

**CANINE WISDOM
FOR THE BARKING
DOG – THE DOG
DONE GONE DEAF**

**EXPLORING THE SONIC
COSMOLOGIES OF
HALIM EL-DABH**

**P R O L O G U E
DAKAR BIENNIAL 2018**

GOETHE-INSTITUT Point E, Dakar
IFAN MUSEUM Rue Émile Zola, Dakar

CURATOR Bonaventure Soh Bejeng Ndikung
CO-CURATOR Kamila Metwaly and Marie H el ene Pereira
ASSISTANT CURATOR Beya Othmani

CONCEPT

B Y Bonaventure Soh Bejeng Ndikung

For twenty-five centuries, Western knowledge has tried to look upon the world. It has failed to understand that the world is not for the beholding. It is for hearing. It is not legible, but audible.

Jacques Attali, *Noise: The Political Economy of Music*, 1977.¹

So it's the energy and vibration that I'm working with. That's what I want to materialize, with the harps, with new sounds of the orchestras. This is the thing I want to express more, the energy that comes from the frequencies of colors, and how to relate to it and how to materialize it. There's a huge energy there. It's always good to work with musicians in an open way, to explore the relationship of color and art to sound and noise and elements of vibrations, to project them, to create a vibration that is positive and in line with the Earth's positive vibration. Maybe that's too much to ask for?

You know, the philosophy of ancient Egypt says that everything in life, everything in the environment, has a feeling, and that's a whole different thinking process than our modern Western one. For them, the sun itself had feelings, and it can reflect back and forth.

Halim El-Dabh, *Unlimited Americana: A Conversation with Halim El-Dabh*, 2017.²

Rocks are her (earth's) ears recording all of her events from the beginning
My earth body returns to hers
Where the earth worm also sings
Inside/outside vibrations
My bones resonate
My stomach, spleen, liver, kidneys, lungs and heart resonate
The organs are sound
Contain sound

Pauline Oliveros, *The Earth Worm Also Sings*, 1992.³

T A K E I

Canine Wisdom for the Barking Dog–The Dog Done Gone Deaf is a spin-off, a twist, an amalgamation that takes its cue from the eponymous album *The Dog Done Gone Deaf* by Halim El-Dabh, which he performed with The Barking Dog Sextet for the Suoni Per Il Popolo Festival in Montreal, Quebec in 2007.

The Dog Done Gone Deaf seems to me an appropriate entry point into a venture of reflecting on and paying tribute to one of the greatest composers from the African continent and worldwide, Halim El-Dabh, in the framework of Africa's most important and most consistent art manifestation, the Dakar biennial. *The Dog Done Gone Deaf* encompasses the musical dexterity, the sophistication and complexity of El-Dabh's artistic oeuvre that spans a period of seventy years, and reveals the way he integrates allegories, myths and pluriversal cosmogonies in his compositions, in an effort to reflect on and disseminate sonic/aural epistemologies.

This research and sonic exhibition project seizes the chance to deliberate on non-humanocentric relations, knowledge systems and ways of being in the world, as prescribed by the aforementioned album. The exhibition project also serves as a platform for deliberations on, and experimentations as to what is and where is sound art in contemporary African art, putting a spotlight on transdisciplinary artistic practices between the visual, performative, installative and sonic mediums.

The project's iteration in Dakar is a prelude to an extensive retrospective on Halim El-Dabh's artistic practice. The exhibition will bring together El-Dabh's scores, notes, compositions, paintings, theories, archive materials of performances and listening stations for El-Dabh pieces. Thirteen other artists from across the African continent are invited to relate, tribute, get inspired by, reflect on El-Dabh's practice that spans electronic music, ethnomusicology, compositions for dance and theatre, and sound installations. The artists are also invited to engage with the narrative nature of El-Dabh's compositions and his interests in allegories, myths and legends like the legend of canine wisdom.

T A K E II

In the foreword to Denise A. Seachrist's *The Musical World of Halim El-Dabh*, Akin Euba writes that he regards Halim El-Dabh as one of the most important modern African composers, one of the world's leading

1 Attali, J.: *Noise: The Political Economy of Music*. 1985. Translated by Brian Massumi. University of Minnesota Press.

2 www.musicandliterature.org/features/2017/6/1/unlimited-americana-a-conversation-with-halim-el-dabh

3 Oliveros, P.: *The Earth Worm Also Sings: A composer's practice of deep listening*. 1993. Leonardo Music Journal, vol. 3 no. 1, pp. 35–38. Project MUSE, muse.jhu.edu/article/617723.

exponents in the theories of “African pianism, intercultural composition and creative ethnomusicology.” Euba set the pace by placing⁴ El-Dabh in a genealogy of some of the best African composers in the diaspora over generations like Samuel Coleridge-Taylor, William Grant Still and Fela Sowande, or at par with J.H. Kwabena Nketia, and on the other hand in the same line with creative ethnomusicologists and composers like Mikhail Lysenko and Bela Bartók. Seachrist in her⁵ postscript, like Euba, questions why El-Dabh has been omitted from “virtually all past and current general music history and literature textbooks for music majors and non-music majors alike,” especially taking into consideration the fact that El-Dabh had already attained prominence in the New York musical scene in the 50s, studied with Aaron Copland, Irvine Fine and Luigi Dallapiccola, collaborated with the likes of Otto Luening during his work at the legendary Columbia-Princeton Electronic Music centre (upon its founding in 1959 where he composed the unique electronic music piece *Leiyala and the Poet*), worked briefly for Igor Stravinski, composed and performed with the likes of Alan Hovhanness, played with Henry Cowell and John Cage or composed for Martha Graham amongst others. How could someone like El-Dabh vanish into oblivion? A man whose legendary 1949 composition *It is Dark and Damp on the Front* already brought him international recognition before any formal music training, whose *Sound and Light of the Pyramids of Giza*, composed in 1959–60 still plays daily at the pyramids, who travelled the African continent meeting the likes of Leopold Sedar Senghor and Haile Selassie, and collected sounds and instruments around the continent and the diaspora. As Tommy McCutcheon points out “it’s difficult to look at any area of avant-garde music-making that he [El-Dabh] was not at the very forefront of, in some way or another, at some point in his career [...]. Since an excerpt of his 1944 work *The Expression of Zār* was released on CD in 2000, as *Wire Recorder Piece*, he has increasingly gained credit for being perhaps the first composer to use the techniques that Pierre Schaeffer would later [1948] formalize as *musique concrète*.”⁶

As Fari Bradley describes, “*Expressions of Zaar (Ta’abir al-Zaar)* by Halim El-Dabh premiered in an art gallery in Cairo 1944; among the first known work ever composed by electronic means, and also the first intended for electronic presentation. Based on recordings of women chanting at an Egyptian healing ceremony, a sound perhaps as prevalent in 1940 Cairo as canal boats were in Schaeffer’s Paris at the time, *Expressions of Zaar* played out on a magnetic tape recorder (a shorter composition of the work became known as *Wire Recorder Piece*, 1994). The resulting sound, rather than a premonition of Fluxus montages of the machinery of industry and travel as Schaeffer’s had been, was the melded overtones of combined female voices

conducting a ‘zaar’ healing or exorcism, a ceremony common to parts of West Asia and North Africa.”⁷

It is crucial to revise the way histories are written, and from what vantage points they are narrated. It is primordial in our times to offer other and complex narrations, genealogies and derivations other than those narrations by those with the facilities and possibilities of power. Only so would we be able to study and appreciate the technologies, experimentations, denotations which El-Dabh implemented early on and through his career as a composer and artist. That said, we also need to pay attention to not falling into the trap of wanting to be the first or placing El-Dabh as the founder of. And it is especially important that we do not reduce El-Dabh and his lifelong practice as composer, musicologist, educator and investigator to a collation with Pierre Schaeffer and “*musique concrète*.” Halim El-Dabh is much more and will not be pigeonholed.

Born in Cairo, Egypt in 1921, he studied agriculture and practiced in the field. He attended the First International Ethnomusicological Conference/Congress of Arabic Music (Cairo, 1932) where he witnessed Bartók and Paul Hindemith. He emigrated to the USA to study at the University of New Mexico, Brandeis University and the New England Conservatory of Music. He is University Professor Emeritus of African Ethnomusicology at Kent State University, Kent, Ohio, and has also taught at Howard University and Haile Selassie University, where he organized the Orchestra Ethiopia. As an ethnomusicologist, he has researched in Congo, Egypt, Ethiopia, Guinea, Mali, Morocco, Niger, Nigeria, Senegal, South Africa, Sudan, as well as in the African Diaspora – Brazil, Jamaica, and the USA. El-Dabh has written for African instruments and African themes and his works in opera, symphony, ballet, orchestra, chamber and electronic music are inspired by African and Asian cultures.⁸

T A K E III

You wake and keep praying throughout night
 Dogs also keep praying throughout night
 They are superior to you
 They do not stop barking
 and ultimately sleep on a dirty pile of waste
 They are superior to you
 They do not leave their master’s door even
 if they are beaten by shoes.
 Bulleh Shah! perform good deeds otherwise
 dogs will
 supersede you.
 They are superior to you.

Syed Abdullah Shah Qadri (*Bulleh Shah*)

4 Seachrist, D.: *The Musical World of Halim El-Dabh*. 2003. Kent State University Press.
 5 *ibid* 4
 6 *ibid* 2

7 Bradley, F.: *Halim El-Dabh. An Alternative Genealogy of Musique Concrète*. 2015. Ibraaz.
www.ibraaz.org/essays/139/674717249719021568
 8 www.halimeldabh.com/bio.html

El-Dabh has widely implemented and explored folktales, legends and myths in his compositions. Since time immemorial, legends and myths – be they complete fiction or half-truths – have played an important role in human societies and cultures worldwide, essentially addressing humanity’s concerns of its origins, its being in the world and its relation with other animate and inanimate beings with which it shares space and time. Legends and myths have served as moral compasses for societies, framing what is considered ethical or not, good and evil as embodied by each culture’s pantheon of mythic characters. It is thus not surprising that myths became precursors of religions, informed and influenced literatures, arts, music and languages, as well as philosophies and sciences from around the world. It has been claimed that myths are a reflection of various societies’ shared consciousness.

In El-Dabh’s oeuvre, one finds compositions like *Leyla and the Poet* (electronic composition with tape, 1959) based on Nezami’s (1141–1209) *The Story of Leyla and Majnun*; *Bacchanalia* (excerpt from *Clytemnestra* ballet, for string orchestra, 1958) in reference of Roman festivals of Bacchus and Clytemnestra – wife of Agamemnon and queen of Mycenae; *Ramesses the Great: Symphonie No. 9* (for string orchestra, 1987); *Bahai: Father of the Orishas* (concerto for trombone and orchestra, 1981); *Go Down Moses; the Planet Earth is the Promised Land* (for voice, instruments, 1991); *Ogún: Let Him, Let Her Have the Iron* (for voice, instruments, 2000); *The Eye of Horus* (dramatic music, 1967); *Lucifer* (Ballet, 1975)... just to name a few. In *The Dog Done Gone Deaf* which he performed with The Barking Dog Sextet, El-Dabh narrates the legend of the Navajo indigenous American people on the relation between man and dog, who are best friends. Man fell in an abyss and dog came to man’s rescue, risking its own life. After man was saved, man turns around and bullied the dog. The dog got fed up, covered his ears and the dog done gone deaf. But dog eventually pitied man and forgave him, as they found out that the homo sapiens and the canines are both earthlings. Listening to El-Dabh’s presentation in this conceptual album, one can’t fail to think of the bigger picture. The abuse of hospitality and generosity by generations of invaders and colonialists in the Americas and all over the world. El-Dabh animates the listener to reflect on non-humanocentric/non-anthropocentric knowledges and on our dependence on other earthlings, for our survival is only guaranteed by some other beings, as Bulleh Shah points out. The album is tonal exploration, a convocation of transcendentality and the mystical, a journey through the experiences at *The Dawn*, *The Fall of Man*, *L’Abime*, *Out of The Abyss*, *Emergence*, *Canine Reflection*, and *Canine Wisdom*. Listening to the music of El-Dabh one gets flashes and sparks in the back of one’s mind of Navajo legend, but also of Thomas Mann’s *Bashan and I* (1916) or Patrice Nganang’s *Dog Days: An Animal Chronicle* (2001) as they so vividly explore the man-canine complex and the effort of seeing the world allegorically through the canine vantage point.

T A K E I V

Listening to, reading about, cogitating on Halim El-Dabh’s sonic oeuvre that spans eight decades, a couple of philosophies of the sonorous crystalize. These include but are not⁹ limited to:

- In 1949, El-Dabh composed a piece *Evolution and Decadence*, which explored the idea of music evolution. The notion of musical and tonal emergence and decay. Seachrist writes about the 1949 interview by A.J. Patry with El-Dabh in which the latter reflects on simple sounds, a single tone, and explored the evolution of the tone through time and the different elements of the universe until the single sound converged with other sounds, postulating that there was only one tone in the world and all sounds came from that single pitch. The idea of an Ur-sound that later divided like a fertilized egg.

El-Dabh’s research led him to explore how sound from ancient Egypt migrated to Europe and influenced the sound of modernity. “El-Dabh’s new philosophy dealt with how the elements that cause a tone to emerge are also the elements that cause it to decay [...] as the tone evolves it simultaneously begins to decay.”¹⁰
- *Mekta’ in the Art of Kita* (1955), for example, embodies El-Dabh’s compositional philosophy with respect to the fact that irrespective of what generates a sound, the sound is meaningful. That is to say that his interest lied in the exploration of pure sound and the combination of instruments of a symphony orchestra to attain different sound spectra, textures and expansions of the instruments. The title of the piece embraces the Egyptian poetry notion and structure that the whole (Kita) is part of the unit (Mekta) and the unit part of the whole. The concept is geared towards the listener rather than the composer, as each listening session is a shared experience between the listener (Kita) and the performer (Mekta).
- According to Seachrist, El-Dabh’s harmonic style is characterized by the fact that in order to break the regimentation of tempered tuning, he determined that a new harmony evolves from “frictions,” i.e. dissonances around points of unison in superimposed melodic lines. This allowed him to manipulate tones without tuning the piano, thereby accepting and working the instrument within its confines.
- In *Meditation on White Noise* (1959) for electronic tape, El-Dabh explored the physicality and materiality of noise, from which he could chisel out a sculpture. By collecting and meditating on sounds he found in his quotidian like vacuum

⁹ ibid. 4.
¹⁰ ibid. 4.

cleaner, cars, train and even to the human ear inaudible sounds, El-Dabh worked on the transformation of potentially harmful noise to enhancing and positive sounds.

- As a music teacher, El-Dabh developed a system of teaching music through colour notations devised for piano, based on an ancient Egyptian musical notation system using colours. Being synaesthetic, El-Dabh always related colours to specific sounds and vice versa. In *Harmonies of the Spheres: Ten Nations Rejoice* (1991) for wind symphony El-Dabh implemented this method of notation using varied colours in circles of varied sizes.
- The relation to sound, colour and movement in space was explored too in *Tonography* (1981). Inspired by Egyptian and Ethiopian chants, the piece examines new possibilities of performing artists to experience their bodies in relation to tone and space. “Movement-gesture in the process of generating sound, help shape the production of tone. Sound tones after inception shape up the space. The musician follows the tone in gesture movements to delineate the action of his tones in space by the guidance of a language of symbols and designs.”¹¹
- El-Dabh had previously worked on the relationship between sound and space when he was involved with the Theater of Sound and Movement. For Ina Hahn’s theatre piece *Extension* (1966), *Meditation on White Noise* (1959) was used. In an interview he states that “sound generates space which is then captured by movement,” and that “when sound comes into conception it has three parts, the attack, then growth, and decay.”^{12, 13}

TAKE V FEELING THE FREQUENCY OF COLOUR

In the middle of the live session for *The Dog Done Gone Deaf*, El-Dabh invites the audience to close their eyes and breathe together in order to engage in a collective participatory performative moment, in an effort to experience the colour frequencies. This animation to share a time and space of synaesthesia very much speaks of El-Dabh’s navigations between the sonic and visual arts, and his affinity to extra-disciplinarity. In his career, El-Dabh has done numerous collaborations with performing artists and always had an interest in the visual arts. It is remarkable that in 1944, El-Dabh’s work *The Expression of Zār* was exhibited in an art gallery in Cairo as an installation artwork of recorded material. This was preceded by many years of experimentation with noise since the mid 1930s.

As he says “in the late 1930s I did work with noise, to discourage crickets. [...] I didn’t want them to eat the corn [...] I would take pieces of scrap metal, hang them from a pole, and they would have, like, wings to them. When the wind came they would vibrate and hit the pole and create noise.”¹⁴ Such experimentations are epitomic to most avant-garde artistic movements and artists in the early half of the 20th century. While it is very difficult to find where and how El-Dabh was/is involved within the visual arts, once in a while, one stumbles on clues like for the composition *Pirouette* (combination of manipulated audiotape and sound sculpture) in *Crossing Into The Electric Magnetic* (2000), which is said to have been recorded in a New York art gallery circa 1974.

Of his numerous collaborations with performing artists, it is worth mentioning *Clytemnestra* ballet (1958), *A Look at Lightning* ballet (1961/62), *Lucifer* ballet (1975), *One More Gaudy Night* ballet (1961) with Martha Graham; *In the Valley of the Nile* ballet (1999) with Cleo Parker Robinson; *Theodora in Byzantium* (1965) with Rallou Manou; *Yulei, the Ghost* (1960) with Jerome Robbins; *Extension* theatre piece (1966) with Ina Hahn.

TAKE VI

The aims of putting the spotlight on Halim El-Dabh and his over eight decades of experimentation and composition, more than five decades of researching and teaching are manifold.

First and foremost, this research and exhibition project *Canine Wisdom for the Barking Dog–The Dog Done Gone Deaf* will be a possibility of presenting (for the first time within a visual art festival in Africa) Halim El-Dabh’s compositions, scores, archive materials, photography, and paintings in the framework of the Dakar Biennial.

By providing listening stations, the exhibition will offer the possibility of a wide African audience to listen and appreciate El-Dabh’s electronic music, music for chamber (single and multiple instruments), percussion ensembles, string orchestra, orchestra, concerto, wind ensemble, choral music, dramatic music and film music. Sounds collected by El-Dabh from around the African continent and the diaspora will also be made available for listening. The aim is also to assume our responsibilities of narrating our own histories and defining our own milestones and pillars within a framework of a Pan-Africanist ideology.

This exhibition is an effort to re-establish a genealogy of modern arts and sound arts in Africa and beyond, and contemporary sound artists, painters, video and installation artists are hereby invited to relate, extrapolate from, get inspired by El-Dabh’s practice – his compositions, installations, theories and research.

¹¹ Title page from *Tonography*
¹² Snyder, C.P.: *New concept in theater getting showing here*. Gloucester Daily Times, May 25, 1966, I.
¹³ *ibid.* 4.
¹⁴ *ibid.* 2.

OPEN LETTER TO HALIM EL-DABH

B Y Satch Hoyt

I never met Halim El-Dabh, the Egyptian mystic Pharaoh, the pyramidal father of Musique Concrete. The shaman Ethnomusicologist who walked from Cairo to the Congo absorbing all the beats, rituals and Sonicities he encountered on that long winding path. Nubia and Kush were also inspirations for this innovative Afro-futuristic visionary.

No I never met the avant-garde pianist composer who in 1944 at the Middle East Radio Station recorded *Wire Recorder Piece* predating Pierre Schaffers *Etude Aux Chemins de Fer* by four years. Who in 1950 landed in Orlando USA on a Fulbright scholarship eagerly met by Igor Stravinsky and John Cage, who shortly thereafter wrote the score for *Clytemnestra* Martha Graham's chef Oeuvre Ballet.

He Halim, who studied with Aaron Copland and was befriended by Merce Cunningham, Morton Feldman and others in the 1950's New York City in-crowd, but hey you dig after Meeting Igor Stravinsky and John Cage in Orlando made a B-Line for the Hopi and Navajo First Nation reservations to live and study the sounds of the out-crowd. He the brother was an African, alignment and solidarity mattered immensely especially in that segregated epoch.

A pioneer prolific in the earliest magnetic tape electronic music recordings. A sculptor of frequency manipulation, electronic wow and flutter time line stretched modulation supports along with the traditional African instruments he employed in his practice.

Mr El-Dabh's earliest notion of stretching time and space was credited to his mother encouraging him to gaze at the Egyptian sky. He was a lifelong sky-gazer, infinity was his canvas, any form that could be sounded was his sonic paint brush, to transform distort and treat.

Halim El-Dabh bequeathed this planet with a unique kaleidoscope of colour vibration clusters. He eternally invites us to connect with the energy fields of silent motion that reside between the noise.

Yes, here again I must repeat, I'm very sorry I never met the African genius they kept in the footnotes for so long. Hey just like Francisco Goya was the father of modernism, we know from chronological fact that Halim El-Dabh is the true father of Musique Concrete.

Music is our witness and our ally
The "Beat" is the confession which
recognizes, changes, and conquers time.

James Baldwin, *Of the Sorrow Songs, The Cross Of Redemption*, July 29 1979.

WORKS

IFAN MUSEUM

01 TSI I GE GE HA HE (TREE SHRINE) sound installation

The remix as my methodology or m(y)thodology. Its components and methods in sound practices. Dubbing ideas from one location over those of another.

The opening of a tale, *tsi i ge ge ha he* in Khoekhoegowab, seals the dialogue between the teller and the audience. It signals an invitation into another dimension: the world of tales, the world of beings in tales. At this point the audience is initiated into the tale. All storytellers also have a few words to mark the ending of a tale.

Tsi i ge ge ha he, a phrase which refers to the past also reflects that the story being retold has a genealogy of storytellers. Every listening occasion is connected to a previous one. This speaks to translation, and renewal in each narration.

El Dabh commences the concert in Montreal in 2007 by retelling the Navaho legend of the *The Dog Done Gone Deaf*. He opens the story with a sing-song, *ta la la ti da da*, marking the entry into the story world, and linking the moment to ancestral storytellers.

P U N G W E

Memory Biwa NA/ZA and Robert Machiri ZW/ZA is an interdisciplinary project circling African music with related contemporary art 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 moral 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 sunrise as an emancipatory symbol.

02 A L M U J A H I D G A N G W A Y sound interactive installation

“I look at sound as a sculpture, like I could take parts of it, and hold it and move it and work with it.”

Halim El-Dabh in an interview, 2017

Yara Mekwawei’s new work sculpts sound from found objects and instruments amplified through speakers creating a conversation between the sound of “now” and “then.” She invites listeners to interact directly with the piece and its components, posing an important question around the humanocentric compass of listening, and therefore the lack of it. Those “new” noises which have proliferated in our soundscapes in recent history, greatly influence how we listen to our sonic pasts, and how we consequently relate to today’s current social and geopolitical present. Mekawei’s intention with this work is to remind the audience that we do not only hear, but also listen. With that in mind, she works with simple technology which allows us to refocus our listening practice to sculpted elements out of sound, to strip down such assumptions by providing listeners with an experience and capacity to create/recreate sound through physical interaction. The Kora, Djembe/Jembe, Kalimba, Udu, The Talking Drum, Marimba, The Balafon, Mbira, Shekere and Algaita, are considered to be the most acoustic instruments found across the African continent. Such instruments are produced mainly from wood which makes their amplification very powerful even if unplugged. The spiritual connection between rhythm in African music and the Muslim *muwāshshahāt*, the emergence of the spirit of God from musical rhythms enhances the idea of prayer by music. The listeners are free to make a sound any way they’d want to, through sonic interaction of the deconstructed and reconstructed instruments and various elements found in the sound corridor. The manipulation of the acoustic instruments also creates a new visual representation of those same instruments.

Y A R A M E K A W E I

EG is a Cairo-based electronic music composer and sound artist. A prolific artist and scholar, Yara’s sonic bricolages draw inspiration from the flow of urban centers and the infrastructure of cities. She is concerned with the philosophy of architecture building, its history and its connection with the surrounding emptiness. She extracts the musical conversation of the visual images. A prolific video artist and performance artist, Yara has also exhibited work at an array of galleries and festivals across the Middle East and Europe. Over the changing scenes of the city, she composes a personal visual/audio configuration, human community is part of it.

03 KUSH YARD TOTEM plastic buckets, steel armature sonic text/soundscape with audio components

Kush Yard Totem and the *Hair Combing Cycle* performance are two works that speak of the sounds that eternally circumnavigate the cosmos of the Trans National African Diaspora and the continent of Africa at large. The layers in which they function and percolate are multifarious, but of extreme importance. They speak of migrations, those migrations that carried us to the many geographical locations where we now reside, locations where we now attempt to build vibrant communities that absorb culture and embrace the creators who seminate and expatiate enabling expansion. *Kush Yard Totem* is initially inspired by a very old recording from Ethiopia, a recording which I was privileged to hear as a young musician which left an everlasting and indelible print in my memory bank. That recording is of nomadic people drawing water from a well, chanting in syncopation with the sound of the water being drawn and poured into vessels. This simple yet complex quotidian act prompted me to dream of a utopian state, a harmonious zone where we could all exist. The sounds of water can be heard in the accompanying Sonic Text (Sound-Scape). The buckets are synonymous signifiers, the water bearer ports the elixir of life nourishing the famished.

SATCH HOYT UK/JA born in London of British and African-Jamaican ancestry, is currently living and working in Berlin, Germany. He is a self taught interdisciplinary artist whose work includes installations and sculptures accompanied with sound, music, performance and painting. Hoyt's current, large scale, global mapping project, *Afro-Sonic Mapping* seeks to trace the migrations of the Afro-Sonic signifier and understand its transfer through the black Atlantic passage. Sonic Mapping is a method developed by Satch Hoyt, based on research of the earliest factual recorded polyphonic and polyrhythmic sounds from the African continent, and further tracing these sonic threads through the middle passage chapters into our current post-colonial epoch. This method becomes a tool to perceive and understand the existence and migrations of the Eternal Afro Sonic Signifier. Sonic Mapping links the uncharted waters of anthropological field recordings to the contemporary urban frequencies of London, Kingston, Bahia, New Orleans, New York, Los Angeles and Cali.

04 EVERYONE IS CALLED MOHAMED sound creation 00:26:40 in a loop *Everyone is called Mohamed* is an interactive sound creation aired in public space or an inside space and composed of a speaker hanging. The artist calls directly to each of Brussels (inhabitant and/or visitor) who identifies himself with Mohamed, as the name designated in the Maghreb culture to challenge any male person whose identity is not known. Declined to the local context, Baba Ali also starts from the observation that the first name Mohamed is one of the most

frequently given in Brussels. Here he shows his desire to invite and interact with a lambda public.

YOUNES BABA ALI'S MA/BE practice is diverse. It goes over categorisations' endeavours and takes roots in various medium ranging from the new technologies, to sound, video, photography and installation. Though a skilled user of all them, Baba Ali does not aim at emphasizing multimedia and technologies of information and communication, and/or at feeding the kind of blind admiration that justifies technique as a goal in and by itself. Conversely, his works seem to deal with unremitting exhaustion, attempts that almost remind of a war, or guerrilla, strategy: "in order to undermine a system, it is first necessary to penetrate it." Thus, as an artist/engineer, Baba Ali masters the potentialities offered by technology era as an attempt to understand its complexity. At the same time, he subtly and often ironically interrogates the mechanisms of contemporary society while shedding light on its dysfunctions. By implicitly approaching urgent issues such as the effects of the "Society of the Spectacle," the question of multicultural identities and religious clashes, the overproduction and waste of whatever goods (from communication to plastic bags), the artist appropriates and interrogates the features and the tools of the present, globalised and rhizome-like humans. In between amusement and consternation, his multifaceted work, although coherent, confronts the viewer with a permanent show about the thin divide (or the irreducible coexistence) between intelligence and chaos.

05 TWO WORKBOOKS FOR THE SONIC COSMOLOGIES OF HALIM EL-DABH mixed media installation Leo Asemota's contribution comes as a collection of ideas following Bonaventure Soh Bejeng Ndikung's lead to "Exploring The Sonic Cosmologies of Halim El-Dabh." Asemota stages his findings and their inspirations through newspaper clippings, reading matter, a poster, vinyl records and two notations for musical works: *A Note to Halim El-Dabh* and *Halim El-Dabh Is Dead, Long Live Halim El-Dabh*.

LEO ASEMOTA NG/UK is an artist born in Benin City, Nigeria and is based in London.

06 OPENING AMBIANCE sculpture, aluminium, felt, steel, acrylic *Opening Ambience* is a series of light, movable wall surfaces installed in the exhibition space with the intent to soften, break apart and engage with the room's state of the sonic and the visual. Creating a scenography for an exhibition where sound is both the content and concept, the claddings are somewhere in between an angled awning for an exterior and an interior blind. The fabric adds to the acoustic richness of the space and affects how sounds are experienced in creating a hospitable, yet very specific environment to see, hear and engage with the legacy of El-Dabh. The presence of large planes of colour also refers to synas-

thesia – and El-Dabh’s well-known ability to see and connect colours and tones. The panels hold the possibility to be moved, collapsed and rolled up, but are shown only in their expanded state. It could refer to the sudden appearance of colour, as well as using walls and surfaces to affect sound. El-Dabh mentioned this when talking about the opportunity he had to use moveable walls at a radio station: “to eject sounds into a chamber and move the wall to change the vibration, to change the echo, the reverberation, electric energy”. The few metal objects hung from the supporting angles of the panels are an important detail of the work. They are a restrained reinterpretation of an experiment that El-Dabh often referred to. He tied scrap metal to poles next to crops, as a way to experiment with creating vibrations that might discourage small bugs that are harmful to the plants. In Viljoen’s version, it is not crops that need to be guarded from possible harm, but a room.

SUNETTE VILJOEN ZA/DE lives and works in Berlin and Cape Town. She received her MFA from the University of Cape Town’s Michaelis School of Fine Art in 2012 as was a participant at the Jan van Eyck Academie in Maastricht, the Netherlands in 2014. Recent exhibitions took place at Manière Noire, Berlin; Schloss Plüschow, Germany; Hotel Maria Kapel in Hoorn, the Netherlands; and Project Probe in Arnhem, the Netherlands. She was a fellowship recipient at Braunschweig University of Art, Germany (2013); and artist-in-residence at Villa Ruffieux in Sierre, Switzerland (2018), the Centre for Contemporary Art Andratx, Mallorca (2015) and Stiftung Künstlerdorf Schöppingen, Germany (2012).

07 UNTITLED 2018 sound installation
In her work, Elsa M’bala creates an imaginary orchestra of drums, by sampling and quoting Halim El-Dabh’s recordings from across the African continent. Setting them up back into the open space, subduing them into a similar atmospheric pressure to allow those sounds to breathe a similar rhythm. It is an exploration of the propagation of sound in humid environments, specifically the interaction of the mechanical waves that constitute sound in water, their possibilities as well as limitations.

ELSA M’BALA CM/DE born in Yaoundé, has spent part of her early childhood in Cameroon before resettling in Germany and growing up there. As a social worker, she has realized projects with youth in Germany, Canada, and Jamaica. Since 2009 she has been a member of the band Rising Thoughts and since 2001 has worked as a freelance educator. She lives in both Germany and Cameroon and is in the process of developing an extended cultural-pedagogical project in Cameroon. The complex experience of living as a black woman between two worlds is a central theme of her artistic activity as author, performer, and musician. In her texts and songs, M’bala takes a poetic and critical approach to investigating her lifeworlds, the conflicts that arise from these worlds, and her desire for change.

08 PERFORMING SCORES performance and mixed media, site specific

A music sheet is usually handwritten or printed. For Halim El-Dabh, it is also a painting. Here, the music score is sculptural, its “notes” are tangible and each symbol and material is controlled by a mark that determines its pitch and speed. Its layers, depending on how smooth or rough, would determine a rhythm. As such, Maleke applies methodology, technique and processes used by El-Dabh, to perform the construction of a score through an exploration of movements and sounds using the body within the exhibition space. *Performing Scores*, is a subtle play on words and a motion that intends to imagine alternative possibilities for re-articulating the sonic through the lens of Halim El-Dabh. This is a proposition to think through how the idea of notations, produced by the body, objects or constructions of subtle gestures perform a noise that is positive, a noise that is potentially functional, narrated or rhythmical. This installation/performance seeks to explore the ideas of learning, experimenting, collecting and experiencing in order to also hear and understand music in the context of space or community. *Performing scores* is a motion for the tribute.

NYAKALLO MALEKE ZA is based in Johannesburg. She works with installation, video and printmaking to think through ideas of personal memory, space and the everyday. She is currently enrolled in a MAPS (Master of Art in Public Sphere) at Ecole Cantonale d’art du Valais, Switzerland and interested in asking questions around doubt, vulnerability and adapting, and how it can be imagined as an economy that can become rearticulated, through public space and place, the body and writing. Nyakallo is an Asiko 2016 Addis Ababa alumnus and is currently participating in the School of Anxiety research project curated by Moses Serubiri, as part of the 10th Berlin Biennale 2018. Nyakallo obtained her BFA from the University of the Witwatersrand (2015). Her first solo show was in Windhoek, Namibia for the inaugural John Muafangejo Art Season in 2016. Group shows include *NGO – Nothing Gets Organised*, Johannesburg (2016) and *The New Parthenon* at Stevenson Gallery Cape Town (2017).

09 UNTITLED 2018, WITH MUSIC FROM THE DOG DONE GONE DEAF BY HALIM EL-DABH

Visualization of sound and music is not a new phenomenon. Halim El-Dabh however was inspired by one of the earliest systems of music color notation of the ancient Egyptians that utilized circles and colours in seeing and visualizing the process of reading music. “My intention and philosophy as a music composer is to open the door to a very old yet very new reality – the ability to hear color as well as the ability to see sound. This is a way to experience new feelings and new sensitivity to a world full of creativity” (*Color Music Paintings, Halim El-Dabh*).

With today’s technology, the possibilities of reimagining such old systems within new realities is made possible. There are more ways to imagine and

create parameters for visual and sound as the computer has become an instrument for creating connections between those two senses; the sonic and the visual.

With that in mind, Ogboh's *Untitled* departs from El-Dabh's experimentations with "Color Music Paintings" and the visualization of sound and music. With a specially designed software, the work creates a visual rendition of the album *The Dog Done Gone Deaf*, it becomes a live visual reinterpretation of El-Dabh's improvised music opening up new possibilities of seeing music and hearing color of Halim El-Dabh, using Alexander Scriabin's *Clavier à Lumière* colour system, but moving in a circular motion.

NOTE	C O L O U R
C	red (intense)
C#	violet or purple
D	yellow
D#	flesh (glint of steel)
E	sky blue (moonshine or frost)
F	deep red
F#	bright blue or violet
G	orange
G#	violet or lilac
A	green
A#	rose or steel
B	blue or pearly blue

E M E K A O G B O H NG/DE connects to places with his senses of hearing and taste. Through his audio installations and gastronomic works, Ogboh explores how private, public, collective memories and histories are translated, transformed and encoded into sound and food. These works contemplate how sound and food capture existential relationships, frame our understanding of the world and provide a context in which to ask critical questions on immigration, globalization, and post-colonialism. Ogboh has participated in numerous international exhibitions including documenta 14, (2017), Athens and Kassel, Skulptur Projekte Münster (2017), the 56th edition of La Biennale di Venezia, Italy (2015), and Dakar Biennale (2014). Ogboh is also co-founder of the Video Art Network Lagos, and in 2016 Ogboh was awarded Prize of the Bottcherstraße in Bremen.

S O F T W A R E D E S I G N Fredrik Olofsson
M U S I C *The Dog Done Gone Deaf* (Halim El-Dabh)

10 A SERIES OF OIL ON CANVAS PAINTINGS 2018

Kunbi creates a visual rhythm of memory which sometimes is restored and at other times is distorted through the process of layering strokes of oil paint over oil paint through repetition and continuity on canvas. This complex form of composition reimposes Kunbi's memory of locality which outstrips beyond the frame of his canvas resulting in a very interpersonal conversation between the painter and the painting around the concepts of the natural and unnatural, human and nocturnal, sonic and the visual and beyond.
T E G E N E K U N B I ET lives and works in Berlin.

11 THE CONSTELLATIONS OF HALIM EL-DABH six curtains printed with archival materials on canvas, conceptualized and displayed by Lorenzo Sandoval

The display of the archival materials of Halim El-Dabh works as a literal soft archive printed on textile. These six textiles are organized in two different ways. In the external area, instead of a classic linear timeline format, there are three different constellations organized around three chapters around El-Dabh's artistic and sonic philosophies which are: meanings of sounds, crossing the electric magnetic, and trans-sonority. The information of these constellations can be interpreted as a color score, creating resonations in between the different circles, proposing an understanding of wave form circular time, instead of a linear one. The shape of the architecture in curved walls is inspired by the representation of waves that often appear in the scores and paintings of El Dabh, creating a synesthetic extension, sound representation as architecture, into the spatial organization of the archive.

Special thanks to, and archival material courtesy of Deborah and Halim El-Dabh private archives. Courtesy of Kent State University Libraries. Special Collections and Archives with photographic contributions by Bob Christy and Gary A. Harwood, Jan Senn and photography Melissa Olson (Kent State Magazine), with photography by James Vaughan, Colette Lucas (The MacDowell Colony), Janet L. Stanley (Smithsonian Institution).

12 I'M GONNA LOVE YOU A LITTLE M-O-R-E BABY [DINAALA NOB, DILA NOB, DILA NOB, DUMA DEF LUDUL GEN LAA NOB SAMA SAAJABAAN; XAN BUGOM, BUGOM, BUGOM BO BAAT O NDIK O DUNKUUN, NDOOG; JE VAIS T'AIMER, T'AIMER; T'AIMER JUSTE UN PETIT PEU PLUS, CHÉRI(E)] two channel HD video 2018

Influenced by Halim El-Dabh's desire for Misreyat to be a continual relationship with his background, one that is unfixed and exposed to change, Boakye-Yiadom and Okon have developed a new iteration of their 2017 performance *I'm Gonna Love You A Little M-O-R-E baby*. Discovering that they both hold and continue to develop a personal archive of recorded footage of palm trees from their various visits to the continent, they have used this moment to explore a dialogue between themselves and an "African" landscape depicted within cinema. The work continues to draw upon the artists' interest in sound as a method to antagonise meaning and complicate what is privileged by the ocular.

Boakye-Yiadom and Okon's collaboration begun with Barry White's 1973 hit single *I'm Gonna Love you Just a Little More Baby*. The song was used as an anchor to create a new "open-ended-unfixed" project that has recently resulted in live sound. With over 200 samples and renditions of the song (mainly within R&B and Hip

Hop) the artists acknowledged an affinity between the single's wide appeal and an ensuing collective motive to lay hold of the track for each individual use. Further folding in the wider issue of various diverse realities that are often muted by a single narrative. Moving away from the paradigms of "performer as appeaser" and "spectator as council" (that is often locked together), Boakye-Yiadom and Okon use each presentation as an attempt to navigate towards an internal physical space that shifts and mutates with every live situation. In a flow of interaction, Boakye-Yiadom and Okon continuously respond and align with one another, creating their own language amplified in a technological convergence.

A P P A U J N R B O A K Y E - Y I A D O M UK creates hybrid performances where objects and materials – archival and self-produced – are kinetically combined to form languages of connectivity and multiplicity. Quite often the work takes on the appearance of an installation where a considered gesture is performed and acted out. At the core of Boakye-Yiadom's work is a deep-rooted interest in exploring and evoking a live physical sensory response. Recent exhibitions include, *Fashion Arts Commission 2017/18*, Christie's London, *Naming Rights*, Thomas Dane Gallery, London, *Untitled: Art on the Conditions of Our Time*, New Art Exchange, Nottingham, *Critical Contemplation with 198 Contemporary Arts and Learning*, Tate Modern, London. Screening work at Serpentine Gallery, London as part of *Intimate Trespass: Hapticality, Waywardness and the Practice of Entanglement* on the occasion of Arthur Jafa's solo show. In 2017 he was awarded Jerwood Visual Arts Artist Bursary. Forthcoming exhibition include, *Michael Jackson on The Wall*, National Portrait Gallery, London 2018.

I M A - A B A S I O K O N UK works across print, sculpture and moving image to unpick the precarious nature of language. Influenced by an intimate biography of material and form, her work often culminates in enigmatic and layered arrangements exposing infrastructures and systems within culture. Solo projects include *The Fountains Are Decorative and Are Not Water Play Areas*, *Supercollider Contemporary Arts Project*, *Blackpool*. Recent group exhibitions include *There's something in the conversation that is more interesting than the finality of (a title)*, The Showroom, London, *PRAISE N PAY IT / PULL UP, COME INTO THE RISE*, South London Gallery, London, *No Place to Spit, Set*, London and *UNTITLED: Art on the Conditions of Our Time*, New Art Exchange, Nottingham. She was awarded the 2018 Nigel Greenwood Research Prize and In July 2018 will be in residence at Hospitalfield, Arbroath. Her solo commission for Chisenhale Gallery, London is forthcoming in 2019.

13 N O T I M E F O R C A U T I O N (1 9 6 6 . 2 0 1 4 – 2 0 1 8) site specific installation, sound, video, wood and textile

This work deals with the ghost related to the sounds produced when objects are used on everyday basis whether worn or carried from one place to the other.

The paradox of the box is for what it contains and excludes, it's brought to attention through the combination with other forms and materials. Produced on a very small scale and used to carry tools for domestic work within the city by migrants, here it is enlarged to contain the body itself while allowing us moments within its architecture to examine the conditions related to the object and its composition closely. There is an interesting relationship created when the object mirrors itself. The sound and production process related to labour forms are dealt with through both videos and sounds recorded from working activities of migrants within the city. The work composed of residues of building sites/materials is located within the courtyard of the museum.

I B R A H I M M A H A M A GH is an artist who lives and works in Accra, Kumasi and Tamale, Ghana. He studied painting at Kwameh Nkrumah University of Science and Technology (K.N.U.S.T), Kumasi and started his practice through his interest in the history of materials and architecture. Failure and decay through specific forms always inform his choice of sites which he believes the works do not only occupy but are also occupied within the works/objects. Residues and points of chaos registered as marks within the forms he selects, they present us alternative perspectives of looking into the materials/labour conditions of society. Form and structure are important. His work has included objects from jute sacks used to transport commodities to the point of decay and later sewn together with a network of collaborators under specific labour conditions which are then superimposed onto specific architectures. The politics of the hand and it's parallel relation with architectural forms become a lot more evident when multiple objects come together and we examine the void between them. His most recent work, a straight line through the carcass of history has also dealt with forms related to the Second World War and bacteria life. His work has been included in the 56 and 57 Venice Biennale, documenta 14 Athens and Kassel, *Orderly Disorderly*, Accra, *IMAGES An Age of Our Own Making*, Denmark, *the island is what the sea surrounds*, Valletta 18, Malta and *Spectacles Spectations*, Kumasi Ghana. He is currently finishing a year residency with the DAAD in Berlin.

14 I N C O N V E R S A T I O N W I T H
H A L I M E L - D A B H , A U D I O
I N T E R V I E W C O N T R I B U T I O N
B Y H A S S A N H A J U R I ,
T O M M Y M C C U T C H O N
A N D K A M I L A M E T W A L Y

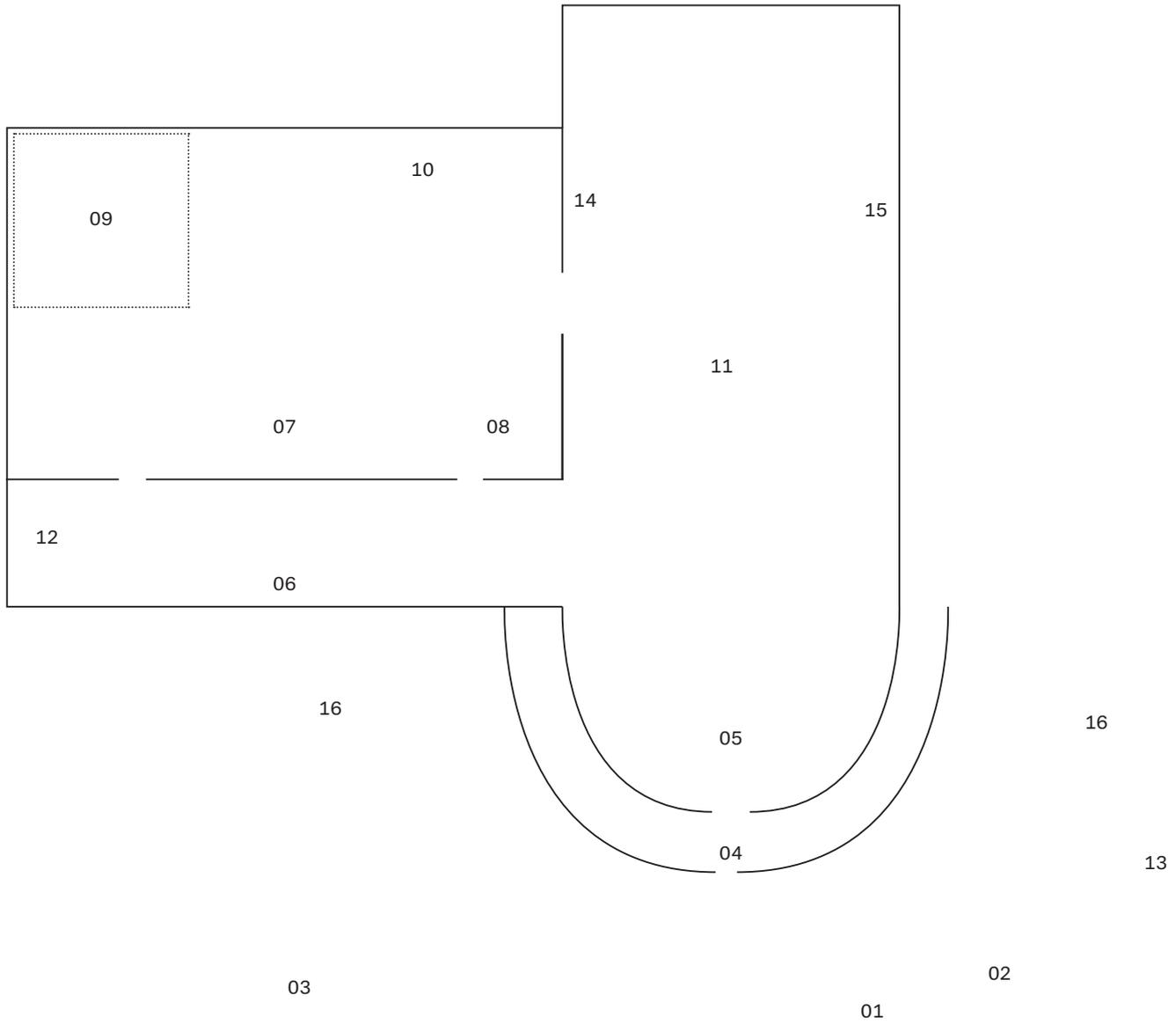
15 H A L I M E L - D A B H V I D E O
A R C H I V E S Courtesy of Deborah El Dabh private archives

16 H A M M O C K S C O R E N O . 1 textile pattern composition, acrylic paint on canvas, hammock structures and ropes

This piece works in three levels. In the first one, it is composed of five paintings inspired by textiles patterns. In the second level, the five elements work as hammocks, functional objects that can be used for resting, sitting and laying: a place to hear the surroundings and practice deep listening. The third level is a score to be played during the opening, inspired by Halim El-Dabh's use of the old Egyptian notation color system. Within those three levels, the piece seeks for opening the perception about the understanding of where a score can be found, and how to apply a sonic understanding of the patterns of everyday life, proposing a series of transactions and translations with the surroundings.

L O R E N Z O S A N D O V A L ES/DE works in the crossing points of artistic practice, curatorial processes and spatial design. He holds a B.F.A and has Masters in Photography, Art and Technology from the UPV (Valencia, Spain). He has exhibited in many venues internationally as well as attending international residencies in Denmark, Spain, Germany, Portugal and Kenya. He received curatorial prizes such as Inéditos 2011, Can Felipa curatorial prize and Noguerras Blanchard curatorial challenge 2012. *Deep Surface* at L'Atelier-ksr and *Your Skin Is a Frozen Wave* at BDP Bür were his last solo shows in Berlin in 2016. He recently won the art prize *Generación 2017* presented in La Casa Encendida (Madrid) in 2017 and the production residency grant *V Beca DKV- Álvarez Margaride*, which made possible his last solo show *Shadow Writing (Algorithm / Quipu)*. He works in a regular basis with S A V V Y Contemporary, District Berlin as a spatial designer. Since 2015, he runs the fictional institution *The Institute for Endotic Research* dealing with topics regarding reproductive labour, computation and domesticity. He is preparing a project for Nottingham Contemporary related to the history of the lace production, and a collaboration with Bisagra in Lima, Perú about the Andean textiles and the technology of the Quipu. Sandoval's last project *Shadow Writing : Lace Variations* opened recently in Lehmann + Silva Gallery in Porto.

FLOORPLAN IFAN MUSEUM



01 TSI I GE GE HA HE (TREE SHRINE) sound installation
PUNGWE Memory Biwa and Robert Machiri

02 AL MUJAHID GANGWAY sound interactive installation
YARA MEKAWEI

03 KUSH YARD TOTEM plastic buckets, steel armature sonic text/soundscape with audio components
SATCH HOYT

04 EVERYONE IS CALLED MOHAMED sound creation 00:26:40 in a loop
YOUNES BABA ALI'S

05 TWO WORKBOOKS FOR THE SONIC COSMOLOGIES OF HALIM EL-DABH mixed media installation
LEO ASEMOTA

06 OPENING AMBIANCE sculpture, aluminium, felt, steel, acrylic
SUNETTE VILJOEN

07 UNTITLED 2018 sound installation
ELSA M'BALA

08 PERFORMING SCORES performance and mixed media, site specific
NYAKALLO MALEKE

09 UNTITLED 2018, WITH MUSIC FROM THE DOG DONE GONE DEAF BY HALIM EL-DABH
EMEKA OGBOH

10 A SERIES OF OIL ON CANVAS PAINTINGS 2018
TEGENE KUNBI

11 THE CONSTELLATIONS OF HALIM EL-DABH six curtains printed with archival materials on canvas, conceptualized and displayed by Lorenzo Sandoval

12 I'M GONNA LOVE YOU A LITTLE M-O-R-E BABY [DINAALA NOB, DILA NOB, DILA NOB, DUMA DEF LUDUL GEN LAA NOB SAMA SAAJABAAN; 1.XAN BUGOM, BUGOM, BUGOM BO BAAT O NDIK O DUNKUUN, NDOOG; JE VAIS T'AIMER, T'AIMER; T'AIMER JUSTE UN PETIT PEU PLUS, CHÉRI(E)] two channel HD video 2018
IMA-ABASI OKON
APPAU JNR BOAKYE-YIADOM

13 NO TIME FOR CAUTION (1966. 2014-2018) installation
IBRAHIM MAHAMA

14 IN CONVERSATION WITH HALIM EL-DABH, AUDIO INTERVIEW CONTRIBUTION BY HASSAN HAJURI, TOMMY MCCUTCHON AND KAMILA METWALY

15 HALIM EL-DABH VIDEO ARCHIVES Courtesy of Deborah El Dabh private archives

16 HAMMOCK SCORE NO.1
LORENZO SANDOVAL

WORKS

GOETHE-INSTITUT

01 HAMMOCK SCORE NO. 1 textile pattern composition, acrylic paint on canvas, hammock structures and ropes

This piece works in three levels. In the first one, it is composed of five paintings inspired by textiles patterns. In the second level, the five elements work as hammocks, functional objects that can be used for resting, sitting and laying: a place to hear the surroundings and practice deep listening. The third level is a score to be played during the opening, inspired by Halim El-Dabh's use of the old Egyptian notation color system. Within those three levels, the piece seeks for opening the perception about the understanding of where a score can be found, and how to apply a sonic understanding of the patterns of everyday life, proposing a series of transactions and translations with the surroundings.

LORENZO SANDOVAL ES/DE see 16 p.13

02 DERRIÈRE LA MER a score for two voices and improvisation 2018

This score is a participative tool to activate subjective imaginaries and plural voices in dialogue with excerpts from both the Bible and Koran passages about the sea. The voices become sea and waves in a continuum oscillating between sacred and daily in a fluid improvisation.

ANNA RAIMONDO IT/BE born in Naples in 1981, she lives in Brussels and works internationally. Anna Raimondo completed the MA Sound Arts at the London College of Communication (University of the Arts London). She has participated in several international exhibitions and festivals including the solo show: *Mi porti al mare?* curated by Nancy Casielles and Nancy Suárez at the MAAC (Brussels, BE); *Verso Sud* curated by David Ruffel and Ismael at Thinkart (Casablanca, MA); the festival *Artefact You must change your life* curated by Hicham Khalidi, at STUK (Leuven, BE); the group show *Everyone has a sense of rhythm* curated by Christine Eyene at DRAF (London, UK); the solo show *Beyond voice. Me, you and everyone who is listening* at Arte Contemporanea Bruxelles (BE); the 5th Marrakech Biennale (MA); *Espace (Im)Media* in Sporobole Art Center (Sherbrooke, CA); the collective sound exhibition *Dirty Ear* curated by Brandon LaBelle at Errant Bodies (Berlin, DE); as well the public sound art festival *Paraphrasing Babel* in Maastricht (NL); the public art festival *Nouzah Fenia – Festival de Casablanca* (MA); etc. Her radiophonic works have been broadcast internationally

(Kunst Radio, AT; Deutschlandradio Kultur, DE; Resonance fm, UK; Arte Radio, FR; Mobile Radio Bsp, BR; Rai, IT...). Her curatorial projects are mainly focused on sound and radio art and have been presented in different venues, including the V&A Museum (London, UK) and Le Cube- Independent Art Room (Rabat, MA). With the artist Younes Baba-Ali she co-founded the radio and sound art's platform Saout Radio, based in Morocco. She also initiated *Echoes* with Amélie Agut, an itinerant pedagogic and artistic project about radio art and sonic memories. She writes for the French radio art magazine *Syntone*. She has won the Palma Ars Acustica 2016 with her radio work *Me, my English and all the languages* of my life and the prize of best soundscape with *La vie en bleu* in the frame of the sound art competition PIARS.

03 SERIES OF OIL ON CANVAS PAINTINGS

Kunbi creates a visual rhythm of memory which sometimes is restored and at other times is distorted through the process of layering strokes of oil paint over oil paint through repetition and continuity on canvas. This complex form of composition reimposes Kunbi's memory of locality which outstrips beyond the frame of his canvas resulting in a very interpersonal conversation between the painter and the painting around the concepts of the natural and unnatural, human and nocturnal, sonic and the visual and beyond.

TEGENE KUNBI ET see 10 p.11

04 HALIM EL-DABH ARCHIVES EXHIBITION

05 TWO WORKBOOKS FOR THE SONIC COSMOLOGIES OF HALIM EL-DABH mixed media installation
Leo Asemota presents a vocalization of Georges Delerue and Halim El-Dabh – "Here History Began" at the Goethe Institute.

LEO ASEMOTA NG/UK see 05 p.9

06 METAPHOR AND MATTER-MORPH drawings

Imagining animal-being(s) which traverse the bounds of orality constructed as being specific to a region. These animal-beings are found in all forms of mythology translated between instruments and bodies. Animal-beings rooted and manifested in the form of deities,

spirit-mediums and healers, are ubiquities in the spatial-geographies of the region. These animal-beings inhabit the unbounded spiritual and imaginary realms of humans, and proliferate over time. It is through the calling up of, voicing and sounding out of these animal-beings that these practices gain a form, a sense of gravitas in a particular space. And yet they hold the space of time between time and time yet to come, a form of prophesying – calling into being and being called to act as agents who intercede on behalf of mortal beings.

P U N G W E Memory Biwa NA/ZA and Robert Machiri ZW/ZA see 01 p.8

07 D O N G I M O M B E M B U D Z I
' D O N K E Y C O W G O A T ' video installation

Do ngi Mo mbe Mbu dzi
1 5 | 4 4 | 6 6

This is a melodic phrase used to memorize elementary melodic skills by a student (initiate) learning to play mbira. Dongi Mombe Mbudzi is one of Machiri's encounters with cross pollinations and translations of sound between animal and human bodies through mbira practices. To the artist, they are also complex cosmologies that the mbira embodies. These knowledges are decoded through motorised actions, with which, our primeval, our nervous system, transfers as gene-phonics. This philosophy is expressed through the subjective animism which Machiri finds deeply embedded within the mbira repertoire. The video pieces are cuts from ATTOL (A tribute to the original lamellas) documentation. ATTOL is a research project which, responds interrogatively to the field of ethnology by mimicking the practice through staged performative documentation. Machiri's documents his experiences with a family of mbira players. However, the outputs to the project are presented inversely and qualitatively to illustrate his opposition to ethnomusicology.

Imagining animal-being(s) which traverse the bounds of orality constructed as being specific to a region. These animal-beings are found in all forms of mythology translated between instruments and bodies. Animal-beings rooted and manifested in the form of deities, spirit-mediums and healers, are ubiquities in the spatial-geographies of the region. These animal-beings inhabit the unbounded spiritual and imaginary realms of humans, and proliferate over time. It is through the calling up of, voicing and sounding out of these animal-beings that these practices gain a form, a sense of gravitas in a particular space. And yet they hold the space of time between time and time yet to come, a form of prophesying – calling into being and being called to act as agents who intercede on behalf of mortal beings.

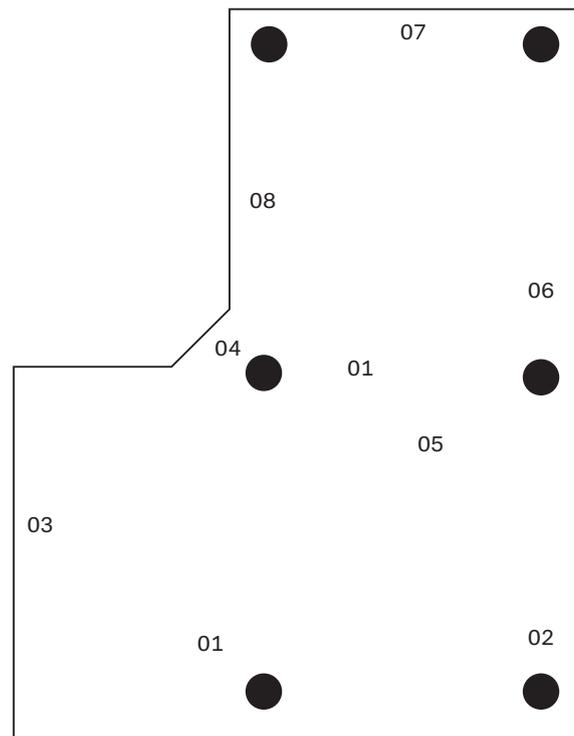
P U N G W E see 01 p.8

08 D A I L Y W R E S T L I N G photography,
poster, publication

This publication is part of an ongoing research project initiated by artist Younes Baba Ali and is a working tool for reflection and research. Since 2012's Dakar Biennale, the artist has researched and documented the different ways in which the global economy and mondialisation have intersected with daily life and social dynamics in the Senegalese capital. For the realisation of this publication, he invited different authors to contribute to and reflect on two specific projects taking place during Dakar Biennale 2018: "Daily Wrestling" and "Without Negotiation".

Y O U N E S B A B A A L I MA/BE see 04 p.9

FLOORPLAN GOETHE-INSTITUT



01 HAMMOCK SCORE NO.1 textile
Pattern Composition, acrylic paint on canvas, hammock
structures, ropes LORENZO SANDOVAL

02 DERRIÈRE LA MER a score for two
voices and improvisation ANNA RAIMONDO

03 SERIES OF OIL ON CANVAS
PAINTINGS TEGENE KUNBI

04 HALIM EL-DABH ARCHIVES
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05 TWO WORKBOOKS FOR
THE SONIC COSMOLOGIES
OF HALIM EL-DABH
mixed media installation LEO ASEMOTA

06 METAPHOR AND MATTER-
MORPH drawings PUNGWE

07 DONGI MOMBE MBUDZI
'DONKEY COW GOAT' video installation
PUNGWE

08 DAILY WRESTLING photography,
poster, publication YOUNES BABA ALI

C R E D I T S

EXHIBITION ASSISTANTS

Moustapha Hamza Cissé Abdoulaye Eric

Toupane Papa Mbaye Ndoye

M A N Y W A R M T H A N K S to everyone who

has supported us in the making of this exhibition and

keeping Halim El-Dabh's legacy and memory alive

S P E C I A L T H A N K S Deborah El Dabh

Dawn Carson Habeeb El Dabh

T H A N K Y O U Lema Sikod Elsa Westreicher

Ron Slabe Lynhan Balatbat-Helbock

Bert Guenther Magda Saleh

Cara Gilgenbach (Kent State University Libraries.

Special Collections and Archives)

Jan Senn and Melissa Olson (Kent State Magazine)

James Vaughan Hasan Hajuri Tommy McCutchon

Colette Lucas (The MacDowell Colony)

Janet L. Stanley (Smithsonian Institution)

Jeff Ingram (Standing Rock Cultural Arts)

Robin the Fog (BBC Radio 4) Jeff St. Clair (WKSU)

Douglas Scott (Studio 265) Mirko Lehmborg and

Anna Krężyk (HGB, Leipzig) Max Schneider



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