

G E O G R A P H I E S
O F
I M A G I N A T I O N
I N V O C A T I O N S
14.09.-15.09.2018

W I T H Salwa Aleryani Heba Y. Amin Michele Ciacciofera Andrea Cusumano Hamid Dabashi
Anna Binta Diallo Discoteca Flaming Star Drummers of Joy (feat. Ekow Alabi, Kofi Asamoah, Akinola Famson,
Eric Sunday Owusu) Dimitri Fagbohoun Nacira Guénif-Souilamas Helon Habila Hector Thami Manekehla
Wayne Modest Musa Okwonga Daniela Ortiz Johannes Paul Raether Jhalka Raya Buka Sandra Schäfer
Tito Valery Jelena Vesić and many more

C U R A T O R S Antonia Alampi Bonaventure Soh Bejeng Ndikung

C U R A T O R I A L A S S I S T A N C E

Jasmina al-Qaisi Lynhan Balatbat-Helbock Olani Ewunnet António Mendes Lili Somogyi

P R O J E C T M A N A G E M E N T Lema Sikod

C O M M U N I C A T I O N Anna Jäger

C O M M U N I C A T I O N A S S I S T A N C E Marleen Boschen

A R T H A N D L I N G Wilson Mungai Kimani Joseph

T E C H Bert Günther Catalina Fernández

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SCHEDULE

DIS-OTHERING AS A METHOD
14.09.2018 16:00-24:00

15:00 GUIDED TOUR through the exhibition
with the curators
16:00 INTRODUCTION Antonia Alampi and
Bonaventure Soh Bejeng Ndikung
16:10 ARTISTS' TALK Salwa Aleryani,
Heba Y. Amin, Michele Ciacciofera,
Anna Binta Diallo, Dimitri Fagbohoun,
Daniela Ortiz, and Sandra Schäfer, and Tito Valery
TEA OR COFFEE?
16:50 MUSICAL INTERLUDE
Night
17:05 TALK Andrea Cusumano
17:35 TALK Musa Okwonga THE ART OF
BEING OTHER
18:05 TALK Jelena Vesić WE DON'T
NEED TO BE 'GIVEN A VOICE
TO'...

BREAK

18:45 MUSICAL INTERLUDE
Drummers Of Joy
19:00 TALK Wayne Modest
19:30 TALK Helon Habila
REPRESENTATION AND
MIGRATION IN CONTEMPO-
RARY AFRICAN FICTION
20:00 PERFORMANCE
Discoteca Flaming Star
VAMPIRE THRILLOGY

BREAK

20:45 MUSICAL INTERLUDE
Drummers Of Joy
21:00 KEYNOTE Hamid Dabashi
THE WEST AND THE REST
IN PEACE
21:50 PERFORMANCE
Hector Thami Manekehla
MY BODY IS MY POLITICS
22:20 MUSICAL INTERLUDE
Drummers Of Joy
22:30 KEYNOTE Nacira Guénif
PART AND PARCEL:
ATTENDING TO OTHERNESS
FROM WITHIN
23:20 MUSICAL INTERLUDE
Night
23:30 PERFORMATIVE LECTURE
IDENTITECTURE NARRATED
BY PROTEKTORAMA [5.4.7]

THE ABC OF RACIST EUROPE
15.09.2018 12:00-18:00

12:00 WORKSHOP Daniela Ortiz
!! Registration closed!!
A workshop for a mixed group of people
over twenty years old interested in
anti-racist methods, in technologies of
dis-othering, in children's perspectives and
in children's activities.

CONTRIBUTIONS

A N D R E A C U S U M A N O *Palermo – The Planetary Garden* Palermo has a long history of contaminations and cultural sincretism which is clearly visible in its architecture, food and intangible heritage. Once notorious for being the capital of mafia, today Palermo has managed to re-write its identity and narrative becoming a city of welcoming and dialogue among cultures. It has shifted its political and cultural agenda to fostering human international mobility rights and enhancing a culture of welcoming, and to this end in 2018 Palermo has become Italian capital of culture/s and host city for Manifesta 12.

A N D R E A C U S U M A N O was born in Palermo in 1973. He is an Italian and UK naturalized artist and academic. Since 2014 he is Deputy Mayor for Culture of the city of Palermo, Italy. In this role he has coordinated the project Manifesta 12 and “Italian Capital of Culture 2018”. He has taught theatre and performance at Central Saint Martins, Rose Bruford and Goldsmiths College in London. Andrea has a wide spectrum of practices as visual artist, scenographer and theatre director, and since 1998 he is chief conductor of the orchestra of the Theatre of Orgies and Mysteries of Hermann Nitsch in Vienna. He launched ZAC (Zisa Zona Arti Contemporanea), a centre of contemporary art which hosted projects and exhibitions by Ai Weiwei, Letizia Battaglia, Mustafa Sabbagh, Regina José Galindo, Shay Frisch, Hermann Nitsch, and Sislej Xhafa, among others.

H A M I D D A B A S H I *The West and the Rest In Peace* Today at a time that seems to mark a resurrection of identity politics – “we Europeans you Arabs them Africans etc.” – we are in fact actively dreaming of our and all other alterities. We are dying before our own eyes, before our own deaths. We are being born into our own alterities. In this context, Hamid Dabashi’s keynote reads Dis-Othering as a theoretical art and craft of liberation – seeking to dismantle the biopower of alienation and perforce the biopolitics of domination. The metaphysical foregrounding we now live is decidedly not identity-driven but emphatically geared towards alterity – towards what we are not and not towards what we think we are. Moving us through fictive frontiers, moving signposts, barbed wires, tall apartheid walls, military checkpoints, militarized airports, train and bus stations, stormy seas, leaking refugee boats, drowning parents and dead children’s bodies... Our metaphysics must start there, for it has long moved there. Dabashi suggests that we all are bound to the positionality of the opt for perilous journeys rather than stable destinations as the modus operandi of our thinking, we’ll see how from the fragments of the old worlds we still cherish in our minds the allegories of a new world are emerging.

H A M I D D A B A S H I Persian: حمید دباشی; born 1951 is an Iranian Professor of Iranian Studies and Comparative Literature at Columbia University in New York City. Born and raised in southern city of Ahvaz in Iran, Dabashi – a self-professed spokesperson for postcolonialism – was educated in Iran and then in the United States, where he received a dual Ph.D. in sociology of culture and Islamic studies from the University of Pennsylvania in 1984, followed by a post-doctoral fellowship at Harvard University. He wrote his dissertation on Max Weber’s theory of charismatic authority with Freudian cultural critic Philip Rieff. He lives in New York with his wife and colleague Golbarg Bashi. He is the author of over twenty books. Among them are his *Theology of Discontent*; several books on Iranian cinema; *Staging a Revolution*; an edited volume, *Dreams of a Nation: On Palestinian Cinema*; and his one-volume analysis of Iranian history *Iran: A People Interrupted*.

D I S C O T E C A F L A M I N G S T A R *Vampire Thrillology* is a performance as a sort of sign, a sign built by bodies as projection surfaces and words read. A performance as a sign, in the territories of monsters, of the repressed, returning disguised as monsters. A naked back hosts moving images of vampires that try – in different ways – to overcome their nature as human-blood drinkers by eating blood/strawberry-cake, or trying to kiss/drink each other. Vampires who are attempting to find a new relationship towards themselves, longing to find a new place in the world. Their fear and their desire incessantly overturn into an other.

Xavier, a new creature: a hybrid of a vampire and a zombie, asserts us in this territory with words and blanks of memory and friendship.

D I S C O T E C A F L A M I N G S T A R is an interdisciplinary collaborative art group, a group of people which uses songs and other forms of oral expression, understanding them as a personal response to historical events and social and political facts. Through conceptual, visual and musical transfers, they create sculptures, performances, drawings, stages and situations whose foremost intention is to question and challenge the memory of the public, transforming old desires and finding invented pasts, or pasts which never occurred. Discoteca Flaming Star is the place where the oracle speaks through the non-chosen. Discoteca Flaming Star is a love letter written in the present continuous, a love letter to thousands of artists. They exploit their knowledge and lack of knowledge, working slowly, inspired by Anita Berber, Warhol’s wig, ghosts with no home, Rita McBride’s *Arena*, Greg Bordowitz, Mary Shelley, Karl Valentin and Lisl Karlstadt, the

Vienna Group, Alvaro, Joey Arias and David Reed's paintings and dialogues. Discoteca Flaming Star present wonderful songs of love, consumption, fervour and feminism, carpets that help to cross burning bridges, fragile essays as drawings, and things that go together even though they shouldn't...

They act directly in the gap between action and documentation, generating and finding documents that can be used to articulate strange tongues and languages that incite action and argument. Cristina Gómez Barrio and Wolfgang Mayer have been the base of Discoteca Flaming Star since 1998.

D R U M M E R S O F J O Y Featuring Ekow Alabi (Ghana), Kofi Asamoah (Ghana), Akinola Famson (Nigeria), Eric Sunday Owusu (Ghana/Nigeria) Drummers Of Joy are representing the African Roots Music tradition in Berlin and worldwide. A new wave of Afrobeat music is spreading across the globe and they are joining the crusade. Come and dance and feel the rhythm of pure drums and vocals.

N A C I R A G U É N I F - S O U I L A M A S *Part and Parcel: Attending to Otherness from Within* Afar from exotic remnants, to be returned to their homeland, or not, as a gesture of reparation, or not, this talk will attend to otherness from within as it unfolds in everyday life and inhabits minds and souls. I will argue in favor of acknowledging other-ness and other-ing not as the land/mark of white hegemony, notably but not only in art and art institutions, but as the talkback experience rooted in ordinary objects and acts, including speech acts, subtracted to any attempt of artifact-ization if not piece-of-art-ization. If considered as such, those objects and acts become parts and parcels to be dis-covered and opened anew and therefore, they are part and parcel of an imaginary and a mode of existence inventing the after of Euramerica, through ramifications yet to be mapped.

N A C I R A G U É N I F - S O U I L A M A S is Professor of Sociology and Anthropology at University Paris 8 Vincennes-Saint-Denis. She was a fellow in two programs at the Center for the Study of Social Difference at Columbia University: *Rethinking Vulnerability and Resistance: Feminism and Social Change* and *Gender, Religion and Law in Muslim Societies*. She participated in a roundtable on Art, Race and Representation with Kehinde Wiley, Thomas J. Lax and Denis Darzacq, moderated by Thelma Golden as part of the 2016 Albertine Festival curated by Ta-Nehisi Coates in New York. Her last publications are: *Restrained Equality: A Sexualized and Gendered Colour Line*, in *Austere Histories in European Societies. Social Exclusion and the Contest of Colonial Memories*, Stefan Jonsson and Julia Willén eds. (2017, Routledge); *Standing still looking over the artist's shoulder*, in Blackboard, Bouchra Khalili's solo exhibition catalogue (Jeu de Paume, 2018). Together with Manal Altamimi and Tal Dor she edited *Rencontres Radicales pour des Dialogues Féministes Décoloniaux*, (Éditions Cambourakis, 2018). She is

vice-chair of the Islamic Cultures Institute (ICI) in Barbès, a historic Arab and Black quarter of Paris.

H E L O N H A B I L A *Representation and Migration in Contemporary African Fiction* "I will look at how travel is represented in African fiction, going back to the typically middle class paradigm in the first generation novels. Travel then was basically about going abroad to study and then returning back to a prestigious position in society. Then came the brain drain generation escaping military dictatorships and political persecution in the 1980s and 90s, and currently we are in the era of mass migration with all the resultant hysteria and right-wing political rhetoric around it. How does the African writer engage with this phenomena? What paradigm do we need to develop to counter the often negative and racist representation of the African traveler in the news media and in western literature, especially now in the age of Trump? I will use my current novel, *Travelers* (to be published in 2019) which is set in Europe and which focuses on the current mass migration as basis for my talk."

H E L O N H A B I L A was born in Nigeria. He is a Professor of Creative Writing at George Mason University in Virginia. Habila was a creative writing fellow at the university of East Anglia from 2002-2004. His novels include, *Waiting for an Angel* (2002), *Measuring Time* (2007), and *Oil on Water* (2010). He is the editor of the Granta Book of African Short Story (2011). Habila's novels, poems, and short stories have won many honors and awards, including the Commonwealth Prize for Best First Novel (Africa Section), the Caine Prize, the Virginia Library Foundation Award for Fiction, and most recently the Windham-Campbell Prize. Habila is a regular contributor to the UK Guardian, and he has been a contributing editor to the Virginia Quarterly Review since 2004. His most current book is a nonfiction account of the 2014 kidnapping of school-girls in Nigeria titled, *The Chibok Girls: The Boko Haram Kidnappings and Islamist Militancy in Nigeria*. Habila lives in Virginia with his family.

T H A M I H E C T O R M A N E K E H L A *My Body Is My Politics* embarks on a journey of decoding the arithmetics of a BLACK BODY, a none hard effort performative approach. From deep inside its own internal organism, engineering and architecturing its own politics of being – without allowing any external influences and external global politics which various external ideologies forcefully impose themselves on a Black Body. A form of resistance, establishing its own education, history, culture, philosophy, principles and fundamentals. Determining its own sovereignty, now a Black Body is talking and continues to talk and talk back. This is a none impressive Broadway, neither opera nor theatre constellation and spectacle.

H A M I H E C T O R M A N E K E H L A was born in Soweto South Africa. He started dancing in 1995 after resigning from his favourite sport, cricket. In 1998 he joined the Soweto Dance Project under the

directorship of Carly Dibakwane where he met local and international choreographers. He was involved in various projects as a performer and as choreographer. He obtained his knowledge in dance and performance art by participating in many local and international workshops. He worked with NelisiweXaba, MamelaNyamza, Reginald Danster, Gary Gordon, the late (George MxolisiKhumalo), the late (AugustoCuvillias), Kettly Noel, Moya Michaels, Salva Sanchez, Mia Haugland Habib, Fabrice Lambert, Alfred Winkler, Bea Nikles, Morten Travik, Anabel Cairo Vega, Perig Vellirbu, Yoann Alex and many artists from various disciplines. Thami Hector Manekehla is the founder of Statement Art (2012) and has been the project manager of Nyakaza S.P.A.C.E. since 2012. As a dancer and performer he participated in the Soweto Community Dance Project (1998–2005), the Inzalo Dance & Theatre Company(2007) and the Sony & Bmg Records Brand Activation (2002). In 2008 he created and directed KAROHANO with Thabiso Pule & HajaSaranouffie. The piece won 1st prize in Danse l’Afrique danse that was organized by Culture France in Tunisia. The piece was performed in different festival across Europe, Middle East and Africa. His works have been performed at the Hector Pieterse Museum, Johannesburg, Ithuba Art Gallery, Johannesburg, Johannesburg Arts Alive Festival, Soweto Theatre, Johannesburg, La Bâtie festival, Geneva/Switzerland, Danse L’Afrique Danse Festival, Johannesburg Rencontres Chorégraphiques Internationales Seine-Saint-Denis, Festival Antigél, Geneva. Thami Manekehla received fellowships from the Sweet and Tender Collaborations, the Association Sud Sud Switzerland, Mia Habib Productions Norway, Cie Gilles Jobin Switzerland, Jean-Marc Adolph, Editor-in-Chief of Mouvement, France. He was a fellow in the special program Africa in Solitude at Akademie Schloss Solitude, Stuttgart/Germany (2015). He is currently working with Cie La Ribot, Ligia Lewis and Ariel Ashbel.

W A Y N E M O D E S T *From the Belly of the Beast* Wayne Modest is the Head of the Research Center for Material Culture, the research institute of the National Museum of World Cultures, Netherlands. He is also professor of Material Culture and Critical Heritage Studies at the Vrije Universiteit, Amsterdam. He has published on issues related to colonialism and its afterlives in Europe and the Caribbean, museums, ethnographic collections and displays. His most recent work revolves around the rethinking of the conceptual categories that have come to define work we do in museums, in relation to the broader world around us.

N I G H T Feat. Jason Kunwar, Niraj Shakya, Sudhir Acharya, Shiva Kumar Khatri, Simma Rai Night is a new-school Folk band from Nepal that focuses on using traditional and partly endangered/lost Nepali instruments. In creating new sounds, music and stories from these instruments, they are also attempting to rediscover a part of their musical culture. They have recently released their debut album *Ani Ukali Sangai Orali*.

M U S A O K W O N G A *The Art of Being Other* This talk will examine, using examples drawn from the author’s own experience, effective techniques for making art as an “outsider” – that is to say, how to choose a voice and a style that can resonate, and how “outsiders” can avoid making art which, due to a whole host of cultural constraints, they are expected to. This talk will also feature performances of the author’s own poetry.

M U S A O K W O N G A is a poet, author, journalist and musician; he is one half of the “future blues“ group BBXO and a co-host of the Rabona football podcast, and has written for, among others, Africa Is a Country, The Economist and The New York Times. He lives in Berlin.

P R O T E K T O R A M A [5 . 4 . 7] *Identitecture narrated by Protektorama [5.4.7]* In her lecture, Protektorama will give an introduction to her experimental framework, which she as us calls Identitecture. Appearances of other figures (SelfSisters) such as Transformella/or, ReproRevolutionaries of the Ovulo-factories, will be presented and reflected, while instances, sites and practices will be discussed for their respective terms and methods.

Her narrative aims to depart from a variety of assumptions on historic forms of magic and witchcraft, biology and procreation as well as tourism as a geopathological form. Instead she will aim to propose a form of hyperbolic speculation or an attempt towards realizing a self-organized re-construction of the body, its gender, technology and identity. To her, re-engineering these forms is a practice of deliberate dramatization or the real and a flamboyant lifeline towards a radically different cosmology than the one capitalist normality has to offer.

P R O T E K T O R A M A [5 . 4 . 7] was crystallized as an identitarian subset of JP Raether in 2011. She is the root vessel of Protektoramae, a herd of WorldWideWitches. Since then she has worked as a Smartphone Sangoma and an Unholdenschar, was forked in 2014 and 2016 to become a travelling witch [globalis] and lately a Rare Earth occultist [toxicæ]. She continuously develops her ritual practice, ranging from processions and hikes into deserts of connectivity (Riedbergjoch in Allgäu or Isle of Arran, Scotland) and the Cathedral of Screens (Times Square, New York City or Apple Store Kurfürstendamm, Berlin)

J E L E N A V E S I Č “We don’t need to be ‘given a voice to’, or ‘space to’, we don’t need to be ‘made visible’, ‘taken care of’, ‘made heard’, othered and disothered in your fuckin’ world– oh you dear, dear global museum, you the another Biennial, you my dearest institution of human rights” I would like to speak about the gestures that are baffling, and about invoking the state of bafflement as a common right of the disprivileged, powerless and deprived in situations of confronting the violence of power. I would like to speak about dis-othering as the gesture of self-determination, as an auton-

omous action of the othered, colonized, powerless. The political baffling is a performative way to state “we are small but we have politics”; such statement is often connected with the most dramatic situations, structured around the issues of war and peace, life and death, survival or annihilation. It is the rejection to be (dis)othered from an “external instance” that once ruled the colonial imaginary and have developed the technologies of othering, turning the human into non-being, an animal or a thing. It is the rejection to submit to the imposed law, to this political normativity. To produce bafflement means to act in defence of something that is, pragmatically speaking, indefensible; to stand for something that was not a part of the real-political options, nor a part of customs or of memories, before it was being performed. The political value of the gesture of baffling lies precisely in its imagination, in its claim to what is non-existent, to what is impossible in the sphere of hegemonic rationality.

J E L E N A V E S I Ć is an independent curator, writer, editor, and lecturer. She is the co-founder of Prelom Collective and co-editor of *Red Thread – Journal for social theory, contemporary art and activism*. She has published numerous essays exploring the relations between art and ideology in the fields of geopolitical art history writing, experimental art, and exhibition practices. Her most recent exhibition is *Story on Copy*, Akademie Schloss Solitude, Stuttgart, 2017. She also curated Lecture Performance at the Museum of Contemporary Art, Belgrade, and the Kölnischer Kunstverein as well as the collective exhibition project *Political Practices of (post-) Yugoslav Art*, which critically examined art historical concepts and narratives on Yugoslav art after the dissolution of Yugoslavia. Her recent book *On Neutrality, The letter from Melos* (with Vladimir Jerić Vlidi and Rachel O'Reilly, 2016) is part of the Non-Aligned Modernity edition of the Museum of Contemporary Art, Belgrade.

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D A N I E L A O R T I Z *The ABC Of Racist Europe*

The main part of the workshop will be focused on creating a new version of the book "The ABC of Racist Europe" in which different words are scrutinized and explained through both their euro-centric and white-centric interpretation and through their anti-colonial and anti-racist alternatives. In this way, the letter A, used for the term "Airplane," can refer to the "means of transport used by European tourists to travel freely through the ex-colonies" or to the "aircrafts used for mass deportation of migrants from the ex-colonies." Or, the letter P is used for the term "Paper" that can reference a "rectangular piece of laminated material in white, that can be used for handwriting or printing" or a "document that allows, for a certain period of time, the migrants in Europe not to be forcibly deported". The already published *The ABC of Racist Europe* in English and Spanish will act as a reference to produce a new edition in relation to the German language and the German context. By using the technique of the collage and all the experiences of the participants we will work together on the creation of an alphabet in the form of a children's book, relating to notions such as white supremacy, Euro-centrism and colonial racism, we will discuss concepts and terms in their various interpretations and we will work on the creation of images to illustrate these concepts.

D A N I E L A O R T I Z was born in 1985 Cuzco, Peru lives and works in Barcelona, Spain. Through her work Ortiz aims to generate visual narratives in which the concepts of nationality, racialization, social class and genre are explored in order to critically understand structures of colonial, patriarchal and capitalist power. Her recent projects and research revolve around the European migratory control system, its links to colonialism and the legal structure created by institutions in order to inflict violence towards racialized communities. Also have also produced projects about the Peruvian upper class and its exploitative relationship with domestic workers. Recently her artistic practice has turned back into visual and manual work, developing art pieces in ceramic, collage and in formats such as children books in order to take distance from eurocentric conceptual art aesthetics. Besides her artistic practice she gives talks, workshops, do investigation and participate in discussions on Europe's migratory control system and its ties to coloniality in different contexts.

M O R E I N F O R M A T I O N

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

S A V V Y Contemporary is Elena Agudio Antonia Alampi Jasmina al-Qaisi Lynhan Balatbat-Helbock Bona Bell Marleen Boschen Federica Bueti Pia Chakraverti-Wuerthwein Olani Ewunnet Raissa Galofre Johanna Gehring Anna Jäger Kimani Joseph Laura Klöckner Cornelia Knoll Kelly Krugman Nathalie Mba Bikoro António Mendes Kamila Metwaly Wilson Mungai Arlette-Louise Ndakoze Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Jeff Obiero Beya Othmani Elena Quintarelli Marleen Schröder Jörg-Peter Schulze Lema Sikod Lili Somogyi Jorinde Splettstößer Laura Voigt Elsa Westreicher

D E S I G N Elsa Westreicher

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