

FOR THE PHOENIX TO FIND ITS FORM IN US. ON RESTITUTION, REHABILITATION, AND REPARATION

INVOCATIONS

20.08.-22.08.2021

WITH Pio Abad Basel Abbas and Ruanne Abou-Rahme Khyam Allami with Julie Normal & Julia Tieke
Noah Angell Arjun Appadurai Archive Oumar Atakosso Daniel Romuald Bitouh Benji Boyadgian Hamze Bytyçi
Nora Chipaumire Mwazulu Diyabanza Manuela García Aldana Samia Henni Harmony Holiday Simon Inou
Gladys Kalichini Yuko Kaseki Chao Tayiana Maina Musa Michelle Mattiuzzi Mnyaka Sururu Mboro Wayne Modest
Molemo Moiloa Trixie Munyama Marian Pastor Roces Zaratiana Randrianantenaina Michael Rakowitz
Nora Razian Damien Rwegera Avni Sethi Linda-Philomène Tsoungui Die Jugendgruppe WIR SIND HIER!

TEAM

ARTISTIC DIRECTION Bonaventure Soh Bejeng Ndikung
CURATORS Elena Agudio Arlette-Louise Ndakoze
CURATORIAL ASSISTANCE Kelly Krugman Lili Somogyi
PRODUCTION Billy Fowo Sagal Farah Meghna Singh
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STREAMING Ranav Adhikari Turi Agostino
LIGHT DESIGN Gretchen Blegen

FUNDING The project is funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation), Art Jameel and ifa Gallery Berlin. The installation "The invisible enemy should not exist" by Michael Rakowitz is made possible by courtesy of Galerie Barbara Wien.

S A V V Y CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

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Untie to Tie

INTRO

Weaving together words, notes, bodily expressions, and moving images, we contemplate the ways in which the Phoenix Finds Its Form In Us, speculating collectively: pondering the legal, socio-cultural, financial, and political entanglements of restitution. Invoking the (im)possibilities of repair that artists, activists, and scholars carry together, in polyvocality, we focus on the struggles for the reparation of dignity, imagining paths of reparations and forms of accountability, rehabilitating violated epistemologies and acknowledging continuous histories of displacement and looting.

Together, we ask: what are possible formats of reparations? How can communities and vulnerable individuals be remunerated and supported in concrete ways? What forms of solidarity are possible when relations are broken? Can we speak of reconciliation? What is our institutional responsibility and our commitments as artists and cultural workers?

As Michael Rakowitz boldly states in his letter on show here at S A V V Y Contemporary, we believe in the “inadequacy of apology versus accountability. (...) True accountability is an ongoing repair through discourse and reckoning. It is never finished” “We cannot ignore the cultural traumas caused of the extraction of these objects, nor the imperative to break this cycle and restore dignity and humanity to the people that have been parted from their cultural heritage.”

Reparations are juridically understood as compensations for historical crimes and inequities, having the aim of remedying injustices and supporting specific groups of people and populations to re-prosper. Reparations consequently correspond to both immaterial and material injuries, since the injuries of past actions are not just experienced materially, but felt intergenerationally, corporeally, and affectively. But how can plunder, theft, rape, and systematic destruction carried out by the armies, traders, religious, scientific, political, be repaired? How can a possible reconciliation be processed?

Considering reparations not as a financial debt only, this programme grapples with the work and the labour of activists, scholars, poets, and artists that address reparations as a means of finding “new ways of redeeming bodies in the society”. Reparations, then, can begin in the body, as Harmony Holiday states, “this is where our poems must begin; our poems must teach us new ways to use our bodies, must watch with us and walk with us and burst through us as new light, even if it hurts, even if it means we have to relearn self-love through the eyes of a truer more unified self”.¹

¹ Harmony Holiday, “Reparations begin in the body: A look at why the first and most crucial poetic gesture for a black poet in the West is a knowledge and mastery of her body”, poem published in: *Poetry Foundation*, 2016

SCHEDULE

FRIDAY 20.08.

ONLINE

14:00 Welcome and introduction by the artistic director and curators of FOR THE PHOENIX TO FIND ITS FORM IN US. ON RESTITUTION, REPARATION, AND REHABILITATION

14:30 Marian Pastor Roces and Pio Abad *Digital Restitution, Exposure of States* TALK

15:10 Benji Boyadgian *The Cabinet of Curiosities: Histories, Times and Memories of Endless Minorization* LECTURE

15:30 Michael Rakowitz *Letter to an Encyclopaedic Museum Curator* SCREENING

IN PRESENCE AT SAVVY CONTEMPORARY (AND STREAMED ONLINE)

16:30 Manuela Garcia Aldana *sonic passage* DJ-SET/SONIC INTERVENTION

16:45 Welcome and introduction by the artistic director and curators of FOR THE PHOENIX TO FIND ITS FORM IN US. ON RESTITUTION, REPARATION, AND REHABILITATION

17:15 Hamze Bytyçi *Restitution of Porajmos, Continuous Threat for Roma* LECTURE

18:00 Die Jugendgruppe WIR SIND HIER! *WE ARE HERE/ WIR SIND HIER!, Kuringa: Theater der Unterdrückten* PERFORMANCE & INTERACTION

19:00 Manuela Garcia Aldana *sonic passage* DJ-SET/SONIC INTERVENTION

19:30 Noah Angell *Museums Breed Ghosts* LECTURE PERFORMANCE

20:00 BREAK

20:30 Damien Rwegera *On Rwandese Cultural Restitution* LECTURE

21:30 Zaratiana Randrianantenaina *Pieces of Memory* DANCE PERFORMANCE (KEYNOTE)

22:15 Linda-Philomène Tsoungui *Pace* PERFORMATIVE KEYNOTE

22:40 Manuela Garcia Aldana *sonic passage* DJ-SET/SONIC INTERVENTION

(ENDNOTES)

SATURDAY 21.08.

ONLINE

14:00 Welcome and introduction by the artistic director and curators of FOR THE PHOENIX TO FIND ITS FORM IN US. ON RESTITUTION, REPARATION, AND REHABILITATION

14:15 Molemo Moiloa and Chao Tayiana Maina *Open Restitution Africa* TALK

14:30 Trixie Munyama *Once Again, We Find Ourselves in Mourning* PERFORMANCE

IN PRESENCE AT SAVVY CONTEMPORARY (AND STREAMED ONLINE)

16:00 Manuela Garcia Aldana *sonic passage* DJ-SET/SONIC INTERVENTION

16:15 Basel Abbas and Ruanne Abou-Rahme *May Amnesia Never Kiss Us On The Mouth* FILM SCREENING

16:45 Simon Inou and Daniel Romuald Bitouh (AFRIEUROTEXT) *PROJEKT 3RRR - RESTITUTION/REHABILITATION/RECONCILIATION* CONVERSATION

17:30 Samia Henni *Archives: Secret Défense?* LECTURE

18:15 Manuela Garcia Aldana *sonic passage* DJ-SET/SONIC INTERVENTION

18:45 Mnyaka Sururu Mboro *The Humboldt Forum: The Palace of German Colonial Rulers* LECTURE

19:30 BREAK

20:00 Mwazulu Diyabanza *PERFORMATIVE KEYNOTE*

21:00 Nora Chipaumire *(flyshit) lo fi wifm ZiFM radio!* PERFORMANCE

21:45 Harmony Holiday *The Acoustics of Retribution* PERFORMATIVE LECTURE

22:45 Linda-Philomène Tsoungui *Pace* PERFORMATIVE KEYNOTE

23:00 Manuela Garcia Aldana *sonic passage* DJ-SET/SONIC INTERVENTION

(ENDNOTES)

SUNDAY 22.08.

IN PRESENCE AT SAVVY CONTEMPORARY (AND STREAMED ONLINE)

15:00 Manuela Garcia Aldana *sonic passage* DJ-SET/SONIC INTERVENTION

15:15 INTRODUCTION

15:30 Avni Sethi *Dar Firaag-e-Gujarat* (On Separation from Gujarat)* PERFORMANCE

16:30 Gladys Kalichini and Oumar Atakosso *Restitution of Dignity: Meaning of Evidence* CONVERSATION (moderated by Arlette-Louise Ndakoze)

17:30 Manuela Garcia Aldana *sonic passage* DJ-SET/SONIC INTERVENTION

18:00 Yuko Kaseki *oldISGold* SOLO DANCE PERFORMANCE

18:30 Wayne Modest *ONLINE LECTURE*

19:00 Arjun Appadurai *What is the Object of Restitution?* KEYNOTE LECTURE

20:00 BREAK

20:30 Khyam Allami, Julie Normal and Julia Tieke '32 *PERFORMATIVE PRESENTATION WITH LIVE MUSIC*

21:30 Musa Michelle Mattiuzzi, Chiara Figone, and Paz Guevara *Dancing on Debris* CONVERSATION AND SCREENINGS BY ARCHIVE

22:30 Linda-Philomène Tsoungui *Pace* PERFORMATIVE

22:45 Manuela Garcia Aldana *sonic passage* DJ-SET/SONIC INTERVENTION

(ENDNOTES)

BIOS AND ABSTRACTS

Friday 20.08.

MARIAN PASTOR ROCES
AND PIO ABAD
Digital Restitution, Exposure of States
TALK

For these Invocations, independent curator Marian Pastor Roces and artist Pio Abad draw connections from the multiple strands of their respective practices: their commitment to creating counternarratives in response to histories of upheaval and dispossession in the Philippines, the archive as a site of resistance and the role of the imaginary in considering possibilities of restitution.

PIO ABAD is a Filipino artist living and working in London. His practice is concerned with the social and political signification of things. Deeply informed by the modern history of the Philippines, where the artist was born and raised, Abad's work – which ranges from drawing, sculpture, text and photography – uses strategies of appropriation to trace alternative or repressed historical events, unravel official accounts, and draw out threads of complicity between incidents, ideologies, and people.

For the past ten years, Abad's work has engaged with the cultural legacy of the Filipino kleptocrat Ferdinand Marcos and his wife Imelda. Through a series of exhibitions, collaborations and lectures, Abad looks at the contours of dispossession under the Marcos regime. Presenting it, not as an isolated history, but as a nexus of intertwined histories, he speaks on a story of empire, erasure, and impunity that is at once geopolitical and allegorical, considering both painful intimate histories and imminent collective futures.

He has recently exhibited at the Museum of Contemporary Art Tokyo, Jameel Arts Centre, Dubai; Kadist, San Francisco; Oakville Galleries, Ontario; The 2nd Honolulu Biennial, Hawai'i and the 12th Gwangju Biennial. Abad is also the curator of the estate of his aunt, the late Filipino American artist Pacita Abad. He has co-curated two recent exhibitions of her work: *A Million Things To Say*, the first survey of Pacita Abad at the Museum of Contemporary Art and Design, Manila (2018) and *Life in the Margins* at Spike Island, Bristol (2020). He is currently collaborating with Jameel Arts Centre on the exhibition *Pacita Abad: I Thought the Streets Were Paved with Gold*, which opens in September 2021.

MARIAN PASTOR ROCES is an independent curator working from her base in the Philippines, where she founded the country's only museum development corporation, TAOINC, in 1992. The company maintains a focus on curation that takes up ethical questions at the intersection of museology, power asymmetries, artmaking, heritage, and urbanization.

Among others, she established the University of the Philippines Manila Museum to a History of Ideas; the Bangsamoro Museum at the establishment of the new Bangsamoro Autonomous Region for Muslim Mindanao (after 50 years of a secessionist war); Museo Marino for the union of seafarers; and the Cultural Center of the Philippines (CCP) Museum of Philippine Culture. TAOINC is establishing a new digital museum for the CCP: 21AM; and a Museum to Cross-Cultural Understanding in a southern island wracked by violence over the past decades. Roces' work in criticism has been published internationally, notably, her seminal critique of biennales ("Crystal Palace Exhibitions" in *Over Here: International Perspectives on Art and Culture*, Mosquera and Fischer, eds. for the MIT Press, and republished by Bergen Kunsthalle); and of Conceptual Art and authoritarianism since the 1970s in the Philippines.

She is currently collaborating with SOAS, University of London, on a website that maps Philippine material culture in museums outside the country. As founder and director of sustainable development think tank Brain Trust Inc, she participated in the creation of the Mindanao Peace and Development Plan. Her next book is on the killings with genocidal intent perpetrated by Christians against Muslims in Mindanao of the 1970s.

BENJI BOYADGIAN
The Cabinet of Curiosities: Histories, Times and Memories of Endless Minorization
TALK

Wad el Shami is a small valley in the south of the conurbation of Jerusalem. The valley, whose days are numbered, is a fragment of the vernacular Palestinian landscape, caught in a vice between urban sprawl and borders. Today, it can be likened to an interstice in the fringes, Wad el Shami becomes temporarily a space of endless minorization.

"*The Cabinet of Curiosities*" is part of a larger work: "*The Temporary Ruin*", that documents the valley before it disappears and is transformed into a settlement (according to International law).

This process, "*a preemptive act of surface archaeology*", is a proposition on politics of memory. "The Cabinet of Curiosities" presents a set of objects found in the valley and proposes to reflect on memory through the lens of material culture.

BENJI BOYADGIAN studied architecture at ENSAPLV School of Architecture (L'Ecole Nationale Supérieure d'Architecture de Paris La Villette), specializing in urban sociology in post-conflict areas. Boyadgian works on research-based projects that explore themes revolving around perception, memory, territory, architecture and landscape. Boyadgian lives and works in Jerusalem.

His recent exhibitions include; 2020: Yerevan Biennial, digital exhibition; Guests: Artists and Craftspeople, Istanbul Modern, 2019: CrossSections_notes, Exhibition Laboratory at the University of the Arts Helsinki (Uniarts Helsinki), 2019; CrossSections_perspectives, Konstfack University of Arts, Crafts and Design, Stockholm, 2019; Phantom Limbs, Jameel Arts Centre, Dubai, 2019; Shared Religious Sites, DEPO, Istanbul, 2019; Intimate Terrains, Palestinian Museum, Birzeit, 2019; Climbing through the tide, B7L9, Tunis, 2019; Jerusalem Show IV, 'Actual and possible'; CrossSections Trilogy, Kunsthalle Exnergasse, Vienna, 2018; Sharjah Biennial 13 Offsite: Shifting Ground, Khalil Sakakini Cultural Center, Ramallah, 2017; among many others.

Boyadgian attended the Young Artists Residency Program of Confrontation Through ArtProject, organized by EMAA and Rooftop Theatre Group, Nicosia. He is a grant holder of IASPIS, Stockholm and was a guest artist at Villa Romana, Florence. He joined the International Artist Residency Program at Istanbul Modern.

MICHAEL RAKOWITZ
Letter to an Encyclopaedic Museum Curator
SCREENING

In winter 2020, Rakowitz began to wonder how his work could go further to acknowledge the continued history of displacement in Iraq, and more than that, push toward restitution. In response to an invitation from several American museums to display some of these panels, he sent a letter.

As part of his series *The Invisible Enemy Should Not Exist*, Iraqi-American conceptual artist Michael Rakowitz collaborated with the Orient Institute in Chicago to create a reappearance of a relief from the northwest palace at Nimrud, which was destroyed by Isis in 2015. In this powerful lecture, Rakowitz explores the impact that artifact looting, destruction, and displaying have on cultural identity, while examining the dynamics we encounter as we interact with the art of earlier civilizations.

MICHAEL RAKOWITZ is an Iraqi-American artist working at the intersection of problem solving and troublemaking. His work has appeared in venues worldwide including dOCUMENTA (13), P.S.1, MoMA, MassMOCA, Castello di Rivoli, Palais de Tokyo, the 16th Biennale of Sydney, the 10th and 14th Istanbul Biennials, Sharjah Biennial 8, Tirana Biennale, National Design Triennial at the Cooper-Hewitt, Transmediale 05, FRONT Triennial in Cleveland, and CURRENT:LA Public Art Triennial. He has had solo projects and exhibitions with Creative Time, Tate Modern in London, The Wellin Museum of Art, MCA Chicago, Lombard Freid Gallery and Jane Lombard Gallery in New York, SITE Santa Fe, Galerie Barbara Wien in Berlin, Rhona Hoffman Gallery in Chicago, Malmö Konsthall, Tensta Konsthall, and Kunstraum Innsbruck.

He is the recipient of the 2020 Nasher Prize; the 2018 Herb Alpert Award in the Arts; a 2012 Tiffany Foundation Award; a 2008 Creative Capital Grant; a Sharjah Biennial Jury Award; a 2006 New York Foundation for the Arts Fellowship Grant in Architecture and Environmental Structures; the 2003 Dena Foundation Award, and the 2002 Design 21 Grand Prix from UNESCO. He was awarded the Fourth Plinth commission (2018-2020) in London's Trafalgar Square. From 2019-2020, a survey of Rakowitz's work traveled from Whitechapel Gallery in London, to Castello di Rivoli Museo d'Arte Contemporanea in Torino, to the Jameel Arts Centre in Dubai. Rakowitz is represented by Rhona Hoffman Gallery, Chicago; Jane Lombard Gallery, New York; and Barbara Wien Galerie, Berlin. He lives and works in Chicago.

MANUELA GARCÍA ALDANA
sonic passage
DJ-SET / SONIC INTERVENTION

Amuleto Manuela, the moniker of Manuela García Aldana, will contribute with a DJ/sonic intervention touching on the topics of Restitution, Reparation, and Rehabilitation from her diasporic/Colombian perspective. Popular music in the shapes of vinyl, field recordings, and soundscapes from elsewhere will inhabit and move through SAVVY's space. The will of active and critical listening, to ourselves and the places we come from, through non-imposed, decentralized perspectives, will be the driving forces of the sonic sessions.

MANUELA GARCÍA ALDANA is a Colombian interdisciplinary artist. She graduated in the Universidad de los Andes (Master of Arts) and currently studies for her master's degree at the Berlin Kunsthochschule Weissenhof in spatial strategies (Raumstrategien). In her process-based work (soundscapes, DJ sets, listening collective practices, radio shows, and drawings), listening is the principle and arises as a context-driven response to the search for spaces of encounter. She addresses diaspora

and identity questions with the will to unlearn and remember other ways of inhabiting our collective life experience. Latest works and compositions have been featured at Agora Collective (insurgencias.net), nGbK (museo de la democracia), Errant Sound (The Listening Academy), YAAM (One day for Fela). You can find her in the sonic waves, monthly on Radio Alhara (Palestine) and THF Radio (Berlin).

H A M Z E B Y T Y Ç I

Restitution of Porajmos, Continuous Threat for Roma T A L K

“The pig farm makes profit, while Gypsies are on welfare. Such a pig farm supports thousands of Gypsies“, a passerby of about 70 years old comments on the banner „Tear down the pig farm“, held by the activist Jozef Miker. In doing so, he draws attention to the site of a former concentration camp for Roma in Lety in southern Bohemia, where over 10,000 pigs have been fattened industrially every year since the 1970s. The occasion of this degrading scene: an annual commemoration ceremony for the victims of the Nazi genocide in Theresienstadt in 2016, which the random passerby also attended.

Almost all Roma from the concentration camp in Lety were deported to Auschwitz in 1943 and were murdered there. About 600 Czech Roma survived the Porajmos, the Nazi genocide. In Germany, too, nearly 90% of the Sinti and Roma were murdered; throughout Europe, 500,000 people were murdered.

And yet most of the survivors received no recognition and waited without success for compensation. Even in the postwar years, they suffered racist persecution, died judicially labeled as criminals, and were told that they were imprisoned in extermination camps for crime prevention reasons. And even after the recognition of the genocide by the Federal Republic of Germany in 1982 and after the inauguration of the Memorial to the Murdered Sinti and Roma of Europe in 2012, there has been no equality and no justice: the memorial is to be permanently damaged because of a new S-Bahn line, and Roma are still listed separately in police files and killed in brutal police interventions – like the Czech Rom Stanislav Tomáš in June 2021.

But there are also many Roma who, through tireless work, draw attention to injustice, resolutely taking the narrative of the past into their own hands, are never satisfied until all people can live free from discrimination and oppression. Jozef Miker, for example, known as Jožka, fought for decades to close the pig farm in Lety and in 2018 was finally able to watch as a final truck carrying the remaining pigs left the gates of the site. Or Zilli Schmidt, who lost her four-year-old daughter, her parents, and her sister with her seven children in Auschwitz-Birkenau, and who, at 97, never tires of telling her story. "God had a plan for me," she

says, explaining where she gets her strength. Or the fifty artists – Roma, BIPOC and other racialized people – whom the 2nd Roma Biennale under the title WE ARE HERE! is presenting to the Berlin public in the form of poster art, videos, and texts until October 2021.

Hamze Bytyçi sets himself the goal of making their struggle and their successes visible through his ongoing artistic activities and lectures.

H A M Z E B Y T Y Ç I , born in Prizren, Kosovo, has been campaigning for equal rights for Roma* and Sinti* in civil society and politics for several decades. He has initiated numerous alliances, associations and regular events, including Amaro Drom and Amaro Foro e.V., the Herdelezi Festival in Berlin, the annual commemorative events on the occasion of the Day of Remembrance of the Genocide of Sinti* and Roma* on August 2nd in Auschwitz and in Berlin, the Alliance for Solidarity with the Sinti and Roma of Europe, the LinksKanax*, the Action Alliance ABA, the ROMADAY on April 8th in Berlin, the Roma Biennale and the Roma Film Festival AKE DIKHEA?. Since 2012, he has been chairman of RomaTrial e. V. Since 2016, he has been a member of the regional board of the Berlin Left and since 2020 in the board of the new German organizations and since 2021 member of the CPPD – Coalition for Pluralistic Public Discourse.

T H E R O M A T R I A L G R O U P ,
W I R S I N D H I E R !
W E A R E H E R E / W I R S I N D H I E R !
P E R F O R M A N C E & I N T E R A C T I O N

50 years ago, on April 8, 1971, our grandfathers and grandmothers gathered near London and proclaimed: "We are Roma. We have our language, our flag, and our anthem."

Today, we – young Romnja and Roma from Berlin – still stand here with the same demands for equality, while our monument goes partially torn down because Berlin needs another S-Bahn and crazed neo-Nazis shoot the descendants of our survivors.

Ongoingly, it is a matter of "death or life" for us, again! We fight for our lives and need your ideas in the discussions following the theater on stage. We would like to speak with you for half an hour after the play in a forum, to think about what we can take with us from our discussions on stage and into our lives.

W I T H : Roberto Kyuchukov, Estera Paraschiv, David Paraschiv, Estera Stan, Naomi Stan

The group W I R S I N D H I E R ! was founded as part of an educational program against antiziganism of the same name by RomaTrial e.V.. Its members have been trained as peer trainers against racism and give awareness-raising workshops for young people of the same age. The Forum Theater is one of their educational

tools, the play WIR SIND HIER! was premiered in June 2021 at the theater festival Festiwalla.

N O A H A N G E L L
M u s e u m s B r e e d G h o s t s
L E C T U R E P E R F O R M A N C E

In this lecture performance, Noah Angell offers a preview into years worth of interviews with current and former British Museum staff. These overnight security staff, visitor services, and other assorted museum workers tell of unquiet objects, restless human remains, and artefacts that seem to continually challenge the terms of their storage and display. Through a careful retelling of these stories, airing of interview excerpts and other media collected in the course of the development of this work, we are led through something akin to a garden of transplanted and intermingling energetic presences. The many displaced presences inside the museum take the form of contested material heritages, still-charged ritual objects, antiquities that were instrumental in conflict or trauma, unruly remains, residual stains from deaths inside the museum, and more.

Within this discourse, calls for restitution come not from those who speak on behalf of nation states, but from the agency held by the artefacts themselves.

N O A H A N G E L L is a writer, researcher, storyteller and filmmaker. Angell's work focuses on orally transmitted forms, including song and storytelling. His current projects include: *Ghosts Stories of the British Museum*, an ongoing research project and forthcoming book, based upon years of interviews with current and former museum workers. It has been featured in *The Economist 1843 magazine*, *Sunday Mail*, *Chengdu Economic Daily*, *Año Cero*, *Izvestia*, *AM with Linda Mottram*, and many others. It has been exhibited at Oregon Center for Contemporary Art in the United States, Tenderbooks in London, and Rib in Rotterdam.

Angell is working on *Somewhere I'll Live On*, a forthcoming documentary film.

D A M I E N R W E G E R A
O n R w a n d e s e C u l t u r a l R e s t i t u t i o n
L E C T U R E

Restoration of Rwandan identity through the re-establishment of the history of Rwanda

The falsification of the history of Rwanda by the German and Belgian colonisers has led to the violation of the Rwandan identity. The invention of a fantasized Rwanda by the colonial system, and the racialisation of the Rwandan society divided into 3 antagonistic ethnic groups were the object of pseudo-scientific writings by white missionaries based on the racial theories of the 19th century and the Hamite myth applied to the settlement of Rwanda. The restitution of the Rwandese

memory, the intangible, the archives and the cultural objects held by the neo-colonizers will be the center of our proposal and we will examine how this restitution could contribute to the recovery of important elements of our identity and to be fully actors of our own history.

D A M I E N R W E G E R A is a Rwandan anthropologist. He is a former professor of anthropology and sociology at the National University of Rwanda and was a senior official at the UN. Damien Rwegera wrote a report on the traces of the German colonial period in Rwanda for the catalogue in 2016, as part of the exhibition "German Colonialism" at the German Historical Museum. He co-conceived the permanent exhibition on the German colonial period in Rwanda at Kandt House, Kigali, that opened in 2017. Damien Rwegera lives in Paris.

Z A R A T I A N A R A N D R I A N A N T E N A I N A
P i e c e s o f M e m o r y
D A N C E P E R F O R M A N C E (K E Y N O T E)

Pieces of memory is a process-oriented work reflecting on post-colonialism and identity. What constitutes our identity? How can a scattered or lost souvenir nurture a full identity?

Zaratiana Randrianantenaina proposes an installation/-performance inspired by the Malagasy ritual called "Fitampoha", the "bath of relics". She engages her body in an act of remembering as a dialogue, as the installation unfolds. The object of loss is materialised and becomes itself a potential tool of recollection. The past is transformed into an interpretive space that can be read in the present, collecting and at the same time dissolving the broken connections to the past in order to reactivate our relationships with it.

Z A R A T I A N A R A N D R I A N A N T E N A I N A was born in Antananarivo, Madagascar. After studies of contemporary dance, anatomy, and music at the conservatoire de Musique et de danse de Paris (CNSMPD) where she obtained her degree with high honors, she joined the CNSMPD junior ballet and performed pieces from Merce Cunningham, Lucinda Childs, Jo Stromgren, Quentin Rouillet, Hervé Robbe, and Alwin Nikolais. In the same year, she was awarded the "jeune espoir" prize of the 9th International dance competition of Paris. From 2002, she became a member of the Ballet Preljocaj where she participated in film productions with directors such as Olivier Assayas and Pierre Coulibeuf. After her participation in the project Dialogue 09 – Neues Museum by Sasha Waltz & Guests, she joined the company where she has since participated in numerous creations and repertory pieces. She interprets among others the role of Juliet in *Romeo and Juliet*. In addition to her activities, she is involved in several improvisation performances and education projects. In 2014 she led a workshop on dance and architecture at the Technische Universität and contributed as a choreographer to the project

"Open your Ears" at the Konzerthaus Berlin with Davide Camplani. In 2019, she initiated the workshop "la danse en partage" in Antananarivo. In 2021 she led a project of creative support for young artists called "ELO" in Madagascar.

L I N D A - P H I L O M È N E T S O U N G U I
P a c e
P E R F O R M A T I V E K E Y N O T E

Linda-Philomène Tsoungui is a drummer, producer and musical director. She studied classical percussion and popular music. In her artistic journey, she focuses on reflecting her life in the diaspora as well as emancipating from a Eurocentric view on music and culture.

S A T U R D A Y 2 1 . 0 8 .

M O L E M O M O I L O A A N D C H A O
T A Y I A N A M A I N A
O p e n R e s t i t u t i o n A f r i c a
T A L K

The issue of digital restitution is often seen as an amelioration, towards the act of physical restitution. By others it is seen as a not-good-enough substitute, a stand in for the real. But digital restitution is not a stop-gap and neither is it the ghost of the real thing. Digital restitution is its own monster with its own heft, its own demands. When we treat it like a shadow of the real thing, we ignore its weight and its complexity. Its complexity lies in the equal questions of what belongs to whom, but also in how. The form of the digital is not neutral – as with any archive it holds the remnants of western epistemic notions of order and control of knowledge. But we must also contend with the fact that the internet was never built for Africans – again with infrastructures out of reach, again with ever trying to keep up with the modern, with algorithms and landscapes of African absences. To have a conversation about digital restitution is also to have a conversation about digital reformulation.

O P E N R E S T I T U T I O N A F R I C A (O R A) is a collaborative project led by Chao Tayiana and Molemo that seeks to open-up access to information on restitution of African material culture and human ancestors, through research, open database development and transparency efforts. The project has a focus on African-centric engagement and African dialogue to enable restitution efforts that best serve the lives of Africans and those of the continental diaspora. The project is driven by African Digital Heritage, a Nairobi based organisation which encourages a more critical, holistic and knowledge-based approach to the design and implementation of digital solutions within African cultural heritage, and Andani.Africa, a Johannesburg based creativity and data humanism company.

C H A O T A Y I A N A is a digital heritage specialist and digital humanities scholar. She is the founder of African Digital Heritage and is a co-founder at the Museum of British Colonialism where she leads digital engagement and documentation. Prior to this, she worked for the Science Museum Group, designing interactive software for museum exhibitions. She holds an MSc in International Heritage Visualisation from the University of Glasgow/Glasgow School of Art where she graduated with a distinction. Her research work explored the possibilities of embedding intangible histories in 3D digital environments. She is a recipient of the Google Anita Borg scholarship for women in technology (2016) and a founding member of the Digital Humanities network in Africa.

M O L E M O M O I L O A leads research at Andani. Africa. Based in Johannesburg, she has worked in various capacities at the intersection of creative practice and community organizing. She currently works on notions of ungovernability, social infrastructures of cultural organizing, and relationships to nature. She is one half of the artist collaborative MADEYOULOOK and co-organiser of the Open Restitution Africa project, and is one of the inaugural AfricaNoFilter Fellows 2020/2021 for this subject.

T R I X I E M U N Y A M A
O n c e A g a i n , W e F i n d O u r s e l v e s i n M o u r n i n g
P E R F O R M A N C E

Our collective devised process begins with asking ourselves, how do we mourn?

We find our acts, rituals, and archives of mourning in our cultures, communities, and far between spaces of...

H E A L I N G & T R A U M A T I Z I N G
C L E A N S I N G & E R A S U R E
C A R E & V I O L E N C E
P R A Y I N G & C U R S I N G
W E E P I N G & W H I P P I N G

We are deeply concerned about how Namibian patriarchal nationalism has denied us the right to mourn. We recognize how culture and memory has been captured and demobilized in the new dispensation. We also know that the Ministry of Mourning and Restorative Justice is none existent.

Therapy is expensive.

We acknowledge the unaccounted bones that litter the land.

The ancestors are not asleep.
We are aware of the haunted public sites.
Ghosts dancing and singing the struggle.
We smell the blood shed on the roads.
We hold the trauma of the body, the trauma of the unborn.

C O N C E P T : T r i x i e M u n y a m a
P E R F O R M E D B Y :
G i f t U z e r a a n d T r i x i e M u n y a m a
S O U N D C U R A T I O N : N e s i n d a n o N a m i s e s

T R I X I E M U N Y A M A is a Namibian dance artist, teacher, and facilitator with a deep affinity for Namibian Contemporary dance, which she actively promotes and preserves. With almost twenty years of experience as a dancer, choreographer, and teacher/facilitator, she believes that dance is intricately intertwined with history, socio-political and identity politics including in her work, current discourse such the OvaHerero and Nama Genocide, the erasure of ritual practices in contemporary Namibia from socio-religious viewpoints.

Trixie's works thus focus on centering the black African body as the centerpiece of her works' collaborations; thus, reflecting and recording both the ancient and current versions of dancing making and dance-theater. She believes that her work is a culmination of her personal experiences as an Awambo woman, but is also shaped by the deliberate effort by her work to put Namibian dance on the map as a historically rich, diverse, and expanding sector of global performance arts.

B A S E L A B B A S A N D R U A N N E
A B O U - R A H M E
M a y a m n e s i a n e v e r k i s s u s o n t h e m o u t h
F I L M

Basel Abbas and Ruanne Abou-Rahme's *May amnesia never kiss us on the mouth* (2020–) examines how individuals bear witness to experiences of violence, loss, displacement, and forced migration through performance. Since the early 2010s, Abbas and Abou-Rahme have collected online recordings of everyday people singing and dancing in communal spaces in Iraq, Palestine, and Syria. This work brings these recordings together with new performances conceived by the artists, a dancer, and a group of musicians in the cultural underground in Ramallah, Palestine. According to Abbas and Abou-Rahme, through the circulation of this footage, "these fractured communities are resisting their own erasure and laying claim to space, self, and collectivity once more."

May amnesia never kiss us on the mouth is co-commissioned by The Museum of Modern Art, New York, and Dia Art Foundation, New York.

May amnesia never kiss us on the mouth is made possible by support from the Khalid Shoman

Foundation-Darat al Funun and by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature. B A S E L A B B A S A N D R U A N N E A B O U - R A H M E work together across a range of sound, image, text, installation and performance practices. Their practice is engaged in the intersections between performativity, political imaginaries, the body and virtuality. Across their works they probe a contemporary landscape marked by seemingly perpetual crisis and an endless "present", one that is shaped by a politics of desire and disaster. They have been developing a body of work that questions this suspension of the present and searches for ways in which an altogether different imaginary and language can emerge that is not bound within colonial/capitalist narrative and discourse. In their projects, they find themselves excavating, activating and inventing incidental narratives, figures, gestures and sites as material for re-imagining the possibilities of the present. Often reflecting on ideas of non-linearity in the form of returns, amnesia and déjà vu, and in the process unfolding the slippages between actuality and projection (fiction, myth, wish), what is and what could be. Largely their approach has been one of sampling materials both existing and self-authored in the form of sound, image, text, objects and recasting them into altogether new "scripts". The result is a practice that investigates the political, visceral, material possibilities of sound, image, text and site, taking on the form of multi-media installations and live sound/image performances.

S I M O N I N O U A N D D A N I E L
R O M U A L D B I T O U H
(A F R I E U R O T E X T)
P R O J E K T 3 R R R -
R E S T I T U T I O N / R E H A B I L I T A T I O N / R E C O N C I L I A T I O N
P E R F O R M A T I V E L E C T U R E

T H E A F R I E U R O T E X T and its commitment to the issue of restitution in the cultural and political context of Austria will be presented in cooperation with M-Media. These lectures aim to trace the starting points, from the current state of the project and its futures.

D A N I E L R O M U A L D B I T O U H is a literary and cultural scientist. He is an author and PhD postgraduate of the University of Vienna/Austria and Yaoundé/Cameroon. He studied German and African Literatures in Yaounde and in Vienna from 1996 to 2013. After that he became a German teacher and lecturer for African literatures at the University of Vienna. His research focuses on restitution issues, the entanglement of African, Austrian and European textualities, literary and textual practices in Africa, postcolonial literacy and cultural theory, North-South dialogue as well as migration issues. He is the founder and chairman of AFRIEUROTTEXT (cultural association

and Africa bookstore in Vienna) since 2014, which is an organization advocating against local and global asymmetries through various projects, events and educational participation in Austria, Europe and in the African diaspora as well. Founder of AFRIEUROTEXT Cameroon, a vocational training school in Yaounde whose paramount goals are to create jobs, open perspectives and to improve the quality of life of young women and men in Africa. He is the co-director of the project 3RRR – RESTITUTION, REHABILITATION and RECONCILIATION in an Austrian context.

S I M O N I N O U studied sociology in Douala (Cameroon) and journalism in Vienna (Austria). From 1992 to 1995, he was co-founder and editor of *Le Messenger des Jeunes*, the first youth newspaper in Cameroon. He fled to Austria for political-journalistic reasons, where he was granted asylum. Inou was editor-in-chief of Radio Afrika International in Vienna (1998-2005), co-founder and editor-in-chief of Afrikanet.info (2003 to date). He was coordinator of various (media) projects (e.g. for the *Wiener Zeitung* and *Die Presse*), organised the "Medien.Messe.Migration" (2008-2015) and founded the association for the promotion of intercultural media work M-MEDIA in 2007. Collaboration on projects such as "Discrimination-Free Textbooks for Austria" and "Africans in the Mauthausen Concentration Camp". He is currently working as the Co-Director of the project "3RRR - RESTITUTION, REHABILITATION and RECONCILIATION" on the restitution of African cultural assets. He is head of training and diversity at the German speaking community radio, Radio ORANGE 94.0. He has received various awards, including the Austrian Federal Decoration of Honour for his intercultural competence and work in 2008.

S A M I A H E N N I
Archives: Secret Défense?
L E C T U R E

In her talk, Samia Henni discusses the premises and intentions of her work *Archives: Secret Défense?* that she has conceived for the exhibition *For The Phoenix To Find Its Form In Us. On Restitution, Rehabilitation and Reparation*. In that piece, she exposes the activation, in January 2020, of a French law, which ordered the formal declassification of every classified military archival document stamped "top secret," "secret," or "confidential" – including already declassified records – from 1940 to the present. These involved the Second World War and two colonial wars: The First Indochina War (1946-54) and the Algerian War of Independence (1954-62). Henni interrogates the imposed amnesia of France's colonial and military histories and claims the right to reparation, restitution, and rehabilitation.

S A M I A H E N N I ' s work focuses on the intersections between the built environment, colonial practices, military operations, and various forms of

extraction from the nineteenth century until today. Her investigations of specific micro-histories of planned dispossession, exploitation and oppression disclose macro-histories of colonialism, imperialism, and globalisation. *Recently, her research has culminated in the exhibitions Housing Pharmacology/Right to Housing* (Manifesta 13, Marseille, 2020) and *Discreet Violence: Architecture and the French War in Algeria* (2017–2019; Zurich, Rotterdam, Berlin, Johannesburg, Paris, Prague, Ithaca, Philadelphia), as well as in the multi-award-winning book *Architecture of Counterrevolution: The French Army in Northern Algeria* (gta Verlag, 2017, EN; Editions B42, 2019, FR), and *War Zones* (gta Verlag, 2018).

Currently, she teaches at the College of Architecture, Art, and Planning at Cornell University, USA. In the fall of 2021, she will be the Albert Hirschman Chair at the Institute for Advanced Studies at Aix-Marseille University (IMÉRA) and a Guest Professor in Art History in a Global Context at the Institute of Art History at the University of Zurich.

M N Y A K A S U R U R U M B O R O
The Humboldt Forum: The Palace of German Colonial Rulers
L E C T U R E

In this lecture, Mnyaka Sururu Mboro confronts the hard facts of history and the effects of Germany's colonial violences on the past, present, and future of both people and subjects/objects. Mboro traces Germany's brutal actions and contexts which enabled and initiated the severing and sending off of ancestral human remains from the African continent to Germany: concentrating on the artifacts looted during wars and infiltrations, while problematizing colonial remnants that continue to stand as street names and monuments. From Fredrich Wilhem, the great elector of Brandenburg, slavery-handler 1683-1717; Kaiser Wilhelm I, Berlin-Africa Congo Conference 1884-1885; The German Colonial Exhibition, Human Zoo, 1896; Kaiser Wilhelm II, The Extermination War, German Southwest Africa, now Namibia 1904-1908; Germany East Africa, Punitive Expeditions from 1988-1918; the Maji Maji Colonial War, 1905-107; and Cameroon and Togo's Punitive Expeditions, with Mboro, we face the legacies of Germany and its connections to The Humboldt Forum.

M N Y A K A S U R U R U M B O R O is a Mchagga teacher and activist from Tanzania who has lived in Berlin for almost 30 years. He is a founding and board member of the NGO Berlin Postkolonial e.V., examining the hidden colonial history of the German capital. Mboro is a tour guide in Berlin's colonial African quarter and supports the renaming of streets still honouring colonial criminals to instead honour African resistance fighters. Mboro's work focuses on the repatriation

of human remains looted in colonized countries like Tanzania and brought to Europe and Germany for racist research.

M W A Z U L U D I Y A B A N Z A
P E R F O R M A T I V E K E Y N O T E

Restitution, in Mwazulu Diyabanza's opinion, must first and foremost involve reparations. It is in this stage of reparations that Diyabanza will explain processes that are legal, socio-cultural, financial, and political. Diyabanza leads a fight for the sovereignty and the total and effective liberation of Africa, as well as the emancipation of Black people from the yokes of domination of Arab-Western imperialism. He initiated the fight against the colonial currency of the Franc Cfa as well as the presence of foreign armies and French military bases in Africa. A committed revolutionary, he proposed to carry out 22 revolutions to bring back equality and social justice throughout the African continent. Defender of the oppressed, Mwazulu Diyabanza is determined to offer the African people a dignified Africa with a peaceful future and opportunities open to all.

M W A Z U L U D I Y A B A N Z A leads a fight for the sovereignty and the total and effective liberation of Africa as well as the emancipation of the black man and woman from the yoke of the domination and the Arab-Western imperialism. He initiated the popular fight against the colonial currency of the Franc Cfa and the presence of foreign armies and French military bases in Africa. A committed revolutionary, he proposed to carry out 22 revolutions to bring back equality and social justice in Africa. Defender of the oppressed, women and children, Mwazulu Diyabanza is determined to offer the African people a dignified Africa with a peaceful future and opportunities open to all.

N O R A C H I P A U M I R E
(flyshit) lo fi wifm ZiFM radio!
P E R F O R M A N C E

Nora Chipaumire's performance is dedicated to the production and reproduction of poor sound, found sound, repurposed sound and noise, using contemporary and antiquated gadgets: from iPads, iPods, iPhones, walkmans, vinyls, household speakers, and industrial monitors, to calibrate sounds as embodied presences in rooms. The piece is in praise of Shebeens, beerhalls, townships, high-density areas, growth-points, marizevha: where black spaces + poverty are no thing. Active, kinesthetic listening is required.

(LO-FI = sound creation, manipulation, and production, broadcasts and dissemination – sometimes performed as live interferences that may include - anti-genre sound thinking – instrumentalists – djs, and more)

N O R A C H I P A U M I R E was born in 1965 in what was then known as Umtali, Rhodesia (Mutare |

Zimbabwe). She is a product of colonial education for Black native Africans – known as group B schooling. Her work critiques colonialism and complicates notions of spectatorship and power. She has pursued studies at the University of Zimbabwe for law and at Mills College in Oakland, California for dance. As African knowledge acquisition does not come with baccalaureates, it is impossible to quantify what the African body holds. Chipaumire recognizes these various forms of knowledge, in addition to the Western forms she has absorbed since birth.

H A R M O N Y H O L I D A Y
The Acoustics of Retribution
P E R F O R M A T I V E L E C T U R E

H A R M O N Y H O L I D A Y is a writer, dancer, archivist, and the author of five collections of poetry including the forthcoming *Maafa* (2021). She curates an archive of griot poetics and a related performance series at LA's MOCA. She has received the Motherwell Prize from Fence Books, a Ruth Lilly Fellowship, a NYFA fellowship, a Schomburg Fellowship, a California Book Award, and a research fellowship from Harvard. She's currently working on a film commissioned for LA's 2020 biennial Made in LA, and a collection of essays and a biography of Abbey Lincoln, in addition to other writing, film, and curatorial projects.

S U N D A Y 2 2 . 0 8 .

A V N I S E T H I
Dar Firaq-e-Gujarat (On Separation from Gujarat)*
P E R F O R M A N C E

On 28 February 2002, a shrine was decimated by a mob drunk on power and hatred in Ahmedabad. The subsequent morning there was a tarred road that had been built on it overnight. The morning following there was no evidence left that the first poet of the Urdu language was buried there, in the middle of the road that led to the Sardar Vallabhbhai Patel International Airport of Gujarat. The violence of municipality: too efficient.

Wali Gujarati, also known as Wali Muhammad Wali - a poet revered as saint who lived in the 17th century- was a giant, having inspired the likes of poets such as Zauq, Sauda, and Mir Taqi Mir. Gujarati held immense love for the land of Gujarat, where he lived, died, and is now buried. In an ideal world, a city would build a memorial for him, hold an annual poetry festival in his name or dedicate a literary award to him, but ours is not (yet) that world. Instead, his grave was torn down, like many other places of deserved worship that are demolished and undone by systemic powers of suppression - which confuse mythology and archeology, and supplant repair with replacement.

The performance attempts a tracing and retracing of the cyclical acts of violence that repeat themselves ongoingly until a punctuation comes: until the body remembers, communicates, and transmutes its wounds, and until memory defies forms of erasure.

*Title of a poem written by Wali Gujarati.

AVNISETHI is an interdisciplinary practitioner with her primary concerns lying between culture, memory, space and the body. She conceptualised and designed the Conflictorium, a Museum of Conflict situated in Ahmedabad, Gujarat in 2013. The museum has since been home to diverse critical explorations on conflict transformation and art practice. She currently serves as its Artistic Director.

She has been writing and speaking about the potential of small museums as a holding space for social justice processes and the necessity of building care based ecosystems. She co-curated 'Mehnat Manzil', a Museum of Work in Ahmedabad focusing on informal labour and migration in collaboration with Saath Charitable Trust in 2019.

Trained in multiple dance idioms, her performances are largely inspired by syncretic faith traditions and sites of contested narratives. She has been continually interested in exploring the relationship between intimate audiences and the performing body. She is currently nurturing Ordo Performance Collaboratory, a studio space that focuses on performance based experimentations in 2021 in Ahmedabad. She lives and works between Ahmedabad and Raipur in India.

GLADYS KALICHINI
AND OUMAR ATAKOSSO
Restitution of Dignity: Meaning of Evidence
TALK MODERATED BY
ARLETTE - LOUISE NDAKOZE

This talk stands as a threat to the ideologies of appropriation, and as a resonator and medicine to sciences beyond grasp: codes are a driving force - serving as means of resistance and as passageways. The shared methods in discussion cut across artificial borders blocking the courses of human life, and lay bare the limiting codifications of law and semantics, whose actions do not respond to their words.

The codes in the artworks of Gladys Kalichini and Oumar Atakosso are blurring the status quos of dominant reading-seeing, as they call on logics that surpass time-space restrictions in physics and other constructed rhetorics of restraint.

This Artist Talk will address elements of history, politics, and culture that shape the codes and systems in the artworks of Gladys Kalichini and Oumar Atakosso.

GLADYS KALICHINI is a contemporary

visual artist and researcher from Lusaka, Zambia. Her work centres around notions of erasure, memory, and representations and visibilities of women in colonial resistance histories. She is currently a PhD candidate at Rhodes University in South Africa and a member of the Arts of Africa & Global Souths research programme, supported by the Andrew W. Mellon foundation and the National Research Fund. She has participated in Àsikò International Art Programme with the Centre for Contemporary Art (CCA Lagos) in Maputo, Mozambique in 2015, the Fountainhead Residency in Miami, USA in 2017 and the second iteration of the "Women On Aeroplanes" project in Lagos, Nigeria in 2018 themed "Search Research: Looking for Collete Omogbai" and Künstlerhaus Bethanien international studio programme in Berlin, Germany in 2019/2020, supported by the KFW Stiftung.

OUMAR MBENGUE ATAKOSSO is a contemporary artist from Dakar, Senegal, based in the Netherlands, who has realized exhibitions, art projects, and lectures around the world such as *Lost & Found* and *Museum of Im/migration*, in which he explores the position of the "postmodern immigrant", and what an individual, traveling through space and time has to lose or gain in their encounter with their destinations. With "Transformational with the Dishwasher", an installation with film/photo, text and video about the postmodern im/migrant, he explores the stages of de- and re-composing identity.

Atakosso is founder of DocumentYourself, an Amsterdam based, global Shortcut Academy for exchange, collaboration and co-production, by exploring the self through film, photo and text. In 2019, he became the new Executive Director of Africa in the Picture (AITP) - Festival for film, audio-visual and performing arts from Africa and the African diaspora, in Amsterdam since 1987. He integrated Document Yourself as the educational and producing pillar into the AITP platform, in which Café Littéraire became another important pillar. With Café Littéraire Atakosso underlines the importance of written text in the process of filmmaking as well as in the process of exploring and documenting the Self.

YUKO KASEKI
oldISGold
SOLO DANCE PERFORMANCE

People say that it is gold that ages.
When did gold become money?
Things that have separate from life,
only be measured in terms of their value,
in terms of
money.

Empty shells traded in gilded numbers.
Is it possible to gild the soul?
Can the weight of each soul be compared?

The smell and the touch, the breath and the heartbeat
that permeate the body reverberate with each other.
Something that is a form but not a form.
Something that is not a shape but is a shape.

Who knows what it is?

DANCE : Yuko Kaseki
SOUND : Tot Onyx

YUKO KASEKI is a director, choreographer, Butoh dancer, performer, and teacher in Berlin. She has been created various projects with international musicians such as Kazuhisa Uchihashi, Antonis Anissegos, Emilio Gordoa, Audrey Chen, Axel Dörner, et al, visual artists such as Morvarid K, Chiharu Shiota, Nikhil Chopra, Arata Mori, et al, dancers/performers such as Christine Bonansea, Sherwood Chen, Shinichi Iova Koga, Teo Vlad, Valentin Tszin, et al. Solo and ensemble performances, improvisations have been performed around 30 countries. These creations are the accumulation of poetic and vivid images that incorporate the spirit of Butoh, performance, and live art. Her performance aims to reflect the outsider's existence. She has been searching for a way to pierce the space between physical and spiritual expression. Each day, she trains her perception to find the moment of extraordinary in the ordinary.

A collaboration with the Disabled Theater Thikwa (Berlin) overturns the concept of her dance and has a great influence on subsequent activities. Her strong interest in breaking borders of physical expression leads to many collaborations with international mixed ability artists.

WAYNE MODEST
LECTURE

ARJUN APPADURAI
What is the Object of Restitution?
LECTURE

In this short lecture, Arjun Appadurai will open up the question of whether museums, art objects, and ethnological treasures have become an alibi for evading genuine reciprocity by offering material repatriation or return of stolen or plundered objects. While there is no doubt about the sincerity of current efforts to negotiate the claims of countries and regions which were forcibly deprived of their material icons, which came to rest in the courts, museums, and collections of the Imperial North - one must ask what such repatriation might signal. Is it also a way of saying goodbye to the debts incurred in the Imperial age, to relationships which are now deeply entangled, and to futures which are

inextricably linked?

Put more simply, is the logic of restitution a prelude for the wealthy West to say goodbye to the burdensome claims and demands of the poorer parts of the world? Are museums only a shadow cast by a bigger dilemma, which is the dilemma that in our planetary age, we are all connected by our catastrophes - global warming, pandemics, migrations, wars.

How can we prevent the ethics of restitution from closing the books on the broader ethics of global reciprocity?

ARJUN APPADURAI is the Goddard Professor in Media, Culture and Communication at New York University, where he is also Senior Professor at the Institute for Public Knowledge. He is also The Max Weber Global Fellow at the Bard Graduate Center (New York). He is a Fellow of the American Academy of Arts and Sciences and is a Member of the UNESCO Commission on The Futures of Education. He is Co-Editor of Public Culture and serves on the Editorial Board of Global Perspectives. He has authored numerous books and scholarly articles, including *Fear of Small Numbers: An Essay on the Geography of Anger* (Duke 2006), *Modernity at Large: Cultural Dimensions of Globalization*, (Minnesota 1996; Oxford India 1997), *The Future as a Cultural Fact: Essays on the Global Condition* (Verso 2013), and *Banking on Words: The Failure of Language in the Age of Derivative Finance* (Chicago, 2016). His most recent book, co-authored with Neta Alexander, is *Failure* (Polity Press 2019)). His books have been translated into French, German, Spanish, Portuguese, Japanese, Chinese and Italian. He is currently working on a study of the new political lives of caste in India.

KHYAM ALLAMI, JULIE NORMAL
AND JULIA TIEKE
'32
PERFORMATIVE PRESENTATION

A musical instrument which can play all Arab melodies was recently invented in France. It is known as Ondes Musicales and Khyam Allami, Julie Normal and Julia Tieke take the opportunity to recommend the use of this instrument in Arab music. Mady Humbert-Lavergne on April 2, 1932, at the Cairo Congress of Arab Music

For almost 90 years, these simple lines have lain dormant within nearly 800 pages of documentation, from the First International Congress of Arab Music which took place in Cairo, 1932. Voiced following heated discussions between the European and Arab scholars, composers, and researchers on the possibilities for the development of Arab music through the introduction of Western instruments - whose

tuning of equal temperament was not considered suitable for rendering the complexity of the Arab maqām system, this suggestion by Mady Humbert-Lavergne from the Phonetic Institute of the Paris Sorbonne was ahead of its time.

As opposed to repurposing what already existed, the proposal to use a newly created technology for musical practice - an electric instrument - was both pragmatic and avant-garde. Since early 2019, Mady Humbert-Lavergne's idea has given rise to in-depth research and musical experimentation between Allami, Normal, and Tieke. It has led them into archives and libraries, museums and studios, living rooms and workshops.

In this performative presentation, Khyam Allami and Julie Normal speculate on what Mady Humbert-Lavergne's 1932 proposal could have led to, and together with Julia Tieke discuss their research and the implications of her suggestion through images, sounds and stories. A full concert by Allami & Normal (Oud, Ondes Musicales, and electronics), will follow this presentation on Wednesday, August 25 at KM28, in Berlin-Neukölln.

K H Y A M A L L A M I is a multi-instrumentalist, composer, researcher, and founder of Nawa Recordings.

J U L I E N O R M A L studied Ondes Martenot at the Strasbourg Conservatoire with Christine Ott and Thomas Bloch. She also plays bass, keyboard, and sings.

J U L I A T I E K E is a researcher, curator and producer of radio plays, features, and podcasts.

A R C H I V E

Dancing on Debris

Musa Michelle Mattiuzzi in conversation with Chiara Figone and Paz Guevara

Musa Michelle Mattiuzzi/Jota Mombaça, Letter for the Preta Reader of the End of Times. 15:36 min, 2021. In Portuguese with English subtitles.

"2021: Letter for the Preta Reader of the End of Times" is a film collaboration by Musa Michelle Mattiuzzi & Jota Mombaça, composed of performance scenes and spoken word intertwined with the documentation of a study session on Black radical thinking in South Africa, in which they challenged strategies of representation, discussing the contradiction of Black visibility and the trap of visibility, while also activating a poetic to cast an invisibility spell. "Dancing on Debris" is part of the recurring program Crossings curated by Chiara Figone and Paz Guevara.

M U S A M I C H E L L E M A T T I U Z Z I is an undisciplined artist, whose work derives from performance and writing. She has used photography and film to express herself. Colonial violence is a constant theme in her work. Her works appropriate and subvert the exotic place assigned to the Black woman's body by white cis normative images and that turn her image into a kind of aberration, an entity divided between the marvelous and the abject. She is currently interested in Black radical thinking and the study of philosopher Denise Ferreira da Silva and cultural theorist Fred Moten. She is the founder of the platform Rethinking the Aesthetics of the Colony in partnership with Goethe Institut São Paulo and Social Justice Institute (GRSJ) of the University of British Columbia. She lives and works in Berlin, Germany. Since February Musa Michelle Mattiuzzi has been living in Florence to follow her artistic research, as a fellow artist at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut and Villa Romana.

C H I A R A F I G O N E is a Berlin-based editor, researcher and agitator. She is the founder and artistic director of Archive – a publishing house and non-profit organization for cultural research and production – she is editor in chief of Archive Journal and associated editor of No order magazine. Since 2007 she is professor of Art Publishing and Editorial Studies at NABA – Nuova Accademia di Belle Arti in Milan. Among others, she has collaborated in different forms with organizations such as Arsenal Cinema, Akademie der Kunst, Arge/kunst, Dak'Art Biennale, DEPO, District, documenta 14, Cinenova, Casco, Haus der Kulturen der Welt, SAVVY contemporary, The Showroom, Steirischer herbst, Venice Biennale and Tate Modern.

P A Z G U E V A R A is a curator, researcher and author who works at Haus der Kulturen der Welt – HKW in Berlin, where she collaborates on the long-term project Kanon-Fragen that questions dominant cultural narratives. In this context, she has curated Afro-Sonic Mapping (2019) and co-curated Parapolitics (2017-18). Guevara has conducted several conversations with cultural practitioners; most recently, she has published conversations with Elicura Chihuailaf (NIRIN NGAAY, Biennale of Sydney, 2020) and Marcela Moraga (Villa Romana, Florence, 2020). She lectures on Exhibitions Histories at the MA on Raumstrategien at the Weißensee Kunsthochschule in Berlin, and recently, she joined Archive to co-curate the projects (Re)memberings and (Re)groundings, and Publishing Practices.

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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.

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