

Somatic Charting. The House is the Body

October 8 – December 1, 2021

Curated by: Elena Basteri and TIER (Lorenzo Sandoval & Benjamin Busch)

With: Nathalie Anguezomo Mba Bikoro, Valentina Desideri & Denise Ferreira da Silva, Margrét Sara Guðjónsdóttir, Island Songs (Silvia Ploner & Nicolas Perret) with César E. Giraldo Herrera, Monilola Olayemi Ilupeju, Susan Ploetz, Luiza Prado de O. Martins, Isabelle Schad, Melanie Jame Wolf, and Sergio Zevallos

In cooperation with: Freie Universität Berlin – Institut für Tanzwissenschaft, and Tanzhalle Wiesenburg

Venues: Tanzhalle Wiesenburg, Wiesenstraße 55, 13357 Berlin-Wedding, and The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln

www.theinstituteforendoticresearch.org

Somatic Charting. The House is the Body is a transdisciplinary project initiated by The Institute for Endotic Research (TIER) and dance curator Elena Basteri, which presents a series of performative encounters and workshops around the theme of somatics. The aim is to trace a cartography of contemporary artistic practices from choreography, performance, visual and sound art, in which the *soma* (the body perceived from within through self-perception) plays a central role.

Can organs, tissue, cells and bones be triggers of movement, sensing, affect, healing processes and empowerment? Can we (re)appropriate and make experiential knowledge of those parts of the body that remain hidden and ungraspable, thus challenging what Foucault called “the medical gaze”?

The invited artists will explore the potential of somatics in our present, from heterogeneous and multiple perspectives, and make references to issues related to migration, post-colonialism, gender and ecology. The series is inspired by the idea of a studio visit and proposes formats that combine practice, theory and aesthetic experience.

All events are free of charge. Limited places are available. Registration is required for most (see below): somaticcharting@gmail.com

For the workshop of Sergio Zevallos, register at: lecodeblanc@protonmail.com

Please observe the current COVID-19 regulations in Berlin. At time of release, participation is possible following the “3G” (vaccinated, recovered or tested) and “AHA” (distance, hygiene and mask) rules in Germany.

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SCHEDULE

Perceiving the Whole. Propositions from a Practice

Isabelle Schad

October 8 & 9, 10:00–14:00

Tanzhalle Wiesenburg, Wiesenstraße 55, 13357 Berlin-Wedding

Registration: somaticcharting@gmail.com

LE CODE BLANC (The White Code) A Granular Audition

Sergio Zevallos

October 19 & 20, 16:00–21:00 (registration required)

November 11, 18:00–21:00 (final installation, no registration required)

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln

Registration: lecodeblanc@protonmail.com

Notes to the Seer

Luiza Prado de O. Martins

October 21, 19:00

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln

Open to the public (no registration required)

Reading the Body. A Performative Writing Workshop

Monilola Olayemi Ilupeju

October 29 & 30, 16:00–20:00

Tanzhalle Wiesenburg, Wiesenstraße 55, 13357 Berlin-Wedding

Registration: somaticcharting@gmail.com

Embodied Scenes (for a stage you're going thru)

Melanie Jame Wolf

November 4, 5 & 6, 12:00–15:30

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln

Registration: somaticcharting@gmail.com

PSY-SOMA-TEK

Susan Ploetz

November 7, 8 & 9, 14:00–18:00

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln

Registration: somaticcharting@gmail.com

Full Drop into the Body

Margrét Sara Guðjónsdóttir

November 12, 13 & 14, 10:00–14:00

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln

Registration: somaticcharting@gmail.com

SCHEDULE (continued)

Rasha Will Dismantle the Master's House: Revolt in the Archives

Nathalie Anguezomo Mba Bikoro

November 20 & 21, 14:00–17:30

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln & Tiny Temple inside the Free State of Barackia village in Kunstquartier Bethanien with International Women* Space

Registration: somaticcharting@gmail.com. This workshop is prioritising BIPOC participation

Sensing Salon

Valentina Desideri & Denise Ferreira da Silva

November 23 & 24, 17:00–21:00

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln

Registration: somaticcharting@gmail.com

One Million Agendas

Island Songs (Silvia Ploner & Nicolas Perret)

November 27, 20:00–23:00 & November 28, 15:00–18:00

Tanzhalle Wiesenburg, Wiesenstraße 55, 13357 Berlin-Wedding

Registration: somaticcharting@gmail.com

Conclusion: Somatic Charting. The House is the Body

Installation of works in the space of TIER

December 1, 18:00–21:00

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln

Open to the public (no registration required)

PROGRAM

Perceiving the Whole. Propositions from a Practice

Isabelle Schad

October 8 & 9, 10:00–14:00

Tanzhalle Wiesenburg, Wiesenstraße 55, 13357 Berlin-Wedding

Registration: somaticcharting@gmail.com

Soma means body in contrast to spirit, soul, mind, but also the totality of the bodily cells of an organism. For many years I have worked with somatic techniques such as the Body-Mind Centering developed by Bonnie Bainbridge Cohen, especially with the aspect of embryology, which particularly fascinated me because it describes us in our (human, movement) becoming.

Several of my pieces have been fed from this: I have looked at the body in its different motors and origins of movement to arrive at different qualities, spatial and pictorial expressions.

In my recent past, I increasingly refer to the unity of body-mind-soul and practice Zen and other East Asian techniques, such as Aikido or Shiatsu.

Here, the body parts and functions are always seen in relation to the whole: you don't look at your own hand, but at yourself. This has led to other pieces and performance styles.

What I find exciting is the transition from one approach to another, to see how ways of thinking complement each other, contradict each other or even mean the same thing and only express it differently.

Based on my experience in somatics and holistic practices, I will illuminate different aspects in the group and make them tangible in practice.

Excerpts from pieces or from the solo works could shed light on further aspects of how a movement practice, whether labelled 'somatic' or not, can affect an artistic work. What emerges and how? And could it not all be completely different?

—Isabelle Schad

Bio:

Isabelle Schad is a dancer and choreographer. Her work focuses on the body and its materiality, processuality and knowability; the relationship between body, choreography and (re)presentation; and the issues of community building and political engagement. She regularly shows her work in Berlin (HAU – Hebbel am Ufer, Sophiensäle, Tanzhalle Wiesenburg) and abroad. In the frame of Deutscher Tanzpreis 2019, she was honoured for outstanding artistic developments in contemporary dance.

www.isabelle-schad.net

LE CODE BLANC (The White Code) A Granular Audition

Sergio Zevallos

October 19 & 20, 16:00–21:00 (participatory sessions, registration required)

November 11, 18:00–21:00 (final installation, no registration required)

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln

Registration: lecodeblanc@protonmail.com

This one-to-one encounter is based on the book *Le Code Noir* (The Black Code)—a document on the systematization of the black slave trade promulgated by Louis XIV in 1685—and on some other related texts and songs. The conceptual reversal of the project title indicates the intention to play with the postulates of the code as a study in discourse transmutation.

Starting from his daily practice in the use of the voice and from his work with sound and concrete poetry, Sergio Zevallos will propose a series of exercises, where the voice, the body gesture and the action of writing will converge.

The sessions, which will take place on-site in Berlin October 19 and 20, will be audio-recorded, and excerpts from the recordings will be used to develop a polyphonic composition. The participants will also be invited to get involved in the editing process.

Individual participation starts with an email exchange with the artist in order to share the texts. The project's working languages are English and Spanish.

The final composition will be later presented in a sound installation at The Institute for Endotic Research on November 11.

Bio:

[Sergio Zevallos](#) (Lima, 1962)

Co-founder of the Grupo Chaclacayo, a collective from the 80s with whom he made a provocative work relating armed conflicts with sexual and racial discrimination, desacralizing religious icons and the heroic masculinity of the soldier in the Latin American context. He migrated to Germany in 1989 and since 2012 lives between Lima and Berlin.

He works with photography, drawing, installation, sound and performance, with themes of cross-cultural identity, gender and the relationship between the individual, the power, the intimacy and the public life.

www.sergiozevallos.net

Notes to the Seer

Luiza Prado de O. Martins

October 21, 19:00

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln

Open to the public (no registration required)

In this ongoing series, participants are invited to taste a number of edible plants associated with herbal contraceptive medicine. Artemisia and rue, the first two plants in this series, are plants that grow wild both in the Americas and Europe; plant material traveling across geographical, political, and cultural borders. The act of tasting is understood here as a simultaneously one of relation, capable of materialising a connection between human and plant beings that nurtures forms of queer kinship; and one of assimilation and integration, where consumption becomes the currency that governs perception—resonating the colonial power relations that manage the porosity of national borders.

In addition to this event Luiza Prado will also present the spatial intervention *In Weaving Shared Soil*. The Institute for Endotic Research will become home to an installation where plants associated with histories of migration and reproduction will germinate and grow; plants whose ancestors expanded horizons, and gestured towards fertile futures. Visitors will be encouraged to take home some of these seeds, in a symbolic continuation to these acts of hope. In promoting this encounter, the work means to nurture discussions around questions of decolonisation, care and affect, commons, reproductive labor and community-building in times of extreme uncertainty and instability.

Bio:

Luiza Prado de O. Martins is an artist, writer, and researcher whose work examines themes around reproduction, herbal medicine, coloniality, gender, and race. She is part of the curatorial board of transmediale 2021 and an assistant professor and vice-director of the Centre for Other Worlds at the Lusófona University in Lisbon. She is a founding member of Decolonising Design.

www.luiza-prado.com

Reading the Body. A Performative Writing Workshop

Monilola Olayemi Ilupeju

October 29 & 30, 16:00–20:00

Tanzhalle Wiesenburg, Wiesenstraße 55, 13357 Berlin-Wedding

Registration: somaticcharting@gmail.com

Reading the Body is a performative writing workshop conceived by Monilola Olayemi Ilupeju with the intention of examining the drafting processes that unfold across the body, on the page and in everyday life. Selected participants will develop new and pre-existing pieces of writing with themes related to body image, mental health, identity, and desire. These texts will serve as the basis for performative scores, to be developed by the group amidst the collective editing process and group exercises. The aim of the workshop is not to arrive at a neat, definitive text or performance, but rather, to locate strategies and tools that encourage a more tactile approach to writing and integrated healing. Acknowledging the beauty and difficulty of shared vulnerability, the workshop will be punctuated by periodical check-ins and group discussions at the end of each session, giving participants the space to decompress, re-ground, and express any observations or questions that may come up.

Bio:

Monilola Olayemi Ilupeju is a Nigerian-American artist and writer living in Berlin. Her transdisciplinary practice confronts the distortions of systemic structures while offering avenues toward emancipation and repair. As she works through personal subject matter, she also interrogates the broader, political contexts in which these issues and observations lie. Monilola graduated from New York University in 2018 where she studied Studio Art (Honors Studio) and Social and Cultural Analysis, the latter of which focused on the intersections of critical race studies, gender and sexuality studies, and urban studies. She is also an alumna of the Skowhegan School of Painting and Sculpture, Class of 2018. In addition to her studio practice, Monilola has done extensive curatorial and editorial work with SAVVY Contemporary and Archive Books, amongst others.

www.monilola.com

Embodied Scenes (for a stage you're going thru)

Melanie Jame Wolf

November 4, 5 & 6, 12:00–15:30

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln

Registration: somaticcharting@gmail.com

Across three days, choreographer and visual artist Melanie Jame Wolf invites a small group of interested peers to come together and workshop ideas behind her practice. This workshop is for anybody curious about performance and the choreographic potential of materials and the moving image. No formal training is required. Wolf will introduce her current research into “cinematic somatics”; analysing how time and space behave differently between the two distinct formal systems of the stage and the screen; exploring feeling into the screen and choreographing the lens. The workshop will then use these experimental strategies to play with and practice possibilities for staging fantastic embodiments and rehearsing fluid subjectivities and persona as critical artistic materials.

Bio:

Melanie Jame Wolf works solo and with friends. She works with text, choreography, installation and moving image to make work for gallery, theater and screen spaces. Her practice often focuses on specific performance techniques, for example: impersonation, rehearsal, or stand up—using this strategy as a lens to analyze broader political currents wherein performance is understood as a means of survival and an engine for fluidity of subjectivity. Melanie Jame's most recent Berlin exhibition was *Two Years Elapse Between the Third and Fourth Act* at Künstlerhaus Bethanien where she was a participant in the 2020/21 International Studio Program supported by the Australia Council for the Arts. Her most recent stage work, *SHOW BUSINESS*, premiered at Berlin's Sophiensaele in September 2021.

www.savage-amusement.com

PSY-SOMA-TEK

Susan Ploetz

November 7, 8 & 9, 14:00–18:00

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln

Registration: somaticcharting@gmail.com

Over three afternoons at The Institute for Endotic Research, participants will explore a variety of embodied extra-sensory techniques inside the fictional framing of a speculative institution called *PSY-SOMA-TEK*. Founded by a mysterious group in a time of crisis, the institute seeks to create sustainable psy-somatic technologies to communicate and connect across time and space, decentralize knowledge and extend powers to those in need when the technocratic-suprastructures of the old order have started to fall apart. Three larps (Live Action Role Plays) will happen over three days; participants can participate in one or more of the events. Techniques to be explored include: Telepathic Drawing, Embodied Remote Viewing, Spatial Mnemonics, and somatic narration.

Bio:

Susan Ploetz (US/DE) is an artist-researcher working with somatics, theory, writing, performance, simulation and live action role plays (larping) in different configurations. Her work deals with the overlapping spaces of soma and technos; she uses imagination, magical materiality, and protocol to induce emancipatory emotive dissonances and perceptual expansion. She explores body-centered game design and narrative-building play as co-creative world-making that develops individual agency within spontaneous, ephemeral, decentralized communities.

She has presented work at such institutions as the Berliner Festspiele, Oude Kerk, Sophiensaele, ABC Art Fair, Rupert (Vilnius), Documenta 13, Portland Institute of Contemporary Art, Aoyama Gakuin University (Tokyo), and Performa. She has been a guest artist/teacher, lectured or given workshops at Universität der Kunst Berlin, Gerrit Reitveld Academie, Piet Zwart Institute, the DAAD, the Pervasive Media Studio (Bristol), SUNY Buffalo, and the Dutch Art Institute.

www.susanploetz.com

Full Drop into the Body

Margrét Sara Guðjónsdóttir

November 12, 13 & 14, 10:00–14:00

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln

Registration: somaticcharting@gmail.com

For the past ten years, Margrét Sara Guðjónsdóttir's choreographic work has engaged deeply with the social political body as it is found within each singular body, exploring how that reality is expressed and felt.

Consequently, she has focused her professional research on physical doorways into physiological, psychological and emotional sub worlds. This has been done by expanding techniques for deep tissue release into her own sensory and bodily state-oriented practice *Full Drop into the Body*.

Within the context of performance-making, she uses *Full Drop* to create a choreographic platform for the examination of the antihero; the burned-out self; the overexposed; the imploding; the alienated; the isolated and marginalized private pathological body. States radiate from the dancers to the audience members both as a revelation of private and social lived experience and as a move towards social transformation.

This three-day sharing will open the somatic practice of *Full Drop* in several ways: first, participants will be invited to do the practice themselves, and afterwards to engage in conceptual discussion. Guðjónsdóttir will be joined by philosophers and phenomenologists Susan Kozel and Lucilla Guidi. In addition, a small part of the installation *Conspiracy Archives* will be demonstrated, this is an artistic research project that extends the somatic and choreographic work into a living archive by using Augmented and Mixed Reality technologies.

Bio:

Berlin-based Icelandic choreographer [Margrét Sara Guðjónsdóttir](http://www.msgudjonsdottir.com) has created and toured internationally her performance work since 2001.

During the last 10 years, a research into what became the FULL DROP into the Body practice catapulted a process of mapping out a new category of performative body language, ways of developing it and transferring the knowledge both practically and theoretically to the wider international dance scene and academia. In 2017 a collaboration on Somatic Archiving with Professor Susan Kozel began in relation to her Living Archives project at Malmö University in Sweden (2012-2018).

Her current long term collaborators are Icelandic visual artist and filmmaker Hulda Rós Guðnadóttir, Canadian phenomenologists Prof. Susan Kozel and Italian philosopher Lucilla Guidi and dancer and Finnish choreographer Karolina Ginman. Her newest collaboration will be in the form of a choreographic exhibition installation of a somatic AR /AI archive at the ICI in Berlin February 2022.

www.msgudjonsdottir.com

Rasha Will Dismantle the Master's House: Revolt in the Archives

Nathalie Anguezomo Mba Bikoro

November 20 & 21, 14:00–17:30

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln & Tiny Temple inside the Free State of Barackia village in Kunstquartier Bethanien with International Women* Space

Registration: somaticcharting@gmail.com. This workshop is prioritising BIPOC participation

“Photographs have never been truthful, only giving truths to your own fragile beliefs...”

Based on the archives of *Heinrich Jacoby and Elsa Gindler Stiftung* in Berlin, the artist proposes critical observations on body psychology (*Arbeit am Menschen*) and recovery as discourses and tools to create symbols and mythologies notably on Black women's bodies as postures of freedom, movement and 'back to nature' to reinforce feminist positions of white supremacy and inferiority. With this work comes challenges of accessibility into *heimat* archive spaces that claim to be accessible to all; it may only become a public space to those who are entitled to tell the stories and edit which ones can remain. According to Gindler's references, a clear vision of sensory awareness/bodywork and therapy was designed for the purposes of political oppression and perpetuation against vulnerable populations, visibly devised in colonial propaganda in Namibia & Tanzania, rather than helping people in times when the regime intensified prosecutions in WWII. In numerous archive materials we meet our own protagonists missing in those stories, that of Rasha's narrative, the Black woman who consistently appears and disappears and whose postures become language tools for the editor to create their own story of the healing body and freedom mind. Positioning the black woman's body as symbol for going 'back to nature' also promoted white feminist superiority and claims for taming nature to their own righteous image; the somatic freeing body comes hand in hand with fascist practices of erasure and structural violence. A counter-response to the material of Gindler's archives are stories of those Black women like Rasha, whose images exchanged in institutional circles like UFA Film Studios, Bauhaus, Die Brücke movement, Leni Riefenstahl films, have deliberately been disposed for affirmations of new modernist traditions and re-learning about body healthcare, our relationship to childhood as well as designs for weaponising the health industry. The women of Rasha, one as subjects of desire and freedom and two symbols of inferiority against white superiority. Yet those edits come at the intersections of Black women's anti-colonial movements in Namibia and Tanzania. The impact of their revolts in the continent and to local Berlin against the grains of archival editing and erasures underline today how their disappearance can transform in breaking the silence of their understories.

The workshop will develop a collective performing ritual by retracing these archival erasures as forms for possible revolt and interactions through creative well-being through structuring performative memory and image exercises of counter-narratives and responses to empower Black women* narratives, transform the functionality of archival practice and develop collaborative exchange through performing sonic intervention. The exchanges will be in two parts; at The Institute for Endotic Research, and staged at the Tiny Temple inside the Free State of Barackia village in Kunstquartier Bethanien with International Women* Space. This workshop is prioritising BIPOC participation with up to six participants.

Bio:

Nathalie Anguezomo Mba Bikoro's work analyses processes of power and science fictions in historical archives critically engaging in migrational struggles and colonial memory focusing on queer indigenous and feminist biopolitics. The artist creates immersive performative environments for alternative narratives and future speculations of colonial resistance movements led by African women of the German diaspora and indigenous communities. She is Artistic Director of Nyabinghi_Lab Collective, recently curating the performance programme "Radical Mutations" at Hebbel Am Ufer Theatre Berlin with Wearebornfree! Empowerment Radio and "Free State of Barackia: 150 Years of Decolonial Urbanisms, Solidarities and New Berlin Utopias". She moderates the annual Berlinale Film Festival and currently has an Artistic Fellowship from the Goethe Institute in Bahia Salvador and is the TURN2 Award Fellow Curator at NCAI Nairobi. She lectures and exhibits internationally in both academic and fine arts contexts.

www.anguezomo-bikoro.com

Sensing Salon

Valentina Desideri & Denise Ferreira da Silva

November 23 & 24, 17:00–21:00

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln

Registration: somaticcharting@gmail.com

The *Sensing Salon* is a studio practice, conceived by Valentina Desideri and Denise Ferreira da Silva, that expands the image of art beyond objects, events, and discourse to include the healing arts. Through formats that facilitate collaborative studying and experimenting with different practices and tools for reading (e.g. Tarot and Astrology) and healing (e.g. Reiki and Political Therapy), it fosters a form of sociality that attends to our deeply implicated existence.

For this occasion, the *Sensing Salon* will gather for two days around the study of the body, questioning the givenness of its function, of the ways it is described and the practices through which it can be supposedly known and experienced (somatics). How to attend to the violence that the body, in its conceptualisation, both carries and reproduces? What image of the body—along with that of technics of the body—would help the task of dissipating the separation between the Human and Nature, which is behind recent environmental and social catastrophes?

Bios:

Denise Ferreira da Silva is a philosopher, writer, and filmmaker. Her academic and artistic works address the ethico-political challenges of the global present. She is the author of *Toward a Global Idea of Race* (2007), *A Divida Impagavel* (2019), *Unpayable Debt* (2021) and co-editor (with Paula Chakravartty) of *Race, Empire, and the Crisis of the Subprime* (2013) Her artistic work includes the films *Serpent Rain* (2016) and *4 Waters – Deep Implicancy* (2018), in collaboration with Arjuna Neuman.

Valentina Desideri explores art making as a form of study and study as a form of making art. She trained in contemporary dance at the Laban Centre in London (2003–2006), later on did her MA in Fine Arts at the Sandberg Institute in Amsterdam (2011–13) and is currently a PhD candidate at the Social Justice Institute at the University of British Columbia, Vancouver. She does Fake Therapy and Political Therapy, and is one of the co-organizes of Performing Arts Forum in France.

www.thesensingsalon.org

One Million Agendas

Island Songs (Silvia Ploner & Nicolas Perret)

November 27, 20:00–23:00 & November 28, 15:00–18:00

Tanzhalle Wiesenburg, Wiesenstraße 55, 13357 Berlin-Wedding

Registration: somaticcharting@gmail.com

Two days shaped around “The Forest Within – Within the Forest” by Islands Songs, a sound project featuring a conversation in-between a human and a microbe that explores how knowledge about microbiology can be found encoded in Amerindian narratives and understanding of the natural world.

Day 1:

“An almost unperceivable spark of light in the night of the impossible distance” (listening session)

A journey into Islands Songs audial diary constituted during researching “The Forest Within – Within the Forest”: electronic animism + cosmic diplomacies + sonic perspectivism + shamanic epistemologies + other sound tactics.

Day 2:

“The Forest Within – Within the Forest” (sound piece & workshop)

After listening to “The Forest Within – Within the Forest”, Colombian anthropologist and biologist César E. Giraldo Herrera gives an insight into the relationship between scientific methods and shamanic practices in the perception of microorganisms.

Bios:

Nicolas Perret and Silvia Ploner form the duo Islands Songs. They live in Berlin and Paris where they have worked together since 2012. Their interest is drawn to territories that transgress anthropocentric and Eurocentric systems of value and move the boundaries of the unknown. Through a syncretic approach to sound—situated between documentary, sound art, and electroacoustic music—and with recorded sound material as a base, they undertake long-term projects that result in radio pieces, sound installations, performances, and publications.

www.islandssongs.blogspot.com

Colombian biologist and social anthropologist César E. Giraldo Herrera is currently based in Bremen, where he works at the department of Social Sciences of the Leibniz Centre for Tropical Marine Research (ZMT). He has worked in the fields of maritime anthropology, traditional knowledge and environmental management, traditional medicine, multispecies Ethnography, science and technology studies and microbial ecology.

Conclusion: Somatic Charting. The House is the Body

December 1, 18:00–21:00

The Institute for Endotic Research (TIER), Donaustraße 84, 12043 Berlin-Neukölln

Open to the public (no registration required)

Works created throughout the *Somatic Charting* program will be presented at TIER in the frame of a concluding public event. You are invited to visit the space and celebrate the conclusion of this program together with us. Among the existing interventions at TIER, works from the program by Sergio Zevallos and Luiza Prado de O. Martins will be presented.