

WE HAVE DELIVERED
OURSELVES FROM
THE T O N A L =
OF, WITH, TOWARDS,
ON J U L I U S
E A S T M A N

E X H I B I T I O N

24.03.-06.05.2018

I N V O C A T I O N S

24.03.-25.03.2018

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SAVVY CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

 Berliner Festspiele
MaerzMusik

 KULTURSTIFTUNG
DES
BUNDES

C O N C E P T

Light streams through the darkness,
Opening the caves
Light
Sorrow
Light cannot shine where no light is
Truth is light and darkness
More light more light
More light more light
Light is not darkness

Julius Eastman, Notes in the score
for *The Moon's Silent Modulation* (1970)

One can't help but think of the metaphor of light in how much it has informed and still runs through the veins of what one might want to call "Western civilisation." It is the strong craving, or the rhetoric thereof, to beguile that light from the biblical invocation "let there be light," and to transpose it into the world that led to the Age of Exploration. It is the paradigm of "seeing the light," which implies an "awakening" that is at the core of the concept of the enlightenment project, the Age of Enlightenment, the Age of Reason. It was that age in which knowledge was light, and light was truth, manifested in the rationality of the social, economical, political and religious. It was that era in which to "dare to know" meant escaping from the platonic cave into the light of the day, and that quest for light consequently led to the colonial scramble for "a place in the sun"—arguably another effort to get more light.

For light to shine where light is, one either needs to create even more darkness, thus the construct of the journey into "the heart of darkness," or one needs to shed an even stronger light. One of many possibilities of shining light where light is, is nomenclature—giving names to things that already exist, reinventing the already rolling wheel. To say that abstraction is modernism's greatest innovation and that abstraction was founded by Kandinsky, Léger, Delaunay, Kupka and Picabia in 1911/12¹ is making light shine where light is. To claim that La Monte Young's 1958 *Trio for String* is the starting point of minimalism² is making light shine where light is. Composer Dieter Schnebel even went as far as justifying the apparition of minimal tendencies in arts and music in North America based on the fact that America simultaneously represents the New World and the Wild West, which implies an orientation towards the future, without demolishing existing structures, and embracing a pioneering spirit of experimentation.³

M O R E L I G H T M O R E L I G H T
L I G H T I S N O T D A R K N E S S

In his seminal lecture on *The Minimalist Impulse in African Musical Creativity*, Kofi Agawu states that:

"Among the wonders of African creativity, is the ability of certain individuals to spin large tracks of musical thoughts from a minimum of resources, two or three pitches, a pair of contrasting timbres, or nuggets of distinctly shaped rhythms. This minimalist impulse is widespread through out Africa [...] anyone familiar with traditional African music will readily call to mind styles and idioms animated by extensive or even obsessive repetition. In so far as the minimalist manner is constituted by repetition [...] thinking through these familiar repertoires once again as intentional actions motivated by a minimalist aesthetic. In other words, I want to make explicit through denomination the minimalism that has been implicit all along in African musical studies"⁴

If one were to take the aforementioned minimalist tendencies and impulses seriously—handing over the term "minimalism" to the inventors and bringers of light—and if one were to believe in the migration of the sonic, as well as the impact of sonority on spaces and subjectivities, as enablers of most of the sounds that have defined the 20th and 21st century, then one could look at or listen to Julius Eastman's work within this genealogy. This is to say that if Africans in the New World brought with them the sounds that were to become the Negro Spirituals, the Blues, Jazz, Funk, R&B, Hip Hop etc, then there is no reason to think that they had left their minimal tendencies behind.

The "extensive or even obsessive repetition," as Agawu puts it, that characterises African minimal music since time immemorial, is also a characteristic feature in Western minimal art and music of the mid 20th century. While it is justifiable and fair to think about Julius Eastman's work within the trajectory of Eva Hesse, Dan Flavin and co, as Ellie M. Hisama⁵ does in her reading of Briony Fer's discourse of "strategies of remaking art through repetition," thinking how "seriality and subjectivity are inextricably bound,"⁶ Eastman's work is also calling for a complicated interconnection, challenging

³ Schnebel, Dieter: *Denkbare Musik. Schriften 1952–1972*. Cologne 1972, p. 144.

⁴ Agawu, Kofi: *The Minimalist Impulse in African Musical Creativity*. Lecture at Centre for Music Studies at City University London, 2013.

⁵ Hisama, Ellie M: *Diving into the Earth: The Musical Worlds of Julius Eastman*. In: *Rethinking Difference in Music Scholarship*, Edited by Olivia Bloechl, Melanie Lowe, and Jeffrey Kallberg. Cambridge: Cambridge University Press, 2015.

¹ www.moma.org/interactives/exhibitions/2012/inventingabstraction/
² www.newyorker.com/magazine/2017/01/23/julius-eastmans-guerrilla-minimalism

obvious references and situatedness within broader histories and geographies.

All this to say that one of the core objectives of this research, documentation, exhibition and performance project is to look at Eastman's work beyond the framework, or what is today understood as Minimalist music with a capital M, within a larger, always gross and ever-growing understanding of minimalist music – i.e. conceptually and geo-contextually. The crux thereby is to explore a non-linear genealogy of Eastman's minimalist practice, together with musicians, visual artists, researchers and archivers, or situate his work within a broader rhizomatic relation of musical epistemologies and practices. Besides the minimal tendencies, indices for this will be looked up from his scores, choice of instruments (in *The Moon's Silent Modulation* for example vibraphone, bamboo sticks, piano, tambourine, finger cymbals), usage of voice, but also interviews by and writings on Eastman.

The technique of repetition, this most important element of reduction in Minimal art and music, can be perceived as a mere technique or tool – as seen in Philip Glass's varying repetitive patterns and static harmonies or Steve Reich's continually unaltered repetitions,⁷ or Eastman's serial organic repetitiveness.⁸ But Fer and Hisama interpret a personalisation and politicisation in this mode and approach of serial repetition:

“Her [Fer's] discussion of Hesse's approach to serial repetition as an art that was 'personal' resonates with my understanding of Eastman's compositional use of repetition, a process that permits a gradual unfolding of the deliberately politicised sonic field. This politicisation is suggested by the titles of some of his untexted compositions, which can redirect one's hearing in specific ways. For example, the title of his haunting *Gay Guerrilla* (1980) invites the listener to engage with a complex set of issues regarding sexuality and politics, a listening experience that is enhanced when we consider Eastman's music in relation to his life as a gay African American who walked on the edges of the American new music scene of the 1960s and 1970s.”⁹

With this, Hisama heralds another core element of this project. Namely, to read Eastman's work not only within its musical sensitivity, structure or texture –

(ar)rhythmic, (dis)harmony, phonic – but also consider Eastman as a political being who saw his work as a medium to deliberate on the sociopolitical, economy, religion, as well as issues of gender, race and sexuality. While race and sexuality played a primal role in Eastman's compositions, they were not the only topics Eastman dealt with, which is the impression disseminated in articles and narrations about Eastman today. Especially with the rhetoric of the “rediscovery” of Eastman within the music and visual art fields, which in itself sounds like giving light to darkness, Eastman is particularly portrayed – if not reduced – to his blackness and his gayness. Why reduced? Because in these contexts there seems to be an element of surprise about the culmination of black, gay, and composer as adjectives for one person. Often, there seems to be a fetishisation of this blackness and gayness, which is observed in the number of times Eastman's *Nigger series* or *Gay Guerilla* have been played to a wide audience, without taking the pains to contextualise why Eastman composed these pieces, and what “nigger” and “guerilla” meant to him, although Eastman in a 1980 Northwestern University concert addressed the usage of these terms.

This project seeks to look beyond these reductions and complications by focusing on Eastman's practice as a composer, conductor, choreographer, pianist, performer and vocalist in relation not only to his person, but to his society and time at large. Looking at his compositions, it is evident that spirituality and religion played an important role in Eastman's practice. In the scores for *Our Father* (1989), which might be his last composition (available), Eastman wrote what seems to be a prayer, a litany:

O God my fa(ther) / Holy spirit / Great God Holy
Ghost Spirit of Truth Great / God All Knowing
Good Be / Fore The Words Were There Was Only
God / God After The Worlds Came To Be There Is /
Only God Glory To / God The One The Only The /
Lord Is Glorious In His Saints He Is / Glorious In
His Verse He Is / Glorious Before Time He Is
Glorious In / Time Glory To / God The Almighty
God / O Lord Forgive Me Thy / Will Is Always Done
O God / My God have mercy / Your servants are
weak Our / Father who art in hea / ven hallowed be
thy name.

Other works like *Praise God From Whom all Devils Grow* (1976), *The Holy Presence of Joan d'Arc* (1981), *Buddha* (1984), *One God* (1985–6) reveal an “Auseinadersetzung” with the spiritual and the transcendental beyond fixed confessions. Eastman touches on the economical especially in *If You're So Smart, Why Ain't You Rich?* (1977). But it is the intersection between economy and knowledge, the tension between the cognitive, intellectual and the economic that also makes this piece worth more scrutiny. In an earlier exhibition project by S A V V Y Contemporary also titled *If You're So Smart*,

6 Briony Fer, *The Infinite Line: Re-making Art after Modernism*, New Haven, CT: Yale University Press, 2004

7 www.nook.at/minimal/en/repetition

8 “These particular pieces ... formally are an attempt to what I call make 'organic' music. That is to say, the third part of any part (of the third measure or the third section, the third part) has to contain all of the information of the first two parts and then go on from there. So therefore, unlike Romantic music or Classical music where you have actually different sections and you have these sections which for instance are in great contrast to the first section or to some other section in the piece ... these pieces, they're not ... they're not exactly perfect yet. They're not perfect. But here's an attempt to make every section contain all of the information of the previous section, or else taking out information at a gradual and logical rate.” Julius Eastman, spoken introduction to the Northwestern University concert, January 16, 1980.

9 see 5.

Why Ain't You Rich? (2014) in Marrakesh, we explored how sound becomes haptic, tactile and textural in arts, society, politics and economy, as well as cogitating on "Knowledge Societies." Eastman's famous introduction to the Northwestern University concert in 1980 about his usage of the word "nigger" should also be analysed within the intersectionality of economic, race and class contexts.

"I feel that, in any case, the first niggers were of course field niggers. And upon that is really the basis of what I call the American economic system. Without field niggers you wouldn't really have such a great and grand economy that we have. So that is what I call the first and great nigger, field niggers" said Eastman,¹⁰ making a fundamental point about the basis of the capitalist system, as we know it today. The point Eastman is driving through is that the privileges of a welfare state, economic and social development, politico-economic stability were built on the backs of that dehumanised being, derogatorily called the "nigger."

In the complete statement one then deduces a sophisticated discourse on race in a few words:

"There's a whole series of these pieces... and they're called... they can be called a 'Nigger Series.' Now the reason I use that particular word is because, for me, it has a... is what I call a basicness about it. That is to say, I feel that, in any case, the first niggers were of course field niggers. And upon that is really the basis of what I call the American economic system. Without field niggers you wouldn't really have such a great and grand economy that we have. So that is what I call the first and great nigger, field niggers. And what I mean by niggers is that thing which is fundamental, that person or thing that attains to a basicness, a fundamentalness, and eschews that thing which is superficial or, or, what could we say—elegant. So a nigger for me is that kind of thing which is... attains himself or herself to the ground of anything, you see. And that's what I mean by nigger. There are many niggers, many kinds of niggers."¹¹

The reference of the "nigger" as person or thing refers to that dehumanisation process inherent in the construction of race, at that point when some human beings were nothing but resources, goods, objects, labour forces. But Eastman's usage of "nigger" is an empowering one, or at least in his intentions. Hisama points out an interview with Jeff Bloch in which Eastman says:

"I admire the name 'nigger.' It's a strong name. I feel that it's a name that has a historical importance and even protects blacks. [It is] the most real part of whatever you're into. You can't wear Gucci shoes and be a nigger."¹²

Eastman's compositions *Dirty Nigger* (1978) – a piece for two flutes, two saxophones, a bassoon, three violins and two double basses; *Nigger Faggot* (also known as NF) (1978) – a piece for bell, percussion and strings; *Crazy Nigger* (1978) and *Evil Nigger* (1979) – both pieces for an unspecified number of instruments which are usually played with four pianos, are proof of the depth into which Eastman went to explore the concept, history, and being of the "nigger."

Maybe the *Nigger Faggot* piece serves as the transition between Eastman's reflections on race and homosexuality by using two words that embodied the violence faced upon being black and gay. Besides the well known *Gay Guerrilla* (1979) piece, it is not unlikely that other compositions were indirectly or directly thematised issues of homosexuality, like *Four Songs with String Quartet* (1969), pieces for voice and string quartet including *There Was a Man*, *Speed Me Life's Fluid*, *To Those Who Live Without the Liquid Love*, *Baby, Baby, Baby*; *Touch Him When* (1970) and *Five Gay Songs* (1971).

"Now the reason I use *Gay Guerrilla*, G-U-E-R-R-I-L-L-A, that one, is because uh... these names... let me put a little subsystem here. These names, either I glorify them or they glorify me. And in the case of *guerrilla*, that glorifies gay. That is to say I don't... there aren't many *gay guerrillas*. I don't feel that... *Gaydom*... does have that strength. So therefore I use that word in hopes that they will. You see... I feel I don't... at this point I don't feel that *gay guerrillas* can really match with *Afghani guerrillas* or *PLO guerrillas*. But let us hope that at some point in the future they might. You see, that's why I use that word *guerrilla*. It means... a *guerrilla* is someone who in any case is sacrificing his life for a point of view. And you know if there is a cause, and if it is a great cause, those who belong to that cause, will sacrifice their blood because without blood there is no cause. So therefore that is the reason that I use 'gay guerrilla,' in hopes that I might be one if called upon to be one," said Eastman in his introduction to the Northwestern University concert. Here too, Eastman appropriates that term, *gay*, and breathes into it dignity. He uses the opportunity to call for a *gay guerrilla* of the future, and offers himself for that cause. The references to the *PLO* and *Afghans* make clear where Eastman situates the cause on a political scale.

A deep listening of Eastman, and a proper look at his scores, reveal a quest to defy the conventionality of music and strive towards the atonal. It is known that Western classical tradition is based on the tonal. By trying to complicate, deny or expatiate on the notions of the harmonic, tonal hierarchy, the triadic, or even the tonal centre, Eastman's compositions explore strategies and technologies of attaining the atonal, e.g. through his serial repetitions. Here too, one might be tempted to see Eastman in the legacy of Bartok, Schoenberg, Berg and others, but here too, it is worth shifting the

geography of minimal tendencies and minimalism in music. It is worth listening and reading Eastman's music within the scope of what Oluwaseyi Kehinde describes as the application of chromatic forms such as polytonality, atonality, dissonance as the fulcrum in analysing some elements of African music such as melody, harmony, instruments and instrumentation.¹³

Though Eastman should not be reduced to the dichotomy of tonality versus atonality, there is still the need to research how Eastman tries to shed light into tonality, which is deeply embedded in Western civilisation.

Light streams through the darkness,
opening the caves
light sorrow
light cannot shine where no light is
Truth is light and darkness
More light more light
More light more light
Light is not darkness

And at the very end of the scores for *The Moon's Silent Modulation* (1970), Eastman writes: "We have delivered ourselves from the tonal."

This year-long investigation, research, and documentation project on Julius Eastman has started in 2017 with a series of performances and a research exhibition on Julius Eastman called *Let Sonorities Ring*. In 2018 our inquiries and inspirations are culminating in the exhibition *We Have Delivered Ourselves From the Tonal* and a discursive/performative programme – the *Eastman Invocations*. A Festschrift on Julius Eastman will be published in autumn 2018.

WORKS

01 THE LORD LOVES CHANGES, IT'S ONE OF HIS GREATEST DELUSIONS Video installation 00:15:49 2018 Commissioned and produced by SAVVY Contemporary, co-produced by MaerzMusik – Festival for Time Issues.

The lord loves changes, it's one of his greatest delusions is a video-installation commissioned for this exhibition and inspired by two pieces by Julius Eastman: *The Holy Presence of Joan d'Arc* and *Gay Guerrilla*, both referencing his engagement with spirituality and religion, which he studied intensively. Eastman seems to have been mistrustful of religious institutions; his thematization of the spiritual comes close to protest, as a call to rise up to overcome oppression, as a form of rebellion. As Annika Kahrs notes, in *Gay Guerrilla* for example he uses the theme and melody of the well-known Lutheran chorale *A Mighty Fortress Is Our God*, a piece considered to be the ultimate protest song of the reformation movement. The history of the song's compositions include multiple interpretations and adaptations by different composers throughout history. In Eastman's own version of the chorale, we find a constant shift that moves between the spiritual, religious and political, allowing for each element to be translated and re-interpreted within different power structures, capable also of being used against themselves. Kahrs' *the lord loves changes, it's one of his greatest delusions* engages with an organ, a choir and its components, slowly performing a deconstruction of rhythm and melody. Whistling performers confront the prolonged tone of an organ, moving between protest gestures and delicate formations of sound. In this performance, whistling intertwines with music to form a confrontation with its context of protest, creating a musical interaction of tensions.

ANNIKA KAHR S b. 1984 is an artist who primarily works with film, performance and installation. In her work she examines representation and interpretation; she is interested in both social and scientific constructs, as well as evolved organic relations such as those between humans and animals. Her films oscillate between obvious staging and documentary-like observation. Music is very important in her films; through her selection, and the ensuing adjustments during the editing process, the score turns to film, and, subsequently, this film as score can turn into another film in the viewer's mind. Annika Kahrs has been awarded a number of prizes and scholarships including the George-Maciunas-Förderpreis in 2012, and first prize at the 20th Bundeskunstwettbewerb of the German Federal Ministry of Education and Research in 2011. Kahrs has exhibited internationally, including at the

Hamburger Bahnhof – Museum für Gegenwart, Berlin, 5th Thessaloniki Biennale of Contemporary Art, Greece, On the Road exhibition in Santiago de Compostela, Spain, the Bienal Internacional de Curitiba, Brazil, Hamburger Kunsthalle, KW Institute for Contemporary Art, Berlin, Goldsmiths University, London, and the Velada de Santa Lucia festival in Maracaibo, Venezuela.

02 QUANTUM DANCE I – MYTHOLOGICAL JOURNEY AND THE INVOCATIONS Painting Acrylic on canvas 120cm x 150cm 2016
QUANTUM RESONANCE I – THE DAWN OF CONSCIOUSNESS I Painting Acrylic on canvas 120cm x 150cm 2016

Perceptions and apprehension of different layers of reality are a common intertwining and interweaving thread of entangled relatedness, a connectedness between things and the nature of things. It is the storyline of man as an observer, a perceiver and also non-observer within the timeline of a complex universe of certainties and uncertainties. In all of these, is an observer an actual reality or are things simply in a quantum state of resonance, connected and related in ways unfathomable to a societal created observer? If that observer ceases or were not to be, according to subjective and different knowledge systems, then things may become suddenly different. The very nature of things take on an orderly, cosmic and aesthetic thread of an efficacious relatedness of context, beauty, infinite harmonic orders at all levels of an entwined enfolding and unfolding reality within and without mind – mind being that confluence intersection of experiencing, or non-experiencing, an interface of either localised or universal awareness, a junction point where the unfathomable, the known, the myths, the mythologies, dreams, the obvious and conscious, the subconscious are in an eternal state of flux and a quantum dance.

These works of art in two dimensional format, seek to explore, decode, evaluate and express the mysteries, interrelated connectedness, context, formative associations, historicities and relational positions, embedded biographies and derivative meanings in time and non-time, behind the symbolic representations of the nature of things, being and mind. Each symbol is considered and treated as a complete quantum quantity with its own biographical identity within the three dimensional framework of time, space and distance, but also as a holographic idiom within the non-dimensional world of the timeless. In many ways, the symbols indirectly reference the Shumum scripts of the Bamum people, founded by Sultan Njoya in 1896. Decoding these symbols may unravel and unlock their

embedded meaning and impart derivative context, evoking themes that may cover myths, religion, music, arts, sciences and other ways of being.

T A N K A F O N T A is a Cameroonian born composer, artist, author, performer, instrumentalist, poet, researcher and scholar of African music. Fonta has exhibited as a visual artist in Cameroon, Canada, USA and Germany. Fluent in diverse musical idioms and genres, Fonta often integrates themes and motifs from different musical cultures of the world – a strong and converging point in his works and compositional palette. He published over 150 works for orchestra, small and mixed ensembles, quartets, trios and for solo instrumentation. Some of his recently published works include *Incantations of a Bantu Mask*, *Visions & Ideograms*, *Themes & Variations of an African Dance in G Major*, *Elation of the Gods I*, *Fulani Flute Dance*, *Drums & Faces of the Night*, *The Birth of Dawn & The Initiation Dances I*. He has featured in the documentary film *African Brush Strokes*. In addition he is a frequent performer in numerous festivals, concerts and has appeared in Vues D’Afrique, Coup de Cœur festivals in Montreal, du Maurier Jazz festival & many others.

03 LISTENING SPACE EASTMAN

04 **T A I N T E D** Sculpture 2018 Commissioned and produced by **S A V V Y** Contemporary, co-produced by MaerzMusik – Festival for Time Issues Courtesy of the artist and Galerie Chantal Crousel.

tainted is the name of two new interconnected pieces commissioned to Hassan Khan for *We Have Delivered Ourselves from the Tonal*: one is a sculpture, and the other a musical composition. In the exhibition space, a condensed sculptural assemblage is shown, featuring diverse and at times openly conflictual conceptual layers expressed through glass, wood, unfired clay and embroidered flags. “It is a form that speaks, strives, and trembles,” Khan writes, finding a parallel between aspects of Julius Eastman’s persona and people the artist knew throughout his life: “I have met people who are both profoundly clear and incredibly miserable. People who are driven by precise visions yet are also confused. People who stir up deep hostility and admiration. Who become rock stars or are ostracized. Who are blamed and shamed yet remain viciously and deeply confident. People are always more than just people, because we embody, channel, sublimate. We are one and many. We are structure and loss”. An attempt to celebrate without monumentalizing, an utterance twirling in space facing its own inabilities and possibilities, a piece that speaks of how an obsessive care for the self can come along an inevitable self-destruction. A “festive misery” perhaps. Or one to be acknowledged and rendered visible, in all of its compulsive vulnerability.

Within the performance program Hassan Khan presents a 40 minute long musical piece for five singers performed by an ensemble put together specially

for this occasion. It is structured around a libretto and its organization by the human voice. *tainted* is a series of movements that rely on a method of organic composition, where structure and accumulation are placed within a living breathing organism. The piece is driven by an obsessive interest in emotional conditions and their formal translation. *tainted* wishes to inhabit a place where risk is treated as a structuring device. The musical coordinates have been laid down in the form of a readable graphic score, but the results were developed through an intensive month-long process between the singers and the composer. *tainted* considers the possibility that what separates simple daily comprehensions from epiphanies may be a very thin line.

H A S S A N K H A N is an artist, musician and writer. He lives and works in Cairo, Egypt.

05 **G E N I A L N I G G E R** Installation 2018 Commissioned and produced by **S A V V Y** Contemporary, co-produced by MaerzMusik – Festival for Time Issues.

For this exhibition, the Cameroonian multidisciplinary artist Barthélémy Toguo creates a large installation. Toguo’s inspiration is drawn from the works and life of Julius Eastman. Using Eastman’s score sheets, Toguo stages a kind of opera sung with a set of minimalist drawings as instructions. These instructions are placed on dozens of desks scattered across the space. This new work is inspired by Eastman’s artistic approach as one of the first musicians to combine minimalist processes with elements drawn from pop music. The spectators are invited to walk in a space dedicated to the idea of the transformation of music. Over the course of the exhibition, the spectators, listeners and visitors will be led through the space to listen to some of Eastman’s compositions, all provocatively titled, such as *Evil Nigger* and *Gay Guerrilla* among others. *Genial Nigger* pays tribute to this innovative and talented artist, who is considered a fallen angel of minimalist music. **B A R T H É L É M Y T O G U O** Although he lives in Europe and has become a French citizen, Toguo maintains strong roots with Cameroon; in 2004 he created “Bandjoun Station,” which was inaugurated in 2013. This foundation is designed to welcome artists and researchers-in-residence from around the world to develop proposals in harmony with the local community.

Barthélémy Toguo is not an artist locked inside an ivory tower; his work reflects his concerns about the development of his country, his continent and the earth as a whole. Re-examining the current turbulences in the world through his imagination, as well as through the ancient myths that he updates, mixes and clashes together, he offers works that he hopes will be able to speak to all of humanity.

From the end of the 1990s Toguo began to travel internationally constantly, participating in a number of biennial and triennial events. He continually extended the range and dimension of his creations, using photography, video, installations, printing,

and performance. In 2015, Toguwo was invited by Okwui Enwezor to participate in the 56th Venice Biennale. In 2016, he was one of the four nominees for the Prix Marcel Duchamp, and exhibited at the Centre Pompidou in Paris.

06 THE THIRD PART IS THE THIRD MEASURE Video 00:43:43 2017
Commissioned by ICA Philadelphia and Sharjah Art Foundation.

From the late 1960s until his death in 1990 at the age of 50, Julius Eastman, the queer African-American avant-garde composer, pianist, vocalist and conductor, wrote and performed compositions whose ecstatic militant minimalism initiated a black radical aesthetic that revolutionised the East Coast's new music scene of the 1970s and 1980s. No recordings of Eastman's compositions were released during his lifetime. In January 1980, Julius Eastman was invited by the Music Department at Northwestern University in Evanston, Illinois to present his compositions *Crazy Nigger* (1978), *Evil Nigger* (1979) and *Gay Guerrilla* (1979) at the Pick-Staiger Concert Hall. A number of African-American students and one faculty member at Northwestern University objected to the titles of Eastman's compositions. The titles of Eastman's compositions were redacted from the concert programme printed by the Music Department. Before the concert on 16 January 1980, Eastman delivered a public statement that responded to these objections. The speeches delivered by Dante Micheaux and Elaine Mitchener in *The Third Part is the Third Measure* (2017) are based on each performer's modified versions of the verbatim transcriptions of Eastman's Northwestern University statement.

THE OTOLITH GROUP is an award-winning artist-led collective founded by Anjalika Sagar and Kodwo Eshun in 2002. Their work explores the speculative futures and science fictions of planetary matters and cosmopolitics. In 2010, The Otolith Group was nominated for The Turner Prize. The Otolith Group live and work in London, UK and in other parts of the world. Recent solo exhibitions include *The Radiant*, Art Gallery at Miyauch, Japan (2017), *In the Year of the Quiet Sun* at CASCO, Utrecht (2014), *Novaya Zemlya* at Museo Serralves, Porto (2014), *In The Year of the Quiet Sun*, Kunsthall Bergen, Norway (2014), *Medium Earth*, RedCat, LA (2013); *AuViCo 2109–2110*, Mumbai (2012); *Westfailure*, Project 88, Mumbai (2012); *I See Infinite Distance Between Any Point and Another*, Fabrica, Brighton (2012); *Thoughtform* MACBA, (2011) and *MAXXI*, Rome (2011). Recent group exhibitions include *Mondialité*, Villa Empain, Brussels (2017), *Tanawuj*, Sharjah Biennial, UAE (2017), *The Eighth Climate (What Does Art Do?)*, Gwangju Biennale, South Korea (2016), *Reconstruction of Story*, National Museum of Modern and Contemporary Art, Seoul, South Korea (2016), *Endless Shout*, ICA Philadelphia, USA (2015), *The Freedom Principle, Experiments in Art and Music, 1965 to Now*, Museum of Contemporary ArtChicago (2015).

07 EASTMAN
ARCHIVE

08 EASTMAN
ARCHIVE

09 DRAWINGS FOR THE READER AND JOAN Series of drawings Charcoal, oil pastel, pen 2018

Malak Helmy has been writing short love stories. Her texts form the basis of the lyrics for *Artiste*, a project for which she does the vocals, with Janine Armin on electric guitar. Through drawing, she visualizes memory and intonation processes towards engaging her voice. These drawings relate to the piece performed within the public program of this project, in which *Artiste* uses Julius Eastman's *Fugue no. 1*, a score flanked by the phrases, "If he love you, he will stay with you" and "If he want you, he stay with you" as their starting point.

MALAK HELMY is a visual artist and writer based in Cairo.

10 REGGINIGGER, A PLAY ON EASTMAN'S WOR(L)DS OF DIVINITY Sound sculpture installation 2018
Commissioned and produced by SAVVY Contemporary, co-produced by MaerzMusik – Festival for Time Issues.

Regginigger in the title of this work plays with the word "nigger" inverted and doubled. It references Julius Eastman's introduction to the *Nigger Series* at the Northwestern University Concert in 1980. The titles in the series reveal provocative humour, word play and more: the unlimited names and expressions of (a) nigger. *Reginnigger* listed in the urban dictionary as, "blacka than the blackest of the black", denotes a de(nigratory) meaning. It is the inversion of a negative which Eastman points to in his address in 1980. With *Regginigger, a play on Eastman's Wor(l)ds of Divinity* a new work commissioned for this exhibition, Pungwe explore Eastman's performative phraseology, his speakerly voice, as meta-text linked to his sublime instrumentation of divinity. The piece is also informed by *Listening to a Listening at Pungwe*, an ongoing project in which Memory Biwa and Robert Machiri aim to track and reimagine transnational sonic cultures in Southern Africa. Blurring the line between installation and performance, rhizomatically interweaving Eastman's voice with additional archival findings, this new piece provides a broader auditory base to learn more about his life. Tape machines are a central motif in the installation, including archival records of African sounds, while in the performance we listen also to a real time response of modulated vocals and drum samples. The vocals are conceptualised around utterances from mbira archives. The complete sonic composition is a cacophony of non-definitive abstract patterns of recorded and sampled archival materials, digital instruments and live vocals.

P U N G W E is an interdisciplinary project circling African music with related contemporary arts discourses and spaces. This collaborative practice expands into the current project *Listening to a Listening at Pungwe*. The central ideology of Pungwe draws on active convergence that is commonly linked to deep spiritual commitment. The interconnection of morale elevation and spiritual intervention is a reality in our contemporary spaces that drives convergence through song in overnights of wakefulness. A gathering of this form was known as Pungwe (shona word for vigil), during Zimbabwe's armed struggle of colonial resistance. It was mediated through mbira music rituals. Pungwe can be streamed as a commune of people that are "woke", referring to wakefulness as an act of mourning, morning used adjectivally, anticipating sun rise as an emancipatory symbol.

11 E A S T M A N A R C H I V E

12 THE CONCERT OF POLITICAL
E R R O R S Series of five paintings Oil on wood
and canvas, glass 2018

The Concert of Political Errors is a series of paintings responding to the political and social landscape that has defined European policies since 2015. Economic protectionism, fear of the other and the closing of borders have created an environment that essentially fails to adhere to Europe's own self-representation. *The Concert of Political Errors* refers to this internal paradox, using music, composition and the role of the conductor as a metaphor. As the artist writes "the hope for the future is no longer to be having any conductor, who, as a democratic dictator, imposes his personal vision on the world. Could an orchestra function without a director?" In his images, the conductor is evoked as a lonely and stratified dark figure figure of impositions, failures and unbalances.

P A O L O B O T T A R E L L I is an artist and semi-professional chess player. He studies and experiments with the possibilities of perception and is interested in the potentials of the human mind. His work is intertwined with scientific research and engaged with philosophical and political thought.

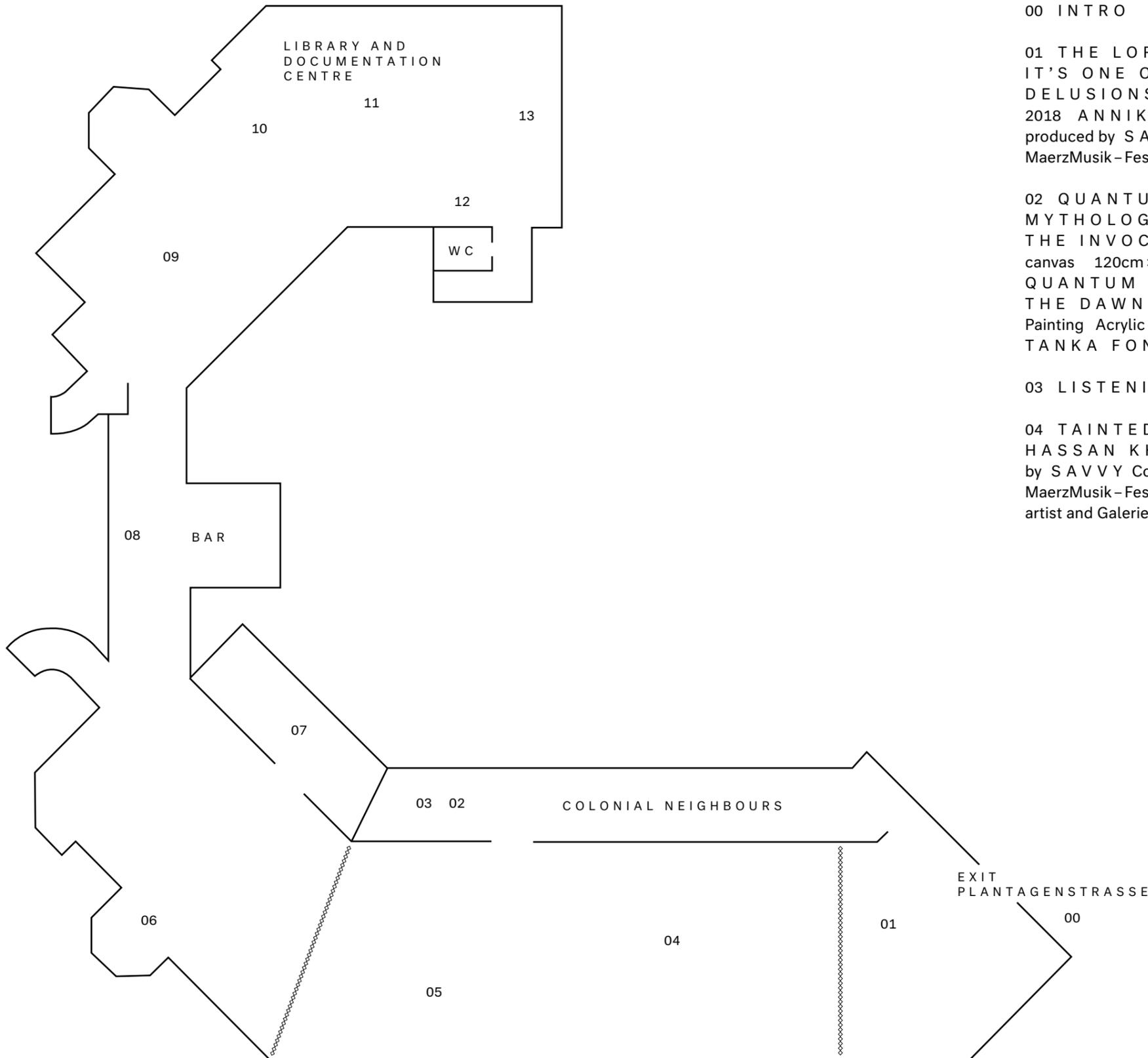
After being educated in arts and music and graduating from the Academy of Fine Arts in Venice, Paolo Bottarelli rejected the mundane art-world to enter the world of professional chess. For eleven years he obsessed over the chess-board, focusing his research on the creative possibilities of math and physics. In 2008 Bottarelli returned to exhibition-making with long-term projects such as *Epifanie Matematiche*, *Mind different Brain*, *Pentagram*, *Detour Moleskine* and *How To* and participated in the International Istanbul Biennial, the Biennial of Marrakech, the Cairo Off Biennial, the (Momentum) Nordic Biennial of Contemporary Art, and in exhibitions at the Museum of Contemporary Art in Moscow, NGBK Berlin, Spinnerei Leipzig, Tehran Digital Art Annual Exhibition.

13 THE WHISTLE QUARTET
Score 2011

The piece is inspired by songs of an overnight Navajo ceremony led by a medicine man. The dog whistles are the instruments implying a music that is not to be shared with the public. It can be argued that, even if it were shared, indigenous music and its powers are still today not easily "heard" or understood. Pitch and volume (as much as can be heard from a nearly inaudible dog whistle) are irreducibly linked to the breath and wind of the player; a line then becomes the only needed notation. In this musical piece everyone is essentially performing the same part. In group singing (especially one that might be sacred) there is the possibility that the singers begin the learning by blending into or hiding within the group, unsure of their capabilities (or in the case of Navajo music, blending and hiding within their elder's position). Throughout a series of repetitions, the singers' voices will emerge in unique ways, allowing or forcing the beginner to then become the teacher. Thus the performers form the foundation of the work.

R A V E N C H A C O N is a composer of chamber music, a performer of experimental noise music, an installation artist and a member of the American Indian arts collective Postcommodity. Chacon has presented at the Biennale Musica, Chaco Canyon, and documenta 14, among others. He lives and works in Albuquerque, New Mexico.

FLOOR PLAN



00 INTRO

01 THE LORD LOVES CHANGES, IT'S ONE OF HIS GREATEST DELUSIONS Video installation 00:15:49 2018 ANNIKA KAHRs Commissioned and produced by SAVVY Contemporary, co-produced by MaerzMusik - Festival for Time Issues

02 QUANTUM DANCE I - MYTHOLOGICAL JOURNEY AND THE INVOCATIONS Painting Acrylic on canvas 120cm x 150cm 2016
 QUANTUM RESONANCE I - THE DAWN OF CONSCIOUSNESS I Painting Acrylic on canvas 120cm x 150cm 2016
 TANKA FONTA

03 LISTENING SPACE EASTMAN *

04 TAINTED Sculpture 2018
 HASSAN KHAN Commissioned and produced by SAVVY Contemporary, co-produced by MaerzMusik - Festival for Time Issues Courtesy of the artist and Galerie Chantal Crousel

05 GENIAL NIGGER Installation 2018
 BARTHÉLÉMY TOGUO Commissioned and produced by SAVVY Contemporary, co-produced by MaerzMusik - Festival for Time Issues

06 THE THIRD PART IS THE THIRD MEASURE Video 00:43:43 2017
 THE OTOLITH GROUP Commissioned by ICA Philadelphia and Sharjah Art Foundation

07 EASTMAN ARCHIVE *

08 EASTMAN ARCHIVE *

09 DRAWINGS FOR THE READER AND JOAN Series of drawings Charcoal, oil pastel, pen 2018 MALAK HELMY

10 REGGINIGGER, A PLAY ON EASTMAN'S WOR(L)DS OF DIVINITY Sound sculpture installation 2018
 PUNGWE Commissioned and produced by SAVVY Contemporary, co-produced by MaerzMusik - Festival for Time Issues

11 EASTMAN ARCHIVE *

12 THE CONCERT OF POLITICAL ERRORS Series of five paintings Oil on wood and canvas, glass 2018 PAOLO BOTTARELLI

13 THE WHISTLE QUARTET Score 2011 RAVEN CHACON

* INCLUDING IMAGES BY CHRISTINE RUSINIAK
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MORE INFORMATION

savvy-contemporary.com
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CREDITS

ANNIKA KAHRS
THE LORD LOVES CHANGES, IT'S ONE OF HIS
GREATEST DELUSIONS 2018 Courtesy of the Artist and Produzentengalerie
Hamburg This project is funded by the German Federal Cultural Foundation
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ORGANIST Tjark Pinne
PERFORMERS Anik Lazar Burk Koller Carlotta Hamann Charlotte Holst
Christian Sabisch Constanze Pahnke Dilara Kubitzki Dustin Leitold Felix Thiele
Gasó Abdulrahman Inna Knaus Johanna Hipp John Darmstaedter Lilli Pätzold
Marcel Bisevic Marcel Schrempf Merlin Reichart Mirjam Brajkovic Noémi Barbaglia
Rajko Müller Rebekka Seubert Rosa Lüders Rosanna Graf Stella Rossié
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Bonaventure Soh Bejeng Ndikung Gwen Mitchell Jörg-Peter Schulze Kamila Metwaly
Kelly Krugman Lema Sikod Lynhan Balatbat-Helbock Maximilian Scholl Phuong-Dan Nguyen
Produzentengalerie Hamburg

HASSAN KHAN
TAINTED 2018 Hassan Khan's works have been realized
thanks to the generous support of Galerie Chantal Crousel
BLOWN AND CAST GLASS Berlin Glas e.V.
UNFIRED CLAY, GLAZED CERAMIC Maia Beyrouti
OAK PLATFORM Stephan Schutz
METALWORK Uri Moss
EMBROIDERY Stickerei Stickbar
PRODUCTION Angela Anderson

THE OTOLITH GROUP
THE THIRD PART OF THE THIRD MEASURE 2017 Co-commissioned
by Institute of Contemporary Art, University of Pennsylvania and Sharjah Art Foundation - SB13,
2017 Created in conjunction with Endless Shout at the Institute of Contemporary Art,
University of Pennsylvania with major support provided by The Pew Center for Arts & Heritage.
DIRECTOR The Otolith Group
EDITOR Simon Arazi
SCORE AND WORDS Julius Eastman
PIANISTS Zubin Kanga Siwan Rhys Rolf Hind Eliza McCarthy
READING Julius Eastman's speech at Northwestern University, 16 January 1980
Dante Micheaux and Elaine Mitchener
PRODUCTION The Otolith Group
DIRECTOR OF PHOTOGRAPHY Kate McDonough
SOUND MIX Tyler Friedman
CAMERA OPERATORS Tasha Back Agnieszka Szeliga
CAMERA ASSISTANT Mitch Collins
CAMERA TRAINEE Luke Clarke
GAFFER Sebastian Kudanowski
SOUND MANAGER Duncan Brooker
SOUND ASSISTANT Connor Panayi
COLOURIST Andrew Davies
PROJECT PRODUCER Zara Truss Giles
PRODUCTION ASSISTANT Natalia Maus
HAIR AND MAKEUP Natalie Sharp
SPECIAL THANKS Gerry Eastman
THANK YOU The Julius Eastman Estate Lendl Barcelos Ntone Edjabe Anthony Elms
Avery Gordon Stacy Hardy des Eddie Bruce-Jones George Lewis Christine Tohme Travis

PUNGWE (MEMORY BIWA AND ROBERT MACHIRI)
REGGINIGGER, A PLAY ON EASTMAN'S WOR(L)DS
OF DIVINITY with excerpts from David Garland interview with Julius Eastman,
Spinning on Air 1984

BARTHÉLÉMY TOGUO
GENIAL NIGGER 2018
Courtesy Bandjoun Station, Cameroon and Galerie Lelong & Co., Paris

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.

S A V V Y Contemporary is Elena Agudio Antonia Alampi Jasmina Al-Qaisi Aouefa Amoussouvi Lynhan Balatbat-Helbock
Marleen Boschen Federica Bueti Pia Chakraverti-Wuerthwein Binta Diaw Olani Ewunnet Raisa Galofre Johanna Gehring Andrea Gyimesi
Sol Izquierdo Anna Jäger Cornelia Knoll Saskia Köbschall Kelly Krugman Nathalie Mba Bikoro António Mendes Kamila Metwaly Gwen Mitchell
Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Beya Othmani Elena Quintarelli Marleen Schröder Jörg-Peter Schulze Lema Sikod
Lili Somogyi Jorinde Spletstößer Marlon Van Rooyen Laura Voigt Elsa Westreicher Johanna Wild

DESIGN Elsa Westreicher
FONTS Grow (through a generous partnership with DINAMO Foundry, abcdinamo.com) Neutral (carvalho-bernaeu.com)
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