSITIVEIS // BRAZIL:

Walmeiri Ribeiro is a Brazilian artist-researcher. She is a professor at Federal Fluminense University, where she coordinates the Research Laboratory in Performance, Media Art and Environmental Issues (BrisaLAB). She is also a research fellow at the Research Foundation of the State of Rio de Janeiro (FAPERJ). Since 2014, she has developed the Sensitive Territories project. Her works have been shown in art exhibitions and published in Brazil and abroad.

Patricia Teles is a Brazilian artist who lives and works in Rio de Janeiro. She is a doctoral student in Arts at University of Brasília, holds a master’s degree in Combined Artistic Languages from the National University of Arts in Buenos Aires and a bachelor’s degree in drama from the Federal University of Rio de Janeiro. In 2019, she participated in SACO 8 - Contemporary Art Festival in Chile.

Brazilian artist, producer and graphic designer Alessandro Paiva is a master's candidate in visual arts at the Federal University of Rio de Janeiro and a researcher at the Research Laboratory in Performance, Media Art and Environmental Issues (BrisaLAB). His research explores the relationships between the body, social and political territories and environment through the artistic mediums of photography, video installation and performance.

Patricia Freire is a Brazilian visual artist and painter. She holds a master’s degree in Contemporary Art Studies from Federal Fluminense University. The focus of her research is on our connection with nature and our ability to observe and perceive nature’s influence on our behaviour.
Ruy Cézar Campos is an artist-researcher. He is a PhD candidate in Media Studies at Rio de Janeiro State University and lectures at the Visual Arts Department of Espirito Santo University. He has exhibited at the 13th Havana Biennial (The Construction of The Possible) and the Digital Art Biennial (Hybrid Narratives, Fields of Invisibility), among others.

Sofia Mussolin is a Brazilian visual artist. She is currently a PhD candidate in Contemporary Art Studies at Federal Fluminense University. Her video, photo and performance-based work investigates the relationship between human and non-human bodies, including the symbiotic colonies of bacteria found in Kombucha.

SHIPIBO: THE ART OF PEACE // PERU:

Adrian Hartill Montalvo is a British-Ecuadorian filmmaker and educator. His work has won awards at film festivals in Cuba, Ecuador, the United States, Peru and Spain. He offers workshops to young activists and indigenous women leaders in the Amazon and the Andes, to help them sharpen their communication and technical skills. He is the production director of Minkaprod, an agency focused on audio-visual production and education through participatory social communication strategies. ([www.minkaprod.com](http://www.minkaprod.com))

SHUNJO RAJA (KINGS OF A BEREFT LAND) // INDIA:

Arko Datto is a visual artist and curator based in Kolkata. His work questions what it means to be a photographer in the digital age. At the same time, he reflects critically on contemporary existential dilemmas including forced migration, techno-fascism, surveillance in the digital panopticon and rising sea levels. His work has been exhibited throughout Europe and Asia and has appeared in international periodicals. He is part of the curatorial team for the 3rd Chennai Photo Biennale.

The exhibition and further information online on [www.takemetotheriver.net](http://www.takemetotheriver.net).
TAKE ME TO THE RIVER

A multimedia exhibition by the Goethe-Institut and the Prince Claus Fund
Art and culture respond to the climate crisis
Online from 15 December 2020

Press contact and image material:
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PRESS IMAGES

Please note that the press images may only be used in the context of reporting about
the exhibition.

1 – SHUNYO RAJA (Kings of a Bereft Land)
Arko Datto, Terra Mutata, 2019
Photograph
Goethe-Institut: Take Me to the River © Arko Datto 2019
Attention: Right of use is limited to six months, free of charge through 14 June 2021.

2 – SHUNYO RAJA (Kings of a Bereft Land)
Arko Datto, Where Do We Go When The Final Wave Hits, 2017
Photography
Goethe-Institut: Take Me to the River © Arko Datto 2017

3 – SHUNYO RAJA (Kings of a Bereft Land)
Arko Datto, Where Do We Go When The Final Wave Hits, 2018
Photography
Goethe-Institut: Take Me to the River © Arko Datto 2018
4 – Secret Sarayaku
Misha Vallejo, from the series *Secret Sarayaku*, 2015
Photography
Goethe-Institut: Take Me to the River © Misha Vallejo 2015

5 – Secret Sarayaku
Misha Vallejo, from the series *Secret Sarayaku*, 2019
Photography
Goethe-Institut: Take Me to the River © Misha Vallejo 2019

6 – Moon Dust
Mohamed Mahdy, *Moon Dust*, 2020
Photography
Goethe-Institut: Take Me to the River © Mohamed Mahdy 2020

7 – Moon Dust
Mohamed Mahdy, *Moon Dust*, 2020
Photography
Goethe-Institut: Take Me to the River © Mohamed Mahdy 2020

8 – Karachi Beach Radio
Yaminay Chaudhri & Julia Tieke, *Shirt on Sand*, 2020
Photography
Goethe-Institut: Take Me to the River © Chaudhri/Tieke 2020
9 – KORA-LLYSIS
Gilberto Esparza/Taller 30, Immersion of the structure, 2018-2020
Photography
Goethe-Institut: Take Me to the River © Iván Puig Domene 2018-2020

10 – KORA-LLYSIS
Gilberto Esparza/Taller 30, Maestro René, 2018-2020
Photography
Goethe-Institut: Take Me to the River © Gilberto Esparza 2018-2020

11 – Sensitive Territories
Alessandro Paiva, Landscape Painting, Paquetá Island, 2019
Video still
Goethe-Institut: Take Me to the River © Alessandro Paiva 2019

The multimedia exhibition will be available online from 15 December at www.takemetotheriver.net

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About the Prince Claus Fund

The Prince Claus Fund was established on 6 September 1996 as a tribute to HRH Prince Claus's dedication to culture and development. Since then, the Fund has created opportunities for connection and exchange and stimulated cultural expression, primarily in Latin America, Africa, Asia, the Caribbean and Eastern Europe.

With nearly 25 years of experience, the Fund’s mission is to support, connect and celebrate cultural practitioners where culture is under pressure. The Fund has been a successful actor and liaison in the arts and culture sectors globally, generating possibilities for critical discussion and boosting creative expression. Because of its track record and autonomy, the Fund is seen as a global leader in supporting independent cultural initiatives of the highest quality with a broad social impact.

The Prince Claus Fund is supported by the Dutch Ministry of Foreign Affairs, the Dutch Postcode Lottery, and private individuals and corporations.