

**IT
GO
HAVE
TO
ADJUST.**

**ON
LANGUAGE
AS
PARASITE**

INVOCATIONS 12.11.2023

WITH Pelumi Adejumo Rokia Bamba Don Mee Choi Bonaventure Soh Bejeng Ndikung James Notin
Mayra A. Rodriguez Castro Anja Saleh Farkhondeh Shahroudi
David Zink Yi with Marvin Diz Regis Molina and Adonis Panther

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Suppose we are “participants in the future of our languages,” as the poet Ocean Vuong argues. Can we find procedures for optimising our communication to aid the creation of networks that can parasitize to proliferate and develop liberating practices?

The project **IT GO HAVE TO ADJUST. ON LANGUAGE AS PARASITE** reflects on the parasitic nature of language and its potential to facilitate the suitable climate and conditions for subversive feminist, anti-racist and de-colonial practices within art and publishing. We are interested in how that parasite can be transmitted through interactions that can also take place without our influence and how a subversive language can provoke laughter as joy and disavowal.

IT GO HAVE TO ADJUST. ON LANGUAGE AS PARASITE is a living curatorial endeavour that, through a series of exercises, research, exhibitions, and public programmes, will evolve, expand and build upon this exhibition. Through the **INVOCATIONS** programme we will deliberate on the parasitic nature of language together and in exchange with poets and performers, journalists and DJs, scholars and musicians, activists and writers.

SCHEDULE

- 14:00 Welcome with Tea and Coffee
- 15:00 INTRODUCTION & WELCOME
- 15:10 Pelumi Adejumo
One last prayer
SONIC WELCOME
- 15:30 Farkhondeh Shahrouzhi Anja Saleh Mayra Rodriguez Castro
Participating in the Future of our Languages
POETRY READING
- 16:30 Rokia Bamba
A note for reflection. Emphasizing hearing
LISTENING SESSION
- 17:30 James Notin
Sàngbá fò
PERFORMANCE
- 18:00 BREAK
With Trinidadian food by Ms Merle
- 19:00 Don Mee Choi
I speak as a twin
READING & CONVERSATION
- 20:00 Bonaventure Soh Bejeng Ndikung
Scatta-balanz – On the importance of dismantling and remantling languages
TALK
- 20:45 Pelumi Adejumo
Breath to prayer
SONIC INTERVENTION
[ACT 2]
- 21:15 David Zink Yi with Marvin Diz Regis Molina and Adonis Panther
Being The Measure
MUSICAL PERFORMANCE

DESCRIPTIONS AND BIOS

14:00 Welcome with Tea and Coffee

15:00 INTRODUCTION & WELCOME

15:10 Pelumi Adejumo

One last prayer

SONIC WELCOME

PELUMI ADEJUMO is a Nigerian-Dutch runaway pastor's child, interdisciplinary writer, and lucid dreamer currently based in Rotterdam. They publish poetry, create performances and music, sometimes in collaboration with the collective Public Relations. Their work is strongly influenced by West-African spirituality and mythology, incorporating both Christian and Yoruba influences, as well as queer and feminist theory. Working with themes as migratory grief, the grammar of the "poor" and researching the role and reclamation of spirituality in queer lives. They understand language also as a place of struggle. Using glossolalia, unintelligibility and the mix-match of languages to open up disruptive creative and musical possibilities.

Collaborators in the past include Sonsbeek biennale 20-24, de Appel, Metro54, National Theatre Young, National Opera & Ballet, Pank Magazine, deBuren, De Gids, Into The Great Wide Open and Montez Press Radio. Within the literary and visual art fields they work as an editor/programmer for *Girls Like Us* Magazine in Brussels, for the international literature festival Read My World in Amsterdam, and as a writer for *Mister Motley* Magazine.

15:30 Farkhondeh Shahroudi Anja Saleh
Mayra Rodriguez Castro
Participating in the Future of our Languages
POETRY READING

We are "participants in the future of our languages," the poet Ocean Vuong suggests.

To imagine, to rewind, to mold this future through the parasite language can be, the three poets Mayra Rodriguez Castro, Farkhondeh Shahroudi, and Anja Saleh share readings from their work.

MAYRA A. RODRÍGUEZ CASTRO is a writer. She is the editor of *Audre Lorde: Dream of Europe*, a collection of previously unpublished seminars and interviews by Audre Lorde (Kenning Editions, 2020). Her words have been hosted by de Appel, Amant Foundation, Dia Art Foundation, Fivehundred Places, Spector Books, Social Text Journal, Artforum, The Brooklyn Rail, and The Poetry Project among others.

FARKHONDEH SHAHROUDI is an artist and poet. Composing text in both Farsi and German, Shahroudi has spent over three decades working with and through shifting sets of symbols and languages, forms and bodies. On the page of her books as in her textile-based sculptures, the scriptural entwines with the figurative to found fields of meaning that gesture to the personal as much as to the collective and political. The human figure is often at the centre of Shahroudi's work, where it finds shape by interweaving itself with text, where it is dissolved and reassembled, where it multiplies and collects more-than-humanness.

Shahroudi's art has featured in multiple solo and group exhibitions; some recent exhibitions include: *Publishing Practices: In the Inner Bark of Trees* (Archive, Berlin, Germany, 2023); *On Damp Earths We Wander* (Lantz'scher Park, Düsseldorf, Germany, 2023); *Gestern War Ich So Müde, Dass Ich Den Tee Gegessen Habe* (Kunstverein Arnsberg, Germany, 2023); *Ich Habe Knast* (Spittelmarkt, Berlin, Germany, 2022); *A Different Now Is Close Enough to Exhale on You* (Goodman Gallery, Johannesburg, South Africa, 2022); and *Force Times Distance: On Labour and Its Sonic Ecologies* (Sonsbeek, Arnhem, The Netherlands, 2021).

ANJA SALEH is a multi-disciplinary artist, curator, poet, and author of *Soon, The Future of Memory*, her debut poetry collection published in 2021. She has a background in political and social sciences. Her work explores topics around heritage crafts, memory practices, alternative education systems, and future studies.

16:30 Rokia Bamba
A note for reflection. Emphasizing hearing
LISTENING SESSION

Turning silence into words and deeds. Audre Lorde

With this listening session, Rokia Bamba takes us on a journey to other lands, in a friendly and reassuring way, using a variety of sound techniques.

An invitation to open up and discover an underestimated lexical field.

An invitation to reflect on the sensations that listening brings.

Images are created, a new prism can be opened to the perception and understanding of a theme worked through voices, noises, songs, silences...

Multiple narratives are created, memories are brought back, emotions are born... nuances of sound are expressed...

Stories are revealed...

R O K I A B A M B A is a sound creator, explorer and curator, a radio host, the voice and words of the podcast *Sororités*, *Conversations with my Sistas*, an actress, a director and an ARTivist. Brussels-based Rokia Bamba started as a radio host, at the age of twelve, for Radio Campus where she, later, co-founded one of the first Hip-Hop radio shows in Belgium: Full Mix! She realized only belatedly that she wasn't only a good radio DJ but that she could also make people dance. Rokia Bamba is not DJ-ing in just any circle, but picks out the activist circles. Expect groovy hip-hop, African rhythms, house and techno. Her sound exploration has also deepened through art and theater. She draws her inspiration from sound archives and immerses visitors/spectators in an unexpected sensory experience.

17:30 James Notin
Sàngbá fọ
P E R F O R M A N C E

Sàngbá fọ ("the vessel/the calabash has broken") is a Yorùbá exclamation phrase, the opening of a *Dirge*, the entrance into halls of shock, loss, grief and sadness. The modern world and its systems have positioned us in that of the chick, which heads to the refuse site to eat without acknowledging the mother's warning.

As a lifeform plagued with the creation of memes, we have progressed through several stages of separatism from the universal. In our sapiens-oriented motifs, we have curated civilisations that separate us from other lifeforms (biologically classified as living or non-living) and this separation demands enforcement. In order to satisfy this need, it becomes essential to create within our sapiens community separations.

It is this creation of separateness that James hopes to bring to the fore in this performance. We have become a species whose compass of progress has tilted towards

conquering. This brutality ripples into the fabric of our society and systems and further into our everyday engagement within our species and outside. This observation leads to the Yorùbá exclamation, *Sàngbá fọ*. Civilisation has progressed to a state in which we are rushing the process of our impending ends, as a part too separate to acknowledge the cause of this risk to all life forms (regardless of biological classifications).

In this performance session, the fragility of life and our assumed safety are centred and visited with Artaud's 1932 *Manifesto of the Theatre of Cruelty*. Not as a provocation, but an exclamation and demand for reflection on the road we as a society are threading, especially in our relation to the world as the peak rather than as part of a rhizome.

J A M E S N O T I N is a Yoruba-Nigerian experimental artist and performance curator whose work investigates individuals in universal space and structure. Their works are based on the curation of public opinion and selective observation as a tool for distorting contemporary society to create a liberal space for analyzing the social structure and their politics.

Assuming human societies are bordered by future anxiety and future perspectives, Notin engages systems through the lens of an outsider to open up an alternative and interactive space that enables individuals to engage in sociopolitical issues.

Working as a co-curator at Tandtyle Xperimenta Lab, their works also expand to performance art, photography, and interactive literature.

18:00 B R E A K
With Trinidadian food by Ms Merle

19:00 Don Mee Choi
I speak as a twin
R E A D I N G & C O N V E R S A T I O N

Woven from poems, prose, photographs, and drawings, Don Mee Choi's *DMZ Colony* is a tour de force of personal and political reckoning set over eight acts. Evincing the power of translation as a poetic device to navigate historical and linguistic borders, it explores Edward Said's notion of "the intertwined and overlapping histories" in regards to South Korea and the United States through innovative deployments of voice, story, and poetics.

D O N M E E C H O I is a poet, writer and translator born in Seoul, South Korea. She is the author of the National Book Award winning collection *DMZ Colony* (Wave Books, 2020), *Hardly War* (Wave Books, 2016), *The Morning News Is Exciting* (Action Books, 2010), and several pamphlets of poems and essays. She

is a recipient of fellowships from the MacArthur, Guggenheim, Lannan, and Whiting Foundations as well as the Artists-in-Berlin DAAD Program and Picador Guest Professorship. She has translated several collections of Kim Hyesoon's poetry, including *Autobiography of Death* (New Directions, 2018), which received the 2019 International Griffin Poetry Prize. *Mirror Nation*, Choi's third book in the KORUS trilogy is forthcoming from Wave Books, April 2024.

20:00 Bonaventure Soh Bejeng Ndikung
Scatta-balanz – On the importance of dismantling and remantling languages
T A L K

BONAVENTURE SOH BEJENG NDIKUNG is a curator, author and biotechnologist, born in Yaoundé in Cameroon, and currently serving as director and chief curator of Haus der Kulturen der Welt (HKW) Berlin, Germany. He is founder and former artistic director of SAVVY Contemporary, the artistic director of sonsbeek20–24, a quadrennial contemporary art exhibition in Arnhem, the Netherlands, and currently the director at the Haus der Kulturen der Welt (HKW) in Berlin. Ndikung was the curator-at-large for Adam Szymczyk's documenta 14 in Athens, Greece and Kassel, Germany in 2017; a guest curator of the Dak'Art Biennale in Dakar, Senegal, in 2018; and the artistic director of the 12th and 13th Bamako Encounters photography Biennial in Mali in 2019 and 2022. Together with the Miracle Workers Collective, he curated the Finland Pavilion at the Venice Biennale in 2019 and was a guest professor in curatorial studies and sound art at the Städelschule in Frankfurt. He is currently a professor in the Spatial Strategies MA program at the Weissensee Academy of Art in Berlin and is also a recipient of the first OCAD University International Curators Residency fellowship in Toronto in 2020. His published works include *The Delusions of Care* (2021), *An Ongoing-Offcoming Tale: Ruminations on Art, Culture, Politics and Us/Others* (2022) and *Pidginization as Curatorial Method* (2023).

20:45 Pelumi Adejumo
Breath to prayer
S O N I C I N T E R V E N T I O N
[A C T 2]

21:15 David Zink Yi with Marvin Diz
Regis Molina and Adonis Panther
Being The Measure
M U S I C A L P E R F O R M A N C E

“... But as you and I well know, no amount of clear, potable truth I could pour into this paragraph, no mere description of miraculous events could ever convince you of how to feel about *Being the Measure*, because you, friend, are no sucker, and therefore must simply

show up to see and hear and consider for yourself how a musical composition improvised by a handful of geniuses tapping out complex polyrhythms on plywood boxes is an appropriate and timely response to the cynicism, anti-intellectualism, fear of difference, and abuse of power running rampant in our world....”
— Excerpted from “Acceptable Water,” by Angie Keefer, 2018, written to announce the first performance of *Being the Measure* in Europe.

Being the Measure brings together minimalist sculptural and musical forms based on David Zink Yi's intensive research of Afro-Cuban musical contexts with a spoken word score composed by Angie Keefer. The work is part of our current exhibition I T G O H A V E T O A D J U S T. The installation will be activated in a performance in which Zink Yi will be joined by preeminent Cuban musicians Marvin Diz (New York), Adonis Panter Calderon (Cuba) and Regis Molina (Berlin). Together, they will activate Zink Yi's constellation of percussive sculptures to generate an improvised polyrhythmic composition permeated by Keefer's text.

D A V I D Z I N K Y I was born in Lima in 1973 and left Peru for Germany at the age of 16. As a son of Peruvian parents with Chinese, Italian and German heritage, he began to draw inspiration from his migratory family history. His work interrogates the complex aspects of identity construction through a multidisciplinary practice encompassing film, photography, sculpture and sound. Zink Yi is also known for his multi-channel video installations and performances, many of which revolve around the experience of music. Focusing on the performative strength and interaction of his collaborators, his works reflect and analyse the realm between individualism and cooperation, between regulation and expression, between what is known and what is new or still to be learnt. Zink Yi's practice, rather than pursuing an integration of heterogeneous fragments of identities and cultural spheres into a single patchworked identity, dissolves and blends them in a way that affords us fundamental insight into how the other, the stranger, but also ourselves are constructed.

Recent exhibitions include *Soft And Weak Like Water*, The 14th Gwangju Biennale, South Korea; *Drums Listen to Heart*, The Wattis Institute, San Francisco, USA (2023), The Koenig Gallery, Seoul, South Korea; *Strange Clay*, Hayward Gallery, London, UK (2022); *Atem*, Hamburger Kunsthalle, Germany (2022); *Forms of Misleading*, Koenig Gallery, London, UK (2021); Liverpool Biennale, UK, (2021), *Rare Earths*, Hauser & Wirth, Zurich, Switzerland (2020), *Sound and Silence*, Kunst Museum Bonn, Germany (2020), *Big Orchestra*, Schirn Kunsthalle, Frankfurt a.M., Germany (2020), *Carlone Contemporary*, Belvedere, Vienna, Austria (2018); *Being The Measure*, Williams College Museum of Art, Williamstown MA, USA (2016).

MORE INFORMATION

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S A V V Y Contemporary – The laboratory of form-ideas is an art space, discursive platform, place for good talks, foods and drinks—a space for conviviality. S A V V Y Contemporary situates itself at the threshold of notions of the West and non-West, to understand and deconstruct them. S A V V Y Contemporary has realized a kaleidoscope of art exhibitions, performances, film screenings, lectures, concerts, readings, talks, dances. S A V V Y Contemporary has established a participatory archive on German colonial history, a performance arts documentation centre, a library, a residency program, as well as educational projects with schools. The art space engages in its neighborhood's history and socio-political realities which are entangled with the reflections and discourses of the project.

SAVVY Contemporary composes life-worlds through its commitments to exhibition-making, research, sonic and visual cultures, embodied knowledges, and other heritages of creativity. It is home to a participatory archive on German colonial history, a documentation center of performance arts, a library, a residency program, a series of SAVVY books, the record label SAVVY records, a radio platform called SAVVYZ/AR as well as educational projects with schools. The art space engages with various publics facilitating translation and mediation of discourses, socio-political realities and difficult histories.

The space was founded in 2009 in Berlin-Neukölln by Bonaventure Soh Bejeng Ndikung, SAVVY's artistic director until 2022. From 2023 onwards, the space – located in Berlin-Wedding since 2016 – is under artistic direction by Renan Laru-an alongside the executive directors Lema Sikod and Lynhan Balatbat-Helbock.

S A V V Y Contemporary is Lynhan Balatbat-Helbock Bona Bell Onur Çimen Bilge Emir Sagal Farah Billy Fowo Raisa Galofre Manuela García Aldana Juan Pablo García Sossa Hubert Gromny Hajra Haider Karrar Daniellis Hernandez Anna Jäger Kimani Joseph Aditi Kapur Laura Klöckner Lisa Kolloge Kelly Krugman Mokia Laisin Renan Laru-an Rafal Lazar Nancy Naser Al Deen Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Matthias Rademacher Lema Sikod Meghna Singh Lili Somogyi Ola Zieliriska

D E S I G N Juan Pablo García Sossa

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