

A U T O P I A N S T A G E

I N V O C A T I O N S 28.03.2019

W I T H Drummers of Joy (Ekow Alabi, Mark Kofi Asamoah, Ayo Sonko, Akinola Famson) Jessica Ekomane Jihan El-Tahri & Hasan El-Malik Satch Hoyt & Earl Harvin, Maco (4 RUDE) Reetu Sattar Mohammad Salemy Slavs and Tatars Simon Wachsmuth

A R T I S T I C D I R E C T O R Bonaventure Soh Bejeng Ndikung
C U R A T O R Vali Mahlouji
A S O C I A T E C U R A T O R Kamila Metwaly
E X H I B I T I O N P R O D U C E R Ola Zielińska
A S S I S T A N T P R O D U C E R Jörg Peter Schulze
M A N A G E M E N T Lema Sikod Lynhan Balatbat
C O M M U N I C A T I O N Anna Jäger Marleen Boschen
V I S U A L S Lili Somogyi Elsa Westreicher
S T R E A M I N G Boiling Head Media

Please note: We take photos during this event for publication on our website SAVVY-contemporary.com and on facebook, instagram, twitter. With your participation in the event you agree to the publication of any photos that might depict you. If you don't want to be pictured, please tell our photographers or team members.

SCHEDULE

15:00 WELCOME & INTRODUCTION

Vali Mahlouji Bonaventure Soh Bejeng Ndikung
Kamila Metwaly Berno Odo Polzer

15:15 FILM SCREENING

Reetu Sattar: *Lost Tune* (2018)

15:45 FILM SCREENING AND TALK

Simon Wachsmuth: *Pulad Zurkhaneh* (2007)

16:30 LECTURE

Mohammad Salemy: Roots of a Conflation: Between
Cultural Third Worldism and Iranian Islamic Nationalism

17:10 DANCE PERFORMANCE

Maco (4 RUDE): Butoh-Solo Invisible Friends

17:45 BREAK

18:15 ACTIVATION OF THE CULTURAL ATLAS

Meeting Point: entrance at SAVVY Contemporary
(Plantagenstraße 31)

18:50 MUSIC PERFORMANCE

Drummers of Joy

19:20 LECTURE PERFORMANCE

Slavs and Tatars: Red-Black Thread (2018)

20:15 POETRY READING & SOUND PERFORMANCE

Satch Hoyt & Earl Harvin: How Sound Informs, Defines
and Explains Radical Black Culture

21:10 MUSIC PERFORMANCE

Drummers of Joy

21:50 LECTURE PERFORMANCE

Jihan EL-Tahri in conversation with Hasan EL-Malik (Sun
Blues) Sounds of Erasure

22:45 SOUND PERFORMANCE

Jessica Ekomane: A Quadrophonic Sound Performance

PROGRAM

15:15 FILM SCREENING

Reetu Sattar: *Lost Tune* 2018 Bangladesh 13 min

An enchanting audio performance with various musicians each playing a long-sustaining note on a harmonium, a traditional instrument that is dying out in Bangladesh owing to the strictures of religious views. The artist uses these long drones to highlight the violence and increasing civil unrest in Bangladesh. This powerful drone performance, presented as part of the Dhaka Art Summit, serves as a counterpoint to the social upheavals, censorship and division arising in Bangladesh.

REETU SATTAR works with theatre, performance, video, text and object to navigate through memory, loss and resilience. Her works are time based where she finds the ephemerality of existence through ephemeral form of work. Reetu enquires the clashes found between theatre acting and performance art. In performance she attempts to navigate through the chasm between the two close mediums of the body and the ego. Her works are consciously furthering away from theatrical practices, but in the same time adding elements of voice, conversations, sound, props, costumes and sculptural elements during the formulation thought creative process. Reetu works and lives in Dhaka.

15:45 FILM SCREENING AND TALK

Simon Wachsmuth: *Pulad Zurkhaneh* (2007)
Super 16mm transferred to HD, black & white film
sound 16:9 22:34 min Iran/Germany

The film *Pulad Zurkhaneh* shows Iranian men in Shiraz, practicing traditional physical exercises. The ritual is shown without any additional commentary, concentrating on the common order of events. One of the film's main characteristics is the focus on objects once symbolizing different forms of weaponry. The atmospheric images suggest an open narrative instead of a documentary, thus bringing historic and contemporary layers of meaning together. The film was part of the installation *Where We Were Then, Where We Are Now?*, commissioned by Documenta12 in 2007. It questions the occidental images of history which portray Persian history only from a European perspective. The accumulation of different archival materials, films and objects seeks to question our social conceptions of history by following visual representations from antiquity to to this day.

SIMON WACHSMUTH, born in Hamburg in 1964, studied painting and visual media design at the

University of Applied Arts in Vienna; he lives and works in Berlin. His works were on view at the 2016 Suzhou Documents, 2012 Busan Biennial, as well as at the 11th Istanbul Biennial (2009) and Documenta 12 in Kassel (2007). Further his works have been shown at Museu Reina Sofia in Madrid, the Museo Serralves in Porto, Musée de Valence, CAAC in Sevilla and Fondazione Sandretto Re Rebaudengo and the Egyptian Museum in Turin. His recent major projects deal with Bertolt Brecht and the history of the 30 years war as well as the global trade routes between India, China and Central Asia. Currently he participates in *And Berlin Will Always Need You* at Gropius Bau in Berlin.

16:30 LECTURE

Mohammad Salemy: Roots of a Conflation: Between
Cultural Third Worldism and Iranian Islamic Nationalism

The Iranian Revolution of 1979, involving millions of people from both the modern and traditional layers of the society and all walks of life, could not have succeeded if not operating on a bedrock of common cultural worldview which made collective political action possible in the first place. Salemy's presentation is an investigation into the affinities between two sets of cultural and political virtues affiliated with two groups of intellectuals; From the one hand, the cultural Third Worldism advocated by Iranian leftists, and from the other hand, Islamic awakening promoted by some key Iranian nationalists. He will present a case about how this particular constellation of leftist and nationalist ideas as well as personalities behind them opened the path for the rise of Islamism in Iran. Salemy will review critical moments and documents of Iranian cultural history from the 1970s Iran to show how rejecting US and USSR hegemonies, known as cultural third worldism, was conflated with an emerging brand of Iranian Islamic identity to coincidentally create the ideological consensus between secular and non secular Iranians that later became necessary for the success of the Islamic revolution.

MOHAMMAD SALEMY is an independent Vancouver/Berlin-based artist, critic and curator from Canada. He holds a BFA from Emily Carr University and an MA in critical curatorial studies from the University of British Columbia. His writings have been published in e-flux, Flash Art, Third Rail, and Brooklyn Rail, Ocula and Spike. Salemy is the Organizer of Thew Centre for Research & Practice.

17:10 DANCE PERFORMANCE
Maco (4 RUDE): Butoh–Solo Invisible Friends

Maco on her practice: “In the beginning of my artistic career in theater in 1983, the actors in my network were researching for new ways of body expression exploring the Butoh method. Butoh has already lost its momentum, but the energy overflowing from the inside of the body caught my heart rather than western dance. During many years of performing, my perception of energy significantly changed. My main interests now are related to how the body energy affects space (Yohaku) and time (Ma). *Invisible Friends* was inspired from my perception that I always look at the presence from the future. Time is moving in one direction, but the progress is not with uniform speed and I can be present in different time–spaces and have a contact and relationship with a person not only in the visible reality – I may be standing in the crowd in New Delhi and talking to someone who died 100 years ago. In *Invisible Friends* the visualization of such layered images is presented through the work of Butoh.”

M A C O is an actress and Butoh artist. She was born in Kamakura, Japan. From 1992 onwards she studied Butoh at the Butoh Laboratory under the renowned Butoh Master Kazuo Ohno. This has led to her first solo performances in Tokyo. From 1999 until 2006 she was a member of the Ku Na’uka Theatre Company, where she played regularly in and outside of Japan. Since 2005 she has studied Butoh under Yukio Waguri. Together with Hikaru Inagawa she founded Theater–Butoh company 4RUDE (2005) and she appeared in all pieces. The epicentre of her work is Berlin.

18:15 ACTIVATION OF THE CULTURAL ATLAS
Meeting Point: entrance at S A V V Y Contemporary (Plantagenstraße 31)

In a special musical and intellectual setting, Jihan El–Tahri and Bonaventure Ndikung, will zoom in and out of the Cultural Atlas of A Utopian Stage – knitting, shifting, and reflecting together with the audiences on the aspirations of the hyper–modernist networks of artists, thinkers, cultural practitioners and experimentalists that defined the 1960s and 1970s in what often is describe today as the “Global South”.

18:50 MUSIC PERFORMANCE
Drummers Of Joy

D R U M M E R S O F J O Y 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. The Drummers Of Joy are Ekow Alabi, Mark Kofi

Asamoah, Akinola Famson & Ayo Sonko.

19:20 LECTURE PERFORMANCE
Slavs and Tatars: Red–Black Thread (2018)

Red–Black Thread (2018), a new lecture–performance by Slavs and Tatars, explores the construction of black identity not from the traditional Anglophone and Francophone worlds of the Atlantic but rather from the Russophone idiom of imperial Russia and the Soviet Union. Commissioned by the Walker Art Center on the occasion of the Siah Armajani retrospective “Follow This Line”, Red Black Thread looks at the experience of labor, race, and sexuality from a shared Russian/Soviet and African–American perspective to better understand failed promises of conviviality and co–existence.

S L A V S A N D T A T A R S ’ work has been the subject of solo exhibitions at the Museum of Modern Art, NY; Salt, Istanbul; Vienna Secession, Kunsthalle Zurich, Albertinum Dresden and Ujazdowski Centre for Contemporary Art Warsaw, among others. The collective’s practice is based on three activities: exhibitions, publications and lecture–performances. In addition to their translation of the legendary Azerbaijani satirical periodical *Molla Nasreddin* (currently in its 2nd edition with I.B Tauris), Slavs and Tatars have published ten books to date, most recently *Wripped Scripped* (Hatje Cantz, 2018) on the politics of alphabets and transliteration. The collective will curate the 33rd edition of the Ljubljana Biennale of Graphic Arts, opening in June 2019.

20:15 POETRY READING AND SOUND PERFORMANCE
Satch Hoyt & Earl Harvin: How Sound Informs, Defines and Explains Radical Black Culture

Satch Hoyt’s contribution to this one–day Invocations event will address how sound informs, defines and explains radical black culture, and will include a poetry reading and sound performance – accompanied by Earl Harvin.

S A T C H H O Y T , born in London of British and African–Jamaican ancestry, is currently living and working in Berlin, Germany. He makes sculptures and installations accompanied with sound, as well as performances, paintings and drawings. There is a dichotomy in these genres that define two sides of the same coin: a dual and complementary reflection on the transnational African Diaspora and its multi–fold consequences. The role that sonicity and music play within this context is Hoyt’s prime focus. Hoyt’s work has been included in exhibitions at institutions worldwide, including Centre Pompidou in Paris, and the New Museum and Brooklyn Museum in New York, as well as institutions in China, Colombia and Senegal. Notable exhibitions include Prospect 4 New Orleans Biennial and

Tate Liverpool Biennial. With regard to his music, Hoyt is currently working on three album projects: *Afro–Sonic Mapping*; *Cleopatra’s Chariot* with Earl Harvin; and a solo album.

21:50 LECTURE PERFORMANCE
Jihan El–Tahri in conversation with Hasan El–Malik (Sun Blues) Sounds of Erasure

Is space a social construct as Lefebvre suggests? How has the Nubian culture survived despite the eradication of the entirety of its physical space? The talk reflects on the mechanisms of erasure and how a unitary conception of postcolonial Egyptian identity worked to marginalize regional ethnicities rather than incorporate them into a broader national imaginary. The culture of those known to be Egypt’s first Pharaohs has been under siege for centuries yet it survives and is constantly rejuvenated despite dispossession and displacement. The talk will be inter weaved with a musical conversation with Nubian musician Hassan El–Malik.

J I H A N E L – T A H R I is an Egyptian and French national who is an award winning director, writer, visual artist and producer. In 2017 she was invited to join the Academy of Arts and Sciences (The Oscars). She is a mentor at various documentary filmmaking organisations in Europe and Africa. Her recent work as a Visual Artist include exhibitions in France (centre Pompidou, Berlin (HKW and IFA Gallery), Norway (National Museum), Mexico (San Ildefonso) and Poland (Moma). El–Tahri started her career as a Foreign Correspondent covering Middle East Politics. In 1990 she began directing and producing documentaries for the BBC, PBS, Arte and other international broadcasters. Her award winning documentaries include *Nasser* which premiered in the official selection at Toronto International Festival, *Behind the Rainbow*, *Cuba, an African Odyssey* and the Emmy nominated *House of Saud*. Her writings include *Les Sept Vies de Yasser Arafat* (Grasset) and *Israel and the Arabs, The 50 Years war* (Penguin). She served as treasurer of the Guild of African Filmmakers in the Diaspora, an Advisor on Focus Feature’s Africa first Program and as Regional Secretary of the Federation of Pan African Cinema (FEPACI).

H A S A N E L – M A L I K (S U N B L U E S) represents the deep heartbeat of Africa, where the sun never hides. His music comprises complex Sundanese pentatonic scales, infused with layers of contemporary musical influences.

22:45 SOUND PERFORMANCE
Jessica Ekomane: A Quadrophonic Sound Performance

The performance consists in a quadrophonic musical play with rhythm perception in space, mostly using sine waves as main sound material. It explores the

perception of separate elements as a whole to form meaning, transforming the addition of simple static sound elements into a complex polyrhythmical structure.

J E S S I C A E K O M A N E is a French–born and Berlin–based electronic musician and sound artist. Her practice unfolds around live performances and installations. She creates situations where the sound acts as a transformative element for the space and the audience. Her quadrophonic performances, characterized by their physical affect, seek a cathartic effect through the interplay of psychoacoustics, the perception of rhythmic structures and the interchange of noise and melody. Her ever–changing and immersive sonic landscapes are grounded in questions such as the relationship between individual perception and collective dynamics or the investigation of listening expectations and their societal roots. 2019 will see the release of her first LP via Important Records.

MORE INFORMATION

savvy-contemporary.com

facebook.com/savvyberlin

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 Buetti Pia Chakraverti-Wuerthwein Olani Ewunnet Eirini Fountedaki Raisa Galofre Monilola Ilupeju 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 Ola Zielińska

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