

IN WHAT  
CENTURY WILL  
THE EARTH'S  
NORTH AND  
SOUTH POLES  
CHANGE  
POLARITIES?  
ON, OF, FOR,  
WITH BEN  
PATTERSON

OPENING AND INVOCATIONS 19.03.2022 15:00–00:00

WITH Benjamin Patterson The String Orchestra (with Giuseppe Bottiglieri Dr. Dr. Daniele G. Daude  
Anthony R. Green Jessie Montgomery) Maria Colusi Lucrecia Dalt Maulwerker (with Prof. Dr. Ariane Jessulat  
Christian Kesten Tilmann Walzer and Steffi Weismann) Prof. Dr. George Lewis Valerie Cassel Oliver  
Dr. Tsitsi Ella Jaji Linda-Philomène Tsoungui Dr. Christopher Williams

This project is the sixth collaboration between SAVVY Contemporary and MaerzMusik – Festival for Time Issues, with works commissioned by Deutschlandfunk Kultur. In this edition, we are also grateful for our collaboration with Barbro Patterson, the Patterson Estate, and Elke Gruhn at Nassauischer Kunstverein Wiesbaden. The project is funded by MaerzMusik – Festival for Time Issues and Deutschlandfunk Kultur.

# TEAM

ARTISTIC DIRECTION Dr. Bonaventure Soh Bejeng Ndikung  
 CURATION Kamila Metwaly Berno Odo Polzer  
 TEAM CURATION & PRODUCTION INVOCATIONS Lili Somogyi  
 Manuela Garcia Aldana  
 TEAM CURATION & PRODUCTION EXHIBITION Billy Fowo Nancy Naser Al-Deen  
 MAERZMUSIK PRODUCTION TEAM Sonia Lescène Helena Boysen Ina Steffan  
 Stella Wegmann Ivana Wirtz  
 SCENOGRAPHY Nancy Naser Al-Deen  
 GENERAL MANAGEMENT Lema Sikod  
 PROJECT MANAGEMENT Lynhan Balatbat-Helbock Lia Milanesio  
 COMMUNICATIONS Anna Jäger  
 HANDOUT Aditi Kapur  
 MAERZMUSIK TECH TEAM Florian Schneider Birte Dördelmann Benjamin Brandt  
 Dirk Venske  
 SOUND Uferlos Studios Martin Kautzsch  
 LIGHT Emilio Cordero Thomas Schmidt  
 LIVE-STREAMING Boiling Head  
 INTERN Hubert Gromny

# PROGRAMME

15:00	Berno Odo Polzer and Kamila Metwaly <i>"I am glad you asked me this question"</i> INTRODUCTION	19:45	George Lewis <i>Benjamin Patterson's Spiritual Exercises</i> LECTURE
15:10	Bonaventure Soh Bejeng Ndikung <i>A Word</i> INTRODUCTION	20:15	The String Archestra <i>Ben Patterson: An interplay with the String Archestra: Music for Violin and Cello</i> (Ben Patterson, score, 1988) & <i>Bolero</i> (Ben Patterson, score 1994) CONCERT PERFORMANCE
15:20	Valerie Cassel Oliver <i>Born in the State of FLUX/us</i> LECTURE	20:50	Maria Colusi <i>Drip music</i> DANCE INTERLUDE
15:45	Maulwerker <i>"enter open or closed space/..."</i> PERFORMANCE	21:00	BREAK
15:55	Tsitsi Ella Jaji <i>Callaloo – Ten Years Since</i> POETRY INTERLUDE	21:30	Maulwerker <i>Performing works of Ben Patterson Ants (1960)</i> <i>A Letter To Margaret Leng Tan (2009)</i> <i>Septet from Lemons (1961)</i> <i>Die Cookie Oper (2005)</i> <i>Air Graffiti (2011)</i> PERFORMANCE
16:10	The String Archestra <i>Ben Patterson: An interplay with The String Archestra: "String Music for Double-Bass"</i> (Ben Patterson score, 1960) CONCERT	22:10	Tsitsi Ella Jaji <i>Therapeutics</i> POETRY INTERLUDE
16:20	BREAK	22:15	BREAK
16:45	Tsitsi Ella Jaji <i>Paper Pushing</i> POETRY INTERLUDE	22:30	Bonaventure Soh Bejeng Ndikung <i>A Word</i> INTERLUDE
16:55	Christopher Williams <i>Variations for Double-Bass</i> PERFORMANCE	22:40	Maulwerker and guests <i>A Simple Opera (Ben Patterson, score 1996/99)</i> PERFORMANCE
17:25	Bonaventure Soh Bejeng Ndikung <i>A Word</i> INTERLUDE	22:55	Tsitsi Ella Jaji <i>Child's Play</i> POETRY INTERLUDE
17:35	Maria Colusi <i>Solo for dancer</i> DANCE INTERLUDE	23:00	Maulwerker and guests <i>Paper Piece (Ben Patterson, score 1961)</i> PERFORMANCE
17:50	Maulwerker <i>A Very Lawful Dance (1962), enter open or closed space/ ...</i> PROCESSION	23:15	Curators and team THANK YOU NOTE
18:10	BREAK // SHIFT TO BETONHALLE	23:30	Lucrecia Dalt DJ SET
19:00	Linda-Philomène Tsoungui <i>Variations over Paper Piece</i> CONCERT		

# EXHIBITION ACTIVATION

# INTRODUCTION

20.03.2022

16:30 Christopher Williams  
*What's left of the Blurring of Music and Life? Some Pattersonian Speculations*  
LECTURE

Ben Patterson's early work, as exemplified by his legendary 1961 piece "Variations for Double-Bass", both embodies and challenges the notion of "lifelike art" theorized by Happening inventor Allan Kaprow. Although the legacy of that notion has had a rough time recently, Patterson's work remains fresh. Through my performative experience with "Variations", I will explore why that is so, and argue that an understanding of the blurring of life and art – updated with Patterson's help – might be more relevant to current problems in contemporary music than is obvious.

17:00 The String Archestra with George Lewis  
CONVERSATION

21.03.2022

16:30 Maulwerker  
LECTURE

IF TIME BEGINS  
AND ENDS WITH  
ZERO,  
WHAT IS  
IN  
BE -  
TWEEN?

From: Ben Patterson. 1986. "If Time Begins And Ends With Zero", *A Selection of Ben Patterson's Works*. Estate of Benjamin Patterson

Amidst the uncertainties, clamancies and nebulosity of our times, we must still find space to intro- and retrospect. Or is it to intro-audite and retro-audite? Indeed, we must find space and time to listen in and listen back. This project is a deliberation on and celebration of the seminal work of African-American artist Benjamin Patterson (1934–2016). It is an attempt to unsilence, re-enact and re-interpret the extensive body of work of one of the founding members of the Fluxus movement. It is a possibility to listen at ear level.

Six years after he transitioned to the greater beyond, it is time to take stock and time to commemorate Benjamin Patterson with a first comprehensive solo exhibition in Berlin. This exhibition will bring together original scores, texts, artworks, objects, videos, compositions and other archival material by Benjamin Patterson.

For the public INVOCATIONS programme, SAVVY Contemporary together with the Patterson Estate and MaerzMusik invites artists, curators, scholars and co-travellers to reflect and revive Patterson's work of five decades. While being based on a multi-disciplinary curatorial approach that stems from Patterson's worlds, this project wants to move beyond Fluxus, historically and artistically – a play on and with time, an archive in action.

This is a long term research by SAVVY Contemporary, which brings together works from five decades by Benjamin Patterson, including "When Elephants Fight, It Is the Frogs That Suffer (2016–17)", commissioned for documenta14 (Athens and Kassel, 2017).

BENJAMIN PATTERSON  
(1934 in Pittsburgh/USA – 2016 in Wiesbaden/  
Germany) was a musician, artist, and composer as well as a classical double bassist and early co-founder of the Fluxus movement: a trailblazer of performance and action art. With irony, humour, and a full understanding of his own method of notations, Benjamin Patterson crosses the borders between varied art forms and opens spaces of collective possibilities, questioning the canon while opening the limits of what we call music.

Patterson received his Bachelor of Music degree in 1956, and his first professional stint in classical music performance began under the auspices of the Halifax Symphony Orchestra in Canada. In 1958, the United States Army conscripted him into its only symphonic orchestra based in Stuttgart, Germany. During the early 1960s, he collaborated with comrades creatives. When news media cemented "Fluxus" within a broader public in and around September 1962, exhibitions and events quickly manifested. Alongside Dorothy Rudd Moore, Steve Chambers, and Carmen Moore, Patterson co-founded the Society of Black Composers in 1968.

Much of Patterson's artistic career was worldwide in scope, taking him to places such as Japan, Israel, the Czech Republic, France, Italy, Namibia, Brazil, and Los Angeles. To mention some, in 2010, Patterson's first and major career retrospective opened at the Museum for Contemporary Arts Houston in Texas, which traveled to the Studio Museum in Harlem and the Nassauischer Kunstverein in Wiesbaden. In 2012, Patterson assisted with devising and planning the 50th anniversary of Fluxus in Wiesbaden. Since 2012, Patterson accepted numerous invitations for re-performance of works, for participation in exhibitions and events. His last work before he passed on to the beyond was *When Elephants Fight, It Is the Frogs That Suffer* (2016–17) presented at documenta 14.

# PERFORMANCES AND BIOS

15:20  
Valerie Cassel Oliver  
*Born in the State of FLUX/us*  
LECTURE

Valerie Cassel Oliver meditates upon her journey into the world of Ben Patterson, the subsequent retrospective exhibition created to celebrate this iconic artist as well as his lasting legacy.

VALERIE CASSEL OLIVER is the Sydney and Frances Lewis Family Curator of Modern and Contemporary Art at the Virginia Museum of Fine Arts. Prior to her position at the VMFA, she was Senior Curator at the Contemporary Arts Museum Houston. She has also served as director of the Visiting Artist Program at the School of the Art Institute of Chicago and as program specialist at the National Endowment for the Arts. In 2000, she was one of six curators selected to organize the Biennial for the Whitney Museum of American Art in New York. During her tenure at the CAMH, Cassel Oliver organized numerous exhibitions including the acclaimed *Double Consciousness: Black Conceptual Art Since 1970 (2005)*; *Cinema Remixed & Reloaded: Black Women Artists and the Moving Image Since 1970* with Dr. Andrea Barnwell Brownlee (2009); and *Radical Presence: Black Performance in Contemporary Art (2012)*. She has also mounted significant survey exhibitions for Benjamin A. Patterson, Donald Moffett, Trenton Doyle Hancock, Jennie C. Jones, Angel Otero and Annabeth Rosen. Her 2018 debut exhibition at the Virginia Museum of Fine Arts was the five-decade survey on *Howardena Pindell: What Remains to be Seen*, co-organized with Naomi Beckwith. At the VMFA, Cassel Oliver organized the exhibition *Cosmologies from the Tree of Life* that featured over thirty newly acquired works from the Souls Grown Deep Foundation. Most recently, she opened the exhibition *The Dirty South: Contemporary Art, Material Culture and the Sonic Impulse*. Cassel Oliver is the recipient of a Getty Curatorial Research Fellowship (2007); a fellowship from the Center of Curatorial Leadership (2009); the High Museum of Art's David C. Driskell Award (2011); the Arthur and Carol Kaufman Goldberg Foundation-to-Life Fellowship at Hunter College (2016) and the James A. Porter Book Award from Howard University (2018). From 2016-17,

she was a Senior Fellow in Curatorial Studies at the School of the Art Institute of Chicago and, in 2020, she served with Hamza Walker as a Fellow for Viewpoints at the University of Texas at Austin. Most recently, Cassel Oliver was named the recipient of the 2022 Audrey Irmias Award for Curatorial Excellence from The Center for Curatorial Studies at Bard College and an awardee of the College Arts Association's 2022 Excellence in Diversity Award. She has also received the Alain Locke International Art Award from the Detroit Institute for the Arts and the 2022 College Arts Association's recognition for Excellence in Diversity. Cassel Oliver holds an Executive MBA from Columbia University, New York; an M.A. in art history from Howard University in Washington, D.C. and, a B.S. in communications from the University of Texas at Austin.

15:45  
Maulwerker  
*"enter open or closed space/..."*  
PERFORMANCE

"With every re-performance of Fluxus pieces, the fundamental question arises as to how much must or can be lost through the re-performance alone. Certainly, it is too easy to put one's feet on the table and argue from the safe position that Fluxus cannot be performed again. With this sweeping judgment, one gives the existing Fluxus activities a uniformity that they have never possessed. The somewhat more differentiated questions: 'Which Fluxus activities should still be performed today?' and 'Which Fluxus pieces still have their lively appeal after 50 years?' are questions that the Maulwerkers have always asked themselves when dealing with Fluxus. But if the roots of all intermediary approaches between stage art, visual art, music and performance are condensed in the conceptual simplicity of some Fluxus activities, then the question of topicality does not arise. Then Fluxus is not a contemporary phenomenon, but a surrogate of all unifying approaches in art and thus highly topical, especially today." (Ariane Jessulat) On closer examination, the Fluxus group consisted of different artistic personalities. To focus on Benjamin Patterson in this concert, with whom the Maulwerkers already played together in 2012 and 2014, gives the opportunity to examine again his individual handwriting.

MAULWERKER is an ensemble for new vocal music with immense individual catalogues of extended vocal techniques. They originate from the experimental school of Dieter Schnebel and provide the know-how to consciously shape processes of open scores in co-compositional autonomy. As a collective of composer-performers, they compose for themselves, the group or other ensembles. They work with an expanded concept of music and integrate elements from performance art, intermedial, conceptual art and contemporary choreography. Numerous composers have written for the Maulwerkers, including Cathy van Eck, Sabine Ercklentz, Boris Filanovsky, Jürg Frey, Neo Hülcker, Makiko Nishikaze, Annette Schmucki and many others. In collaboration with Fluxus artists Emmett Williams, Alison Knowles and Ben Patterson they played Fluxus concerts at Fridericianum Kassel, Hamburger Bahnhof, Museo Reina Sofía, ZKM Karlsruhe, BONE Festival Bern and many other places. Ariane Jessulat, Christian Kesten, Tilmann Walzer and Steffi Weismann are performing from Maulwerker.

ARIANE JESSULAT studied at the Hochschule der Künste Berlin from 1987-1995 and has been a Maulwerker since 1989. Solo performances as a singer and pianist in works including Dieter Schnebel's *Bagatellen, Auguri and Liebe-Leid; Erhard Grosskopf's Drei Stücke für Klavier—quasi una sonata*; the premiere of Michael Hirsch's *Improvisation für Celesta* and the piece subsequently created from it, *Bastard for piano*. Jessulat also performs in the chamber music context in piano trios (works by Martinu, Rorem, Stäbler et.al.). She has composed for piano and voice as well as creating language compositions for Maulwerker. Since 2015, she has been a professor of music theory at the Universität der Künste Berlin.

CHRISTIAN KESTEN is a composer, director, sound and intermedia artist, vocalist and performer. His artistic interest lies in the "in-between", the transitory, the spaces between music and action, music and language, music and sculpture. His work explores the interpenetration of sound and silence, of sound and space, with a focus on the physical activity of creating the sound, and the physicality of the sound itself. Kesten received commissions by ensembles like Marinade Fish Impro Committee Beijing, AuditivVokal Dresden, Chorakademie Dortmund, Object Collection New York, Rue du Nord Lausanne, WeSpoke London, dem Solistenensemble Kaleidoskop Berlin a.o. He realized full-evenings pieces in spaces like Radialsystem V Berlin, Schauspielhaus Wuppertal, Théâtre 2.21 Lausanne, Witte de With Center for Contemporary Arts at festivals like MIKROTON Berne, Ontological Experimental Series New York, Operadagen Rotterdam. He also created a site-specific works for train stations, basements, and the three elevators of the Museum for Modern Art MUMOK Vienna. Kesten delivered solo performances for voice, body, objects, video/audio field recordings in Europe, North America, and Japan.

He received awards and grants by the Berlin Cultural Senate, Ernst-von-Siemens-Musikstiftung, International Society of New Music, Civitella Ranieri Foundation, Villa Aurora Los Angeles, a.o.

TILMANN WALZER studied music in Freiburg and Berlin (piano, clarinet, voice). He has performed with various ensembles and as a soloist internationally in Lahore, Pakistan, Sofia, Bulgaria, at the festivals *neue musik rümlingen*, *Die Sprache der Dinge Berlin*, and elsewhere. Premieres of works by Jürg Frey and many others. Collaborator with Dieter Schnebel and member of the Maulwerker since 1989.

STEFFI WEISMANN, born in Zürich, lives and works as a performance and sound artist in Berlin. Her focus is on audio performances, mixed media compositions, interactive sound installations and interventions in public spaces. Her working methods and the structure of her works are dialogical at their core and they reference the Fluxus movement. The settings of her works are performative, combining analogue and digital means. In recent years, the transfer of tactile experiences into sonic processes has played a central role. Since her studies at the Berlin University of the Arts, she has maintained an international concert schedule with the Ensemble Maulwerker. Weismann has received numerous prizes and scholarships and has presented her solo works in South Africa, New Zealand, Portugal, Turkey, the United States and Switzerland, among other countries. She works in many collaborations, including with Annette Krebs, Georg Klein, Özgür Erkök Moroder, Çiğdem Üçüncü, Elif Gülin Soğuksu, and Janine Eisenächer, with whom she has curated the series *Ready Making* on performative sound art at Errant Sound since 2019.

15:55  
Tsitsi Ella Jaji *Callaloo – Ten Years Since*  
POETRY INTERLUDE

In 2012, a group of scholars gathered for an annual conference on literary and cultural studies sponsored by *Callaloo* journal. Named for the Caribbean stew of greens that melt in the mouth, this gathering was imagined as lead talks followed by responses from a panel of four or five others. George Lewis treated us to a presentation, "In Search of Ben Patterson." Ten years since, Ben has found us, again.

TSITSI JAJI'S most recent volume of poetry, *Mother Tongues* (2019), received the Cave Canem Northwestern University Press Prize. She is also the author of *Beating the Graves* (2017) and a chapbook, *Carnaval* (2014), which appeared in the first *New Generation African Poets* box set, both from the African Poetry Book Fund. Jaji has given readings at the UN headquarters, UNESCO, and the U.S. Library of Congress, among others. She was born and raised

in Zimbabwe, and her poems often evoke music, the sacred, migrancy, and ecological crisis. She earns her living as an associate professor at Duke University. Her first book, *Africa in Stereo: Music, Modernism and Pan-African Solidarity*, is based on research in Ghana, Senegal and South Africa, and received the African Literature Association's First Book Award. Her eclectic scholarly interests include Black feminism, classical music and poetry, and reimagining the American frontier myth in global Black expressive culture.

16:10

The String Archestra

*Ben Patterson: an interplay with The String Archestra: "String Music for Double-Bass" (Ben Patterson score, 1960)*

C O N C E R T

"String Music for Double-Bass" is an early piece of Ben Patterson compositions for solo double bass. As a double bass player, Patterson was using eclectic bowing techniques of string instruments like con legno, sul tasto, ponticello and put them in an extensive pattern in which the player could choose specific moments of execution. The notation is very precise but can be combined in almost infinite possibilities, which gives freedom to the player to choose order, motives, duration, and loudness of sound.

T H E S T R I N G A R C H E S T R A has been founded in 2016 by the scholar and dramaturge Dr. Dr. Daniele G. Daude to promote the work of Black, Indigenous, and Composers of Color, who have been erased from concert repertoires and canonical classical music history. The ensemble has been playing composers such as Chevalier de Saint-Georges (France), Fela Sowande (Nigeria), Aldemaro Romero (Venezuela), Yasushi Akutagawa (Japan). In 2021, The String Archestra has won the "TONALI" Award category "Aufbruch". The String Archestra is also collaborating with contemporary classical composers like the British composer Ayanna Witter-Johnson, the US-American composers Jessie Montgomery, Anthony R. Green, Shannon Sea. In 2022, The String Archestra was commissioned by the Berliner Gesellschaft für Neue Musik, Dr. Gina Emerson and Radio Cashmere for a first recording of the work by German Composer Nadja Grothe.

D R . D R . D A N I E L E G . D A U D E is a scholar and dramaturge. Daniele graduated 2001 with distinction (violin and chamber music) from the Conservatoire National (CNR) Région Aubervilliers and received her PhD in Theatre Studies 2011 at the German Freie Universität and her PhD in Musicology 2013 at the French Université Paris 8. She teaches lectures at German and French Universities since 2008 (Humboldt Universität zu Berlin, Universität der Künste, Campus Caraibéen des Arts, Internat de la Réussite, Freie

Universität Berlin) and became the Head of Department for Theatre at Campus Caribéen des Arts 2013-2015. In 2016, Daniele founded The String Archestra to promote BIPoC Composers and Musicians in the German classical landscape. Daniele is currently working as dramaturge at Theater Oberhausen and lecturer at Freie Universität Berlin.

G I U S E P P E B O T T I G L I E R I studied in Salerno at the Martucci Conservatory where he also had the chance to be part of the Erasmus project that sent him to Northern Europe. During his time at the Codarts Academy in Rotterdam, he discovered his passion for improvised and contemporary music. Since 2011, he has been based in Berlin, active in the local and international music scenes. In 2017, he led the quintet Freedomland with Igor Osypov, Otto Hirte, Dima Bondarev and Mathias Ruppig. His first solo record *Neomelodic Open Structures* came out in 2019, a work in balance between musical tradition and sound experimentation, a constant questioning of the expressive potential of sound, of the instrument itself and of the different possibilities of organization of the compositional material, inspired by the works of Stefano Scodanibbio and Fernando Grillo. In the same year he did a European tour with the legendary band James Chance and the Contortions. His latest project called Todo Modo, with Manlio Maresca, Grgur Savic and Quentin Cholet, has a strong influence from the nowave to noise abstract music, releasing the album *Henry Crimes*.

16:45

Tsitsi Ella Jaji

*Paper Pushing*

P O E T R Y I N T E R L U D E

A poem-piece to honor the work Patterson did as an arts organizer in his later career, post Fluxus. We can gather here only because of the labors of love that people like SAVVY's team do. We can rest in the certainty that places will remain for people to gather and revel in the uncertainty and open visitations of "arts managers." Let us now praise them.

16:55

Christopher Williams

*Variations for Double-Bass (Ben Patterson, Score 1961)*

P E R F O R M A N C E

According to Ben Patterson, Christopher Williams was the first person to perform this piece besides him in 2009. "pitches, dynamics, durations and numbers of sounds to be produced in any one variation in this composition are not notated. (in the first performance by the composer a graphic score derived from ink blots was used as a guide; however, there are many other satisfactory solutions.)..." – Fragment from Ben Patterson's score 1961.

C H R I S T O P H E R A . W I L L I A M S

makes, organizes, and theorizes around experimental music and sound. From 2021–2025 he will lead the research project (*Musical) Improvisation and Ethics* (Austrian Science Fund ZK 93) at the University of Music and Performing Arts Graz.

As a composer and contrabassist, his work runs the gamut from chamber music, improvisation, and radio art to collaborations with dancers, sound artists, and visual artists. Performances and collaborations with Derek Bailey, Compagnie Ouie/Dire, Charles Curtis, LaMonte Young's Theatre of Eternal Music, Ferran Fages, Robin Hayward (as Reidemeister Move), Barbara Held, Christian Kesten, Christina Kubisch, Liminar, Maulwerker, Charlie Morrow, David Moss, Andrea Neumann, Mary Oliver and Rozemarie Heggen, Ben Patterson, Robyn Schulkowsky, Ensemble SuperMusique, Vocal Constructivists, dancers Jadi Carboni and Martin Sonderkamp, filmmaker Zachary Kerschberg, and painters Sebastian Dacey and Tanja Smit. This work has appeared in various North American and European experimental music circuits, as well as on VPRO Radio 6 (Holland), Deutschlandfunk Kultur, the Museum of Contemporary Art Barcelona, Volksbühne Berlin, and the American Documentary Film Festival. Williams' artistic research takes the form of both conventional academic publications and practice-based multimedia projects. His writings appear in publications such as the *Journal for Artistic Research*, *Open Space Magazine*, *Critical Studies in Improvisation*, *TEMPO*, *Contemporary Music Review*, *Journal of Sonic Studies*, and diverse anthologies.

He co-curates the Berlin concert series KONTRAKLANG. From 2009–2015 he co-curated the salon series Certain Sundays.

Williams holds a B.A. from the University of California San Diego (Charles Curtis, Chaya Czernowin, and Bertram Turetzky); and a Ph.D. from the University of Leiden (Marcel Cobussen and Richard Barrett). His native digital dissertation *Tactile Paths: On and through Notation for Improvisers* is at [tactilepaths.net](http://tactilepaths.net).

17:35

Maria Colusi

*Solo for dancer*

D A N C E I N T E R L U D E

"Solo for dancer" is based on a score by Ben Patterson. It is a dialogue between words, silence and movements. In the interplay of resonance and counterpoint, the individual voices interchange. My interest is to be inspired by the musical and dramaturgical aspect of the text. In how they can influence, modify and articulate the movement by bringing new ideas for dances.

M A R I A C O L U S I born in Argentina has carried out an intense work as dancer and choreographer for theatrical settings, contemporary dance and films. She was member of the Contemporary Ballet teatro general San Martin, Tangokinesis Company and since

2003 of Sasha Waltz & Guests Company. She has simultaneously developed her own choreographic work including: "Displaced / Angekommen" 2022, "Sink" 2019, "Querandi" 2018, "Tone undertow" 2015; "Topo" 2014; "Witness" 2013 with the composer Edgardo Rudnitzky. She has collaborated in several film and theater projects with directors as Luciano Suardi, Alejandro Tantanian, Sergio Renan, Eduardo Mignona and Ola Mafalaani. Her works have been performed in several venues as Radialsystem, Dorky Park, Dock11, Kunstenfestivaldesarts, Berliner Ensemble, Theaterkapelle, Schloss Solitude, Centro Artistico it Grattaclelo, and Laborgras among others. In the pedagogical realm she leads improvisation workshops in Marameo Tanzhalle Berlin, Tanzfabrikschule, Dock11, Laborgras, Radialsystem, Die etage, Soundance Festival, Sasha Waltz & Guests Company, Staatsballet Berlin, Contemporary Dance School Hamburg, Associazione Europea Danza Italy, University of Arts Argentina, Maslool Dance School in Israel, Tanzschule mk in South Korea, Institut del Teatre in Spain and Labcamp Goethe Institut in Sri Lanka.

17:50

Maulwerker

*A Very Lawful Dance (1962), „enter open or closed space/ ...“*

P R O C E S S I O N

"With every re-performance of Fluxus pieces, the fundamental question arises as to how much must or can be lost through the re-performance alone. Certainly, it is too easy to put one's feet on the table and argue from the safe position that Fluxus cannot be performed again. With this sweeping judgment, one gives the existing Fluxus activities a uniformity that they have never possessed. The somewhat more differentiated questions: 'Which Fluxus activities should still be performed today?' and 'Which Fluxus pieces still have their lively appeal after 50 years?' are questions that the Maulwerkers have always asked themselves when dealing with Fluxus. But if the roots of all intermediary approaches between stage art, visual art, music and performance are condensed in the conceptual simplicity of some Fluxus activities, then the question of topicality does not arise. Then Fluxus is not a contemporary phenomenon, but a surrogate of all unifying approaches in art and thus highly topical, especially today." (Ariane Jessulat) On closer examination, the Fluxus group consisted of different artistic personalities. To focus on Benjamin Patterson in this concert, with whom the Maulwerkers already played together in 2012 and 2014, gives the opportunity to examine again his individual handwriting.

19:00  
Linda-Philomène Tsoungui  
*Variations over Paper Piece*  
C O N C E R T

Linda Philomène Tsoungui takes up the seminal Ben work Patterson *Paper Piece* (1961) to be interpreted in a new performative way weaving personal and artistic research by integrating her virtuous practice.

L I N D A - P H I L O M È N E T S O U N G U I , better known as Philo, is a drummer, composer and performer who is an exceptional talent in the international music scene and has accumulated an impressive list of references. She earned a master's degree in classical drums / timpani and a bachelor's degree in jazz drumming at the University of Music and Theater in Munich, Philo also holds a master's degree in popular music by the Popakademie Mannheim and has performed with acclaimed German artists such as Loredana, Megaloh, Fatoni, Mine and Alli Neumann. She played in the Bavarian State Opera, went on multiple concert tours in Egypt and Oman, had solo appearances at the Preis für Popkultur and at art exhibitions. She drags the drums to the center of attention, connects Pop, Jazz, Hip Hop, Afrobeat and classical drumming to take the listener on a rhythmical exploration of body, mind and soul.

19:45  
Prof. Dr. George Lewis  
*Benjamin Patterson's Spiritual Exercises*  
L E C T U R E

Both Fluxus artists and historians of Fluxus have maintained that the movement was strongly influenced by John Cage's orientation to Zen. The work of George Brecht, an attendee at Cage's famous lectures at the New School for Social Research, is often cited as paradigmatic. However, Benjamin Patterson, who did not attend these lectures, did not seem to be terribly influenced by Zen, or at least not the conception of Zen espoused by Brecht and Cage. This talk will explore the ways in which Patterson's scores in his 1960 compilation *Methods and Processes* can be regarded as forms of "spiritual exercises" that recall not only Zen, but ancient European philosophy as well. Stoic philosophy in particular consists in a spiritual exercise centered on concentration on the present moment, and Patterson's scores function as spiritual exercises in precisely that sense, by foregrounding what Pierre Hadot called "a relationship of the self to the self, which constitutes the foundation of every spiritual exercise." As Patterson himself once put it, the scores "were intended as action poems, you might say, for you to perform yourself, for yourself."

G E O R G E L E W I S is the Edwin H. Case Professor of American Music at Columbia University, and Area Chair in Composition. A Fellow of the American

Academy of Arts and Sciences and the American Academy of Arts and Letters, a Corresponding Fellow of the British Academy, and a member of the Akademie der Künste Berlin, Lewis's other honors include the Doris Duke Artist Award (2019), a MacArthur Fellowship (2002), and a Guggenheim Fellowship (2015). A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's work in electronic and computer music, computer-based multimedia installations, and notated and improvisational forms has been presented by ensembles worldwide, and he is widely regarded as a pioneer of interactive computer music, creating programs that improvise in concert with human musicians. His music is published by Edition Peters.

His book *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008) received the American Book Award and the American Musicological Society's Music in American Culture Award. Lewis (with Benjamin Piekut) is the co-editor of the two-volume *Oxford Handbook of Critical Improvisation Studies* (2016). He holds honorary doctoral degrees from the University of Edinburgh, New College of Florida, and Harvard University.

20:15  
The String Archestra  
*Ben Patterson: An interplay with the String Archestra*  
C O N C E R T P E R F O R M A N C E

*Music for Violin and Cello* (Ben Patterson, score, 1988)  
*Bolero* (Ben Patterson, score 1994)  
In this segment, The String Archestra focuses on chamber music and the performance of Ben Patterson, proposing "Music for Violin and Cello" and "Bolero" – a performance based on Ravel's Bolero. "Music for Violin and Cello" is a reflexive piece playing with tonal expectations and with dynamical climax in the fourth measure. The piece will be played by The String Archestra with Sarah Martin (violin) and Daniela Fuentes Latoja (cello).

With "Bolero", The String Archestra is playing a mature piece of Patterson's work. The 1990s has been a time of intense reflexion on opera with works like "Three Operas" (1990), "Carmen" (1990?-1997), "Tristan und Isolde" (1961-1993), "Madame Butterfly" (1993) and "Hänsel und Gretel" (1994). In the time of composing "Bolero", Patterson had been experimenting with parody and performances with recorded music. "Bolero" consists of performing a recording of Ravel's Bolero in 17 minutes and 9 seconds. Here the musicians and conductor are reacting or suggesting impulses that might collide with the listened music and in this way offer new fields of interpretation. It can be serious, or not.  
Conductor: Dr. Dr. Daniele G. Daude; The String Archestra: Sarah Martin (violin), Daniela Fuentes Latoja (cello), Trigo Santana (double bass); Guest: Giuseppe Bottiglieri (double bass)

20:50  
Maria Colusi  
*Drip music*  
D A N C E I N T E R L U D E

With one dripping sound, a dancer enters into a dialogue and embarks on an exploration of time and the self. They allow us to influence each other by fading the precise edges and creating a new topography. It is a dialogue between body and sound between the obvious and the mystery of the invisible, between the explicit and fuzziness.

21:30  
Maulwerker  
*Performing works of Ben Patterson*  
P E R F O R M A N C E

*Ants* (1960)  
*A Letter To Margaret Leng Tan* (2009)  
*A Disturbing Composition* (1961)  
*Septet from Lemons* (1961)  
*Die Cookie-Oper* (2005)  
*Air Graffiti* (2011)  
For further information, kindly see entry at 15:45.

22:10  
Tsitsi Ella Jaji  
*Therapeutics*  
P O E T R Y I N T E R L U D E

One reason I am not with you is that caution's excess seems like a necessary practice to guard my parents health. Aging, forgetting, our Sundays together light up their world, and burn into our memories these lucid times of laughter, eating with our hands, playing on the floor or on a couch. What are we learning together? What are we learning far apart? What are we learning, masked, what are we learning in crowds again, and still shut away behind doors. What unlocks the locked ward, the memory care unit, the zone of occult imaginations, the wildest wisdoms? Maybe a poem will tell us...

22:40  
Maulwerker and guests *A Simple Opera* (Ben Patterson, score 1996/99)  
P E R F O R M A N C E  
For further information, kindly see entry at 15:45.

22:55  
Tsitsi Ella Jaji  
*Child's Play*  
P O E T R Y I N T E R L U D E

Another reason I am not with you is because three years after his coming I am still bound to my son, tucking him in, asking about his day, building marble runs together. We will not always be this way. Father and son will

cocoon in their own world. They will not need me to say good night. Maybe they didn't really, even this time. But here together, we play. Watch us be family, and see the Pattersons, loving across the passage from death to life, being together.

23:00  
Maulwerker and guests  
*Paper Piece* (Ben Patterson, score 1961)  
P E R F O R M A N C E  
For further information, kindly see entry at 15:45.

23:30  
Lucrecia Dalt  
D J S E T

L U C R E C I A D A L T ' S metallic compositions entice us to rethink the possibilities of materiality and existence. The Colombian musician and sound artist has carved out a place at the contemporary frontiers of avantgarde and electronic music, hardware in hand, to channel age-old questions into a distinct and transgressive musical language. Perhaps the ability to dig a little deeper is hard-wired into Dalt's creative process through her background as a geotechnical engineer. Now residing in Berlin, Dalt often seeks inspiration in the worlds of fiction, poetry, geology and desire, excavating nuanced references to untangle and respond to in her music. At times, this exploratory impulse surfaces like an introspective call and response experiment with her source material, forming new perspectives on ideas rooted in Colombian mythology to German New Wave cinema. She shapes her sound, using analogue instrumentation, a vast array of synthesizers and the processed glow of her voice. Dalt joined the RVNG family in 2018 with the release of *Anticlines*. With the release of Dalt's seventh album *No era sólida* (2020), another world is located in her universe. Her sound work has been presented internationally in spaces such as Issue Project Room, Pioneer Works in New York, Haus der Kulturen der Welt in Berlin, Museum of Modern Art in Medellín, the Mies van der Rohe pavilion in Barcelona, the New South Wales art gallery in Sydney, among others.

## MORE INFORMATION

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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 Lynhan Balatbat-Helbock Bona Bell Cecilia Bien Onur Çimen Bilge Emir Sagal Farah Billy Fowo Raisa Galofre Manuela Garcia Aldana Juan Pablo García Sossa Hajra Haider Karrar Karen Heinze Daniellis Hernandez Anna Jäger Kimani Joseph Laura Klöckner Kelly Krugman Mokia Laisin Rafal Lazar António Mendes Kamila Metwaly Nancy Naser Al Deen Arlette-Louise Ndakoze Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Lema Sikod Meghna Singh Lili Somogyi Ola Zielińska

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