

H O W
W I L L Y O U
A S C E R T A I N
T I M E ?

EXHIBITION

OPENING 29.04.2022 19:00

ON SHOW 30.04. – 27.05.2022 Thursday–Sunday 14:00–19:00

WITH Lamia Abukhadra Maria Thereza Alves Tewa Barnosa Ariel Bustamante Rehema Chachage
Lamin Fofana Dakota Guo Euridice Zaituna Kala Zahra Malkani Nida Mehboob Mehregan Meysami
Naeem Mohaiemen Lemohang Jeremiah Mosese Igor Vidor

SAVVY TOURS IN SAVVY TONGUES

12.05.2022	16:00	In Hungarian	With Lili Somogyi
13.05.2022	16:00	In English	With Lili Somogyi
14.05.2022	16:00	In English	With Sagal Farah
15.05.2022	16:00	In English	With Sagal Farah
19.05.2022	17:00	In Polish	With Hubert Gromny
20.05.2022	17:00	In English	With Hubert Gromny
22.05.2022	17:00	In English	With Hajra Haider Karrar
26.05.2022	18:00	In English	With Hajra Haider Karrar
26.05.2022	18:00	In Turkish	With Onur Çimen

INVOCATIONS 28.–29.05.2022

PAUSITIONS June, August, October, December 2022

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

The project is funded by Hauptstadtkulturfonds.

HAUPT
STADT
KULTUR
FONDS

TEAM

CONCEPT & CURATION Hajra Haider Karrar
ARTISTIC DIRECTION Bonaventure Soh Bejeng Ndikung, Elena Agudio
CO-CURATION Sagal Farah
CURATORIAL ASSISTANCE Lili Somogyi, António Pedro Mendes
MANAGEMENT Onur Çimen, Lia Milanesio, Lema Sikod
PRODUCTION Rafał Łazar, Santiago Doljanin, António Pedro Mendes, Nancy Naser Al Deen , Onur Çimen, Waylon D'Mello, Lili Somogyi, Hubert Gromny
SOUND DESIGN Rey KM Domurat
LIGHT DESIGN Emilio Cordero
TECH Bert Günther
COMMUNICATIONS Anna Jäger
DESIGN Juan Pablo García Sossa
HANDOUT Nancy Naser Al Deen
INTERNSHIP Hubert Gromny

C O N T E N T

02 TEAM

04 CONCEPT

06 FLOORPLAN

08 WORK DESCRIPTIONS & BIOS

C O N C E P T

HOW WILL YOU ASCERTAIN TIME? reflects on the ongoing discourse on waiting by taking Shahram Khosravi's work as a point of departure and by setting the foundations of this project on the reading of time through the lens of waiting. "Waiting" here is understood as a non-linear experience of time where the realm itself has no beginning or an end. It is a condition that lies on the periphery of capital and colonial time, imposed and protracted as a mechanism to exercise authority, where time is a construct and value established by the empire meant to be followed by its subjects. Hence, waiting becomes a political condition that deeply impacts psychologically and is felt emotionally and physically by those who become inevitable victims of this realm, and like other political conditions is experienced differently by each body depending on relative privilege of class and race, and geography.

Khosravi's discourse is mainly embedded in the context of power, where the waited for holds power over the ones forced to wait, where time is capital and wasted time is valuable loss that is quantified financially and is entangled with limited access, privilege, and opportunity. To deliberate on this entrapment of capital and colonial time, the project considers different modes of waiting and the power dynamics that govern and shift at each stage: the anticipation and expectation of the condition of waiting that is often related to a becoming – realisation of a dream; entering the realm and experiencing the process laced with hope and aspiration; awareness of the endless and interconnected loops of waiting, together with the realisation of stolen time; and lastly the negotiation, absorption, and negation – unwaiting, surrender or a complete subversion of the power dynamics.

I have come but I have not arrived,
I am here but I have not returned!^[1]

A vast expanse, uncontainable, unquantifiable, an anticipated new unknown where the proximity is such that it lacks the horizon. Regardless of which path leads to this realm, it is a space in-between the extent, intensity, and nature of which is ungraspable in words – to be read, if possible, in the distance between each letter, word, and line where the distance

is undeterminable. It is like a sentence starting from the middle where the indicators of intent, purpose and duration are missing.

It is the time where the body becomes a permeable vessel, which embodies multiple temporalities of the past, present, and future and multiple geographies, one that is the physical present, the other that is the place of origin and then ones that are desired and aspired for, that are perhaps more imagined than real, passing through the body simultaneously where it exists in all and yet is not anchored in any.

So how is this static realm navigated, where the notions of forward and backward collapse and no timeline exists? Darwish proposes: "Remember, so that you grow before dissolution."^[2] Perhaps, this remembrance is a call to reach within and recognize and acknowledge the fabric of being, that is one with the elements forming the materiality of the vessel that is the body and the soul, the same way the wind, water, fire, earth and space embody it and where the path is paved through inherited knowledges that ground this vessel and lead the path, perhaps, towards other dimensions. Building on these understandings, this research aims to venture into the multiple and affective modes of waiting, expanding on the different stages of the condition and the altering perspectives of witnessing and experiencing time. It is a reminder of the non-punctual and uncontainable nature of time drawing attention to recorded and archived history which is but just a fragment, a uni dimensional reading of it mainly exploring narratives of power. This research project aims to acknowledge, reflect, address, engage, and share the experience and negotiation of time and space in the realm of waiting, and a recognition of the political and social infrastructures that are complicit in its existence and in prolonging it. It is an attempt to expand the narrative to its multidimensional experience and understanding where waiting or suspended time denotes a process of transition, reconfiguration, regeneration, and reimagination, where histories, languages, entities and spiritualities, dimensions and temporalities coalesce.

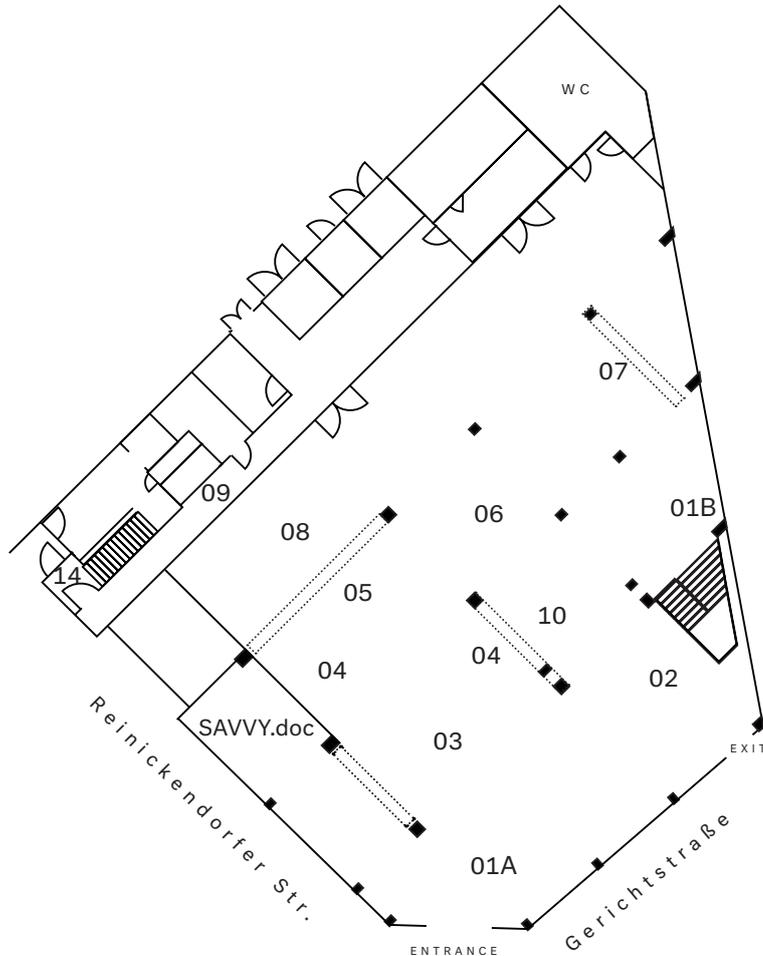
Waiting as farewell
Waiting as carrying within
Waiting as patience
Waiting as confinement
Waiting as emancipation
Waiting as anticipation
Waiting as boredom
Waiting as violence
Waiting as departure
Waiting as anxiety
Waiting as arrival
Waiting as gaining time
Waiting as outside
Waiting as stationary movement
Waiting as moving forward without moving forward
Waiting as letting go
Waiting as power
Waiting as a parallel existence
Waiting as historicity
Waiting as future
Waiting as present
Waiting as presence
Waiting as a reason to live
Waiting as near fulfilment
Waiting as stillness
Waiting as awareness
Waiting as illness
Waiting as collective becoming
Waiting as listening
Waiting as translation
Waiting as aspiration
Waiting as temporal plane
Waiting as relationship
Waiting as near fulfilment
Waiting as distance to and from
Waiting as a way of being

The project draws connections to WHAT THE TORTOISE MURMURS TO ACHILLES ON LAZINESS, ECONOMY OF TIME, AND PRODUCTIVITY from 2016 on decolonizing the capitalist nature of time by referring and learning from indigenous cultures where the notion of time is intangible, referential, and reflexive. This reflection on the politics of time continues with the proposed project that attempts to unravel the non-normative set of existing temporalities over the span of a year. Starting from January 2022 to December 2022, it is structured to build momentum throughout this period by starting with an exhibition as a point of departure that paves the path for each one of the chapters through research, interaction, and outreach activities with the publics in waiting – including the stateless denizens, cultural practitioners, third-generation immigrants, infrastructural decision-makers, lawyers, artists, activists, and scholars into creating a space that understands and aligns to the pace of peripheral time, culminating into an inclusive space articulated as pausitions – four moments of pausing and pondering together in the form of bimonthly workshops and performative articulations – that can accommodate the voices and stories that constitute collective and parallel experiences and existence.

[1] Mahmoud Darwish, *Absence Presence* (translated by Mahmood Shaheen), London: Hesperus Press, 2010.

[2] *ibid.*

FLOOR PLAN



01 ARIEL BUSTAMANTE

RUMORS

Sound pieces, 2022

01A Sound piece, 1:29 min, text by Carla Macchiavello and Camila Marambio, voice by Isabel Torres, original ñirre chant by Cecilia Vicuña, sound adaptation by Ariel Bustamante

01B Sound piece, text by Daniela Catrileo, voice by Isabel Torres and Ariel Bustamante, sound adaptation by Ariel Bustamante

01C Sound piece, 1:31, text by Lucía Egaña, voice by Isabel Torres, sound adaptation by Ariel Bustamante

01D Sound piece, 1:55 min, text by Carolina León Valdebenito and Bernardo O'Higgins University, voice by Isabel Torres, sound adaptation by Ariel Bustamante

02 DAKOTA GUO

I snuggle into the tomb bed from my wedding chamber my hair is the quilt the spirit-guiding streamer

Installation with hanging textiles (dimensions variable), infrared camera, laptop, sound, 2021

03 IGOR VIDOR

Teresa and the Moira

Installation Twisted sheets, lead wire and aramid 11,8 m (length) 2019

04 EURIDICE ZAITUNA KALA

SEA(E)SCAPES

Video Mono/ecran vertical, N/A, Liyo Gong, 3+1 AP 1920x1080 pixels 11:03 min 2022

05 LAMIA ABUKHADRA

Free As Air

Drawing Trace monotype on paper 44,5 x 63,5 cm 2021

06 ZAHRA MALKANI

Samandari Ehsaasat / Oceanic Feelings #3

Sound 33:03 min 2021

Tehqeeq-e-muddat-e-samandari / Studies in Aqueous time
Series of drawings, tea, gouache and graphite on paper 17 x 24 cm 2022

07 REHEMA CHACHAGE

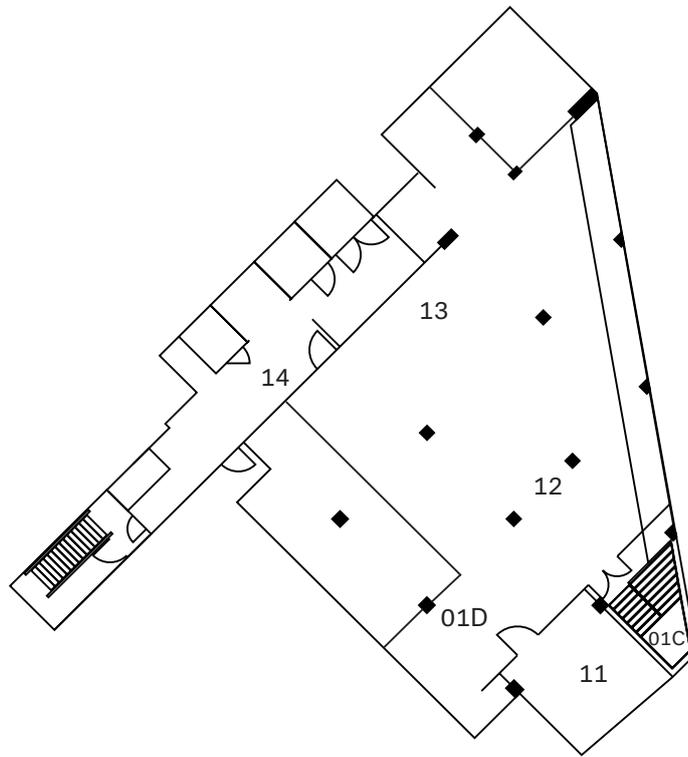
One up, two down

Installation Photographic prints, text, and audio 60 x 90 inches per image 2021

08 LEMOHANG JEREMIAH MOSESE

Mother, I Am Suffocating. This is My Last Film About You

Video 76 min 2019



09 MEHREGAN MEYSAMI
Exeo in Spasm
 Cassette transferred to digital 14:35 min on loop 2022

10 MARIA THERESA ALVES
Il Sole
 Video 5:21 min colour sound 2006

11 NIDA MEHBOOB
 298-C
 Video 15 min 2018

12 TEWA BARNOSA
Departure Death
 Audio-Visual Installation 2019

13 NAEEM MOHAIEMEN
United Red Army (The Young Man Was, Part I)
 Video Color and b&w sound 70 min 2011

14 LAMIN FOFANA
Here Lies Universality
 Sound piece 30 min 2022

WORK DESCRIPTIONS & BIOS

ARIEL BUSTAMANTE

RUMORS

Sound pieces, 2022

01A Sound piece, 1:29 min, text by Carla Macchiavello and Camila Marambio, voice by Isabel Torres, original ñirre chant by Cecilia Vicuña, sound adaptation by Ariel Bustamante

01B Sound piece, text by Daniela Catrileo, voice by Isabel Torres and Ariel Bustamante, sound adaptation by Ariel Bustamante

01C Sound piece, 1:31, text by Lucía Egaña, voice by Isabel Torres, sound adaptation by Ariel Bustamante

01D Sound piece, 1:55 min, text by Carolina León Valdebenito and Bernardo O'Higgins University, voice by Isabel Torres, sound adaptation by Ariel Bustamante

Chile is transitioning. From its depths we hear cries, a rumble, voices – rumours that arise from body, water, land, science, and street. The poetic and the political meet. All the way to the heart of peat.

ARIEL BUSTAMANTE is a self-taught artist based in La Paz/Bolivia. His practice concentrates on long-term processes of both craftsmanship and subaltern research. Based on the physical and cosmo-practical aspects of listening and attending, Bustamante produces complex auditory spaces informed by collaborative methods of inquiry. Bustamante is a member of the Multispecies Ontology Laboratory at the Institute of Anthropological and Archeological Research at the Universidad Mayor de San Andrés, Bolivia. Before moving to Bolivia he lived in Finland. During his two-year residency at Aalto University, Bustamante worked at the School of Arts, Design and Architecture at the Department of Media. The result of the residency, the comprehensive communal soundtrack “Why Do We Do the Things We Do?”, consists of a series of self-reflective verbal encounters between two or more individuals facilitated by a sculpture built to enable vulnerability.

DAKOTA GUO

I snuggle into the tomb bed from my wedding chamber my hair is the quilt the spirit-guiding streamer

Installation with hanging textiles (dimensions variable), infrared camera, laptop, sound, 2021

Performance during the opening on 29.04.2022 at 20:00

I snuggle into the tomb bed from my wedding chamber my hair is the quilt the spirit-guiding streamer is a part of the artist's ongoing research project “A Hauntology of Corpses,” which inflects hauntology by substituting the figure of the corpse for that of the ghost, clinging (back) onto the macabre materiality from which the discourse has disassociated itself. The piece initiates a dialogue across disjointed realms with the corpse bride in ghost marriage tradition, disrupting a certain necrotechnic—namely, the Chinese entombment that establishes the paralleled order of the realm of the living and the realm of the undead. While the physical actants of corpses and spirit-articles are transposed into a virtual realm—which, paradoxically, is also built brick-by-brick with tangible materials—and become effective as virtuality, their hauntology is testified as their carnal forms vanish in themselves.

DAKOTA GUO is a Chinese artist currently based in Rotterdam, NL. Working primarily across the mediums of performance, video, text, and installation, she is engaged with a hauntological approach towards corpses and their lexical equivalents, probing the ambivalent political potential of untamed traditions. Dakota holds a MA in Performance Practice-as-Research from Royal Central School of Speech and Drama, University of London, and is currently involved in MA Art Praxis at the Dutch Art Institute (DAI).

I G O R V I D O R

Teresa and the Moira

Installation, twisted sheets, lead wire and aramid,
11,8 m (length), 2019

Teresa and Moira is the name I give to a rope of twisted bed sheets, interwoven with a lead thread. The sheets used in the work carry blood stains on the weft. They were used by residents of areas where armed conflict is common, to cover the bodies of people murdered and left on the streets. In jargon, "Teresa" is a rope formed from twisted sheets, hung from the prison window, through which prisoners escape to freedom. The technique has its origin in a 16th century Christian tale. Saint John of the Cross was imprisoned and tortured by friars. After months he had a vision, from St. Teresa, to build a rope. Thus, the tale travelled through the colonisation period of Latin America. Even today, when prisoners make a rope out of sheets to escape from prison, they call the rope "Teresa". Moiras, in Greek mythology, are three sister goddesses who determine fate.

In *Teresa and Moira*, the emphasis on the inflection of materials operates approximations of things of seemingly disparate materiality between them. In the heat of metaphors, I think the functionality of the rope coupled with the nature of materials places us before a paradox. A friction between the idea of destiny, escape, and freedom.

I G O R V I D O R explores mechanisms of power and oppression through his sculptures, performances, and videos. His works convey signs of violence and social injustice deeply rooted in everyday life. The artist reflects how these conditions repeat themselves, perpetuating symbols of violence that end up taking on new meanings. He allows us to reflect on how this friction contributes to a scenario of intermittent and seemingly insoluble violence that finds echoes and recurrence in the history of Brazil. His work has been featured in numerous international exhibitions, including Berlinische Galerie (2021), Künstlerhaus Bethanien (2020); Perez Art Museum Miami (2018), Mercosul Biennial (2018), Sesc 24 de Maio (2017), Museu Histórico Nacional, Rio de Janeiro (2017), Museu de Arte do Rio (2016). In 2016, he was the first Brazilian invited to participate in the International Exchange Program by the National Museum of Modern and Contemporary Art in Seoul – MMCA. He lives and works in Berlin.

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

SEA(E)SCAPES

Video, Mono/ecran vertical, N/A, Liyo Gong, 3+1 AP,
11:03 min, 2022

The work on *SEA(E)SCAPES* began in 2015, motivated by the discovery of the wreck of the slave ship São José Paquete-d'África the same year off the Cape in South Africa. Euridice Zaituna Kala began to retrace the route taken by the ship: leaving Ilha de Mozambique, a historic crossroads in the Indian Ocean from where the Portuguese and French administered their colonies, it disappeared in 1794 with more than 400 slaves on board... 210 children, women and men perished. Others were recaptured, and taken to the initial destination: São Luis do Maranhão in Brazil.

The story of this ship escape(s)d Mozambicans. Frustrated at only having access to archives delivered through the Portuguese prism alone, it became urgent for the artist to reinvestigate this story. Her research took Kala from Lisbon to Ilha de Mozambique and then to Cape Town. This deployment in space became an act of resistance: by surveying a strip of this coastline, Euridice Zaituna Kala revived this hitherto anecdotal memory. Without wanting to focus solely on a history of slavery, *SEA(E)SCAPES* also questions the mechanics of contemporary memory. The project raises the question of who gives us access to history and what is chosen to be documented. The artist does not seek to propose a rewriting of history, but to embody it: "Through this journey, I was going to become the archive." Research, documentary and performance merge in a single act. The result is image-objects (Polaroids), the sounds of breaking waves, the screeching of the hull, objects on the ground – so many ways to fill this sensitive archive. It mixes travel diaries and absent (hi)stories from the Indian Ocean. Kala, nourished by these spaces, then imagines what the movement of these bodies could be like outside of a control of their destiny.

The video work *SEA(E)SCAPES* brings together key images of this spatio-temporal trajectory. Made up of around fifty images taken from Polaroids during the artist's personal journey, the video work deploys a succession of mental images, but also landscapes and places, perhaps briefly captured by these men and women, in the rare moments when they were given the opportunity to emerge from the holds. These images, between their 2D state and the transition to a 3D representation, which gives them a form of materiality, seek to awaken in the viewer a layered experience of the spaces, places and individuals who have occupied this History, and thus bring the Archive to life.

The Polaroids – traces and witnesses – are also the raw material the artist works with to exhaustion.

Texts extracts from a curatorial note by Manon Barbe and Philippe Zagouri.

ZAITUNA, AKA EURIDICE KALA is a Mozambican artist based in Paris. Kala trained as a photographer at the Market Photo Workshop, Johannesburg (2012) and the Asiko School, Maputo (2015). In her work, Kala seeks to highlight the [absent] multiplicities of narratives within historical periods and social relations using as a point of departure her personal memories – from the perspective of what Léopold Sédar Senghor calls the “kingdom of childhood”, which is at the heart of her reflections. Kala is interested in image making, throughout her “photographic” practice she has been looking for ways images are made daily. The reflections we ignore, the ones we make, the ones that take us by surprise – once we are in contact with nature, the organic world and especially with objects that we select out of nature, they all reflect something about us. Kala’s work, which focuses on metamorphoses, manipulations and adaptations of history, takes the form of installations, performances, images, objects and books. Kala was the winner of the ADAGP (Association for the Development of the Graphic and Visual Arts) / Villa Vassilieff fellowship, her most recent solo exhibition is *SEA(E) SCAPES DNA: Don't (N)ever Ask*, 2022. Her most recent collective exhibitions include: Jeu de Paume Festival FataMorgana, 2022, AnoZero, Biennale de Coimbra, 2022. Kala has been awarded several international residencies and performed at venues such as: The Centre Georges Pompidou (2021, 2019), Cac Noisy Le Sec, and the Infecting the City Festival (2017). Her work has been included in institutional exhibitions such as: Marres Huis voor Hedendaagse Cultuur (2021), ARoS Museum (2021), the Paul Eluard Museum of Art and History (2021), the Stellenbosch Triennial (2020), Haus der Kulturen der Welt (2019), and the 4th Triennial of Small-scale Sculpture in Fellbach (Germany, 2019).

L A M I A A B U K H A D R A

Free As Air

Drawing, trace monotype on paper, 44,5 x 63,5 cm, 2021

Palestinian folktales exist primarily through the oral tradition. There is no fixed version of each story, no original author. They are polyvocal in nature, a form which invokes conviviality and bestows each story with a nimbleness to traverse time and space. In folklore, inanimate objects, animals, and plants, witness and speak, taking matters into their own hands to stop injustices. Mutation is a formal and conceptual theme throughout. Folktales exist in relation with the land, corresponding to known sacred sites throughout Palestine.

In the tale of “The Green Bird”, a stepmother eats all of the food in the house and decides to cook her stepson into a stew. The boy’s sister tries to warn her brother, but she is unable to stop the stepmother. As the father sits down to dinner, objects in the house try to warn him of his wife’s misdeeds. The father eats the stew,

sucking the bones clean. The girl wraps the boy’s bones in a green scarf and buries them nearby. One day, the girl, overcome with grief, goes to visit her brother’s makeshift grave and dig up his bones. Suddenly, a beautiful green bird emerges. It is her brother, returned from the realm of the dead as a vengeful talking bird. He kills his gluttonous parents by dropping nails into their mouths and lives happily with his sister.

Contemplating the relation between the oral and the imaginal, each element of the folktale is individually printed and layered together to create a single image.

L A M I A A B U K H A D R A is a Palestinian American artist currently based in Beirut and Minneapolis. Her practice studies how disasters can resurrect and generate new forms of perception, collectivity, and resistance, using the Palestinian and Lebanese contexts as microcosms of urgency. Within her drawings, prints, sculptures, texts, and installations, she embeds speculative frameworks which bring to light intimate and historical connections, poetic occurrences, and generative possibilities of survival, mutation, and self-determination. Lamia graduated from the University of Minnesota with a BFA in interdisciplinary studio art in 2018. She is a 2019–2020 Home Workspace Program Fellow at Ashkal Alwan in Beirut as well as a 2021–2022 Jan van Eyck Academie Resident in Maastricht.

Z A H R A M A L K A N I

Samandari Ehsaasat / Oceanic Feelings #3
Sound, 33:03 min, 2021

This is the third in a series of experimental mixes that bring together found audio, interviews and raw field recordings that move through multiple languages, dialects and musical/mystical traditions from across the Indus River to the Makran coast. A geography marked today by state brutality and militarism, environmental devastation and extractivism.

We began with Alan Fakir singing from the Suf saint and poet Shah Abdul Latif Bhattai’s *Sur Sassui*. *Sur Sassui* maps out a vast, vivid coastal geography in a stunning ecopoetics as it narrates the treacherous journey of Sassui from Bhambhore in Sindh to Kech Makran in Balochistan. Sassui walks in search of her lost beloved, Punhu. As she struggles through a perilous terrain, all of nature from the rocks to the birds to the camels bear witness to her grief; they weep with her. In this fierce lament, Sassui prays not for strength, for she says: only a shattered heart could cross this mountain.

All the sounds you will encounter here are songs of crossings. They speak of or emerge from or guide us through some kind of journey between worlds. In Sanskrit the term for sacred place is tirtha, derived from a verbal root which means to cross over, and in particular to cross over a flowing body of water. Sindhi names for boats as well as verbs for crossing or

swimming all share this same root. Here a sacred space is not a fixed point but a fluid journey. The ocean, the river, the boatman and the boat are all recurrent motifs – as obstacles, as vessels, as companions, as bridges, as guides. This journey is rarely imagined as easy, but is rather one marked by the grief of loss and separation, and laden with the ecstasy of anticipation. This ecstatic grief is the subject of all these songs.

In what follows you will hear: the legendary Faizok Baloch, a Sistan-born, Makran-raised, and eventually Karachi-based musician, seeking assistance in delivering a message of desire and longing to a beloved across the ocean.

In Abida Parveen's voice, a Kalam of Sindhi poet and spiritual elder Bhagat Kanwar Ram, who was killed in 1939 in communal riots in Sukkur. She sings his prayer to the divine: that his boat may reach its shore. You will hear a recording of Chogan: a communion around a banyan tree by a beach in the part- ing rains of Cyclone Gulab. A Zikri ritual connecting worlds known and unknown through sound, performed specifically on sacred nights when the veil is thin.

You will hear the sounds of the Lewa, a vast and tentacular sonic tradition that has travelled centuries across the ocean to the Makran coast. And here, one afternoon in Lyari, its sonic waves crash and wrestle with the ebbs and flows of Karachi's ceaseless construction.

And finally sounds from a rally organised by the Pakistan Fisherfolk Forum. Protesters sing: "Awaken mallah! Awaken fisherfolk! The river Sindhu is calling for you. The river Sindhu is calling for water." Here, the protest is the crossing, the sacred space, an oceanic feeling.

TRACKLIST/TRANSLATIONS:

1. Hafeez Baloch, Indigenous Rights Alliance: "This was a river. They constructed in the path of the river. Now, whenever it rains, when it rains a lot, a river never forgets its path. Understand that . The water always returns to natural waterways in the exact same way. We exist because these rivers exist. So this is a war."
2. Alan Fakir – Boli Muhnji Banbyani
3. Introduction by Zahra Malkani
4. Abida Parveen – Nale Alakh Je
5. Ishaq Khamosh, Baloch Music Promoters Society: "This is written by a great 18th century classical poet Mulla Fazul Rind, and sung by our legendary musician Faiz Mohammad. This poem is addressing a Pigeon, requesting the pigeon to deliver a message to the beloved. He says to the pigeon: the way you coo is so beautiful, please take my message to my beloved. He directs the pigeon on what to say and how to reach safely and with- out encountering any problems or difficulties along the way."

6. Faiz Mohammad Baloch – Bagani Kapot Silani
7. Chogan, Gadani Beach, 1 October 2021
8. Gul Faiz, Jhoolay Lal Lewa Band: "These waves ... people played these instruments by the ocean, so the rhythms of Lewa are based on the movement of the waves, on how they arrive. How the waves would crash like..." *demonstrates rhythms*
9. Jhoolay Lal Lewa Band, Lyari, recorded 10 March 2021
10. Gulzar Gichki and Ustad Noor Mohammad Nooral: "The bravery of fisherfolk, their battles with enemies at sea, their confrontations with the ocean are all mentioned, the fish are described, the beauty of young fishers is described. Let me give you an example of Amba - Ustad will you sing or should I?" *they sing* "The boat is crossing the ocean in all its glory, and the fishers are singing and dancing with great joy. In this song and dance there is passion and spirit, so the fishers may calm, invigorate and reassure themselves"
11. Pakistan Fisherfolk Forum Rally, Karachi, 21 November 2021

Tehqeeq-e-muddat-e-samandari

Studies in Aqueous time

Series of drawings, tea, gouache and graphite on paper, 17 x 24 cm, 2022

A Shaligram is a sacred fossil found at the Kali Gandaki River in Nepal. It is a manifestation of the god Vishnu in the material realm as a coal-dark stone embedded with an infinite, spiralling shell relief. The Shaligram is born of the water, emerging from deep geological time, both fossil and deity: an anionic vision of the divine. Its movement collapses time and space as expressed in its spiral ridges: maps of eternity. The stone is both dead and alive, manifestation and representation, material and spectral, vibrant water and ancient shell. The Shaligram is a bridge connecting realms visible and invisible, life and death all in the flow of a river.

Samandari Ehsaasat/Oceanic Feelings is an audio research project moving through the aquatic landscapes of coastal Sindh and Balochistan where the sonic and the sacred come together at sea. The sounds encountered here emerge from spaces with long, rich histories of oceanic exchange and connection – spaces now devastated by development, militarism and the Pakistani state's infrastructural nationalism. The term Oceanic Feelings refers to the affective experience of religious or spiritual rapture: a moment of ego-death, the dissolution of one's own boundaries into an aquatic, infinite unity. From field recordings at protests and occult rituals by the beach, to folklore and anti-colonial epics, the sounds in this series threaten and entice those same oceanic, ecstatic border-crossings and boundary-breakings, sacred ruptures. Each sound is a kind of a Shaligram, a bridge between realms, collapsing time and space in the co-presence of life and death. *Studies in Aqueous Time* emerge from syncretic South Asian traditions where drawing is a devotional

practice, and the drawing itself is a potent spiritual technology, animate and animated by relation and ritual. In the context of the Pakistani state's extractive occupation of the coast, relentless dam development, and ongoing fetishisation/deification of a more widely known fossil – coal – the Shaligram and these sounds offer a different way of engaging the energetic forces of the universe.

ZAHRA MALKANI is a multidisciplinary artist from Karachi, Pakistan. Her research-based art practice spans multiple media including text, sound and web, and explores the politics of development, infrastructure and militarism in Pakistan. She is a co-founder with Shahana Rajani of Karachi LaJamia, an experimental pedagogical project exploring new radical pedagogies in relation with ongoing struggles in Karachi. Zahra is currently a fellow at the Akademie Schloss Solitude and has exhibited and presented work across Pakistan and internationally in spaces such as the Haus der Kulturen der Welt in Berlin, Ishara Art Foundation in Dubai, and the Uppsala Art Museum, Sweden. She has published collaborative writings on urbanism, militarisation and the university in local and international journals such as *Hybrid: The Indus Valley School of Art Research Journal* and *Perspecta: The Yale Architectural Journal*.

REHEMA CHACHAGE

One up, two down

Installation, photographic prints, text, and audio, 60 x 90 inches per image, 2021

Two down

One up

Two down

Two strands of ukindu remain on the left

Two down

One up

Two down

Three strands of ukindu remain on the right

Left to right

Right to left

Two down

One up

Two down

Shode births...

Koko Orupa, who births...

Bibi Mkunde, who births...

Mama Demere, who births...

Me

Two down

One up

Two down

Shode becomes my daughter...

Orupa becomes my niece...

And, Mkunde becomes my sister.

Two down

One up

Two down

A pattern emerges, meticulously weaved on a long Ukili

Two down

One up

Two down

A thread of history is weaved and carried across from generation to generation

REHEMA CHACHAGE is a visual artist currently living between Dar es Salaam and Vienna. Her practice can be viewed as a performative archive which untraditionally collects stories, rituals and other oral traditions in different media (performance, photography, video, text as well as physical installations). It traces hi/stories directly tied to (and connecting with) her matrilineage and utilises methodologies – both embodied and instinctual –, employing written texts, oral and aural stories, melodies, and relics from re-enacted/performed rituals as source of research. She has a BA in Fine Art (2009) from Michaelis School of Fine Art, University of Cape Town; and an MA Contemporary Art Theory (2018) from Goldsmiths, University of London. Currently, she is doing her PhD in practice with the Academy of Fine Art in Vienna with her research focusing on alternative ways of knowing/knowledge formation, specifically engaging with handed down/inherited knowledges (songs, names, recipes, building practices, healing rituals, scientific knowledge, etc) as alternative epistemological strategies for rethinking conventional understanding and relationship to knowledge; in turn, also legitimising these knowledges as worthy of “mainstream” spaces such as educational and art institutions.

LEMOHANG JEREMIAH MOSESE

Mother, I Am Suffocating. This is My Last Film About You Video, 76 min, 2019

Mosese's film is not really – or not only – a person. She is a concept, a country, an entire continent. It is a symbolic social-political voyage of a society, spiralling between religion, identity and collective memory. Lemohang Jeremiah Mosese is a filmmaker and visual artist hailing from Hlotse, Leriba, Lesotho. His works are a complex investigation of identity and its amorphous quality in relation to time. Indeed, Mosese's art is a layered exploration of the physical cycles of life, death and rebirth in relation to human subjectivity. A self-taught filmmaker, his feature-length, visual essay film *Mother, I am Suffocating. This is My Last Film About You* was selected for Final Cut in Venice, winning six awards. It premiered at the Berlinale Forum in 2019 and continues to be showcased in film festivals and exhibitions, including MoMA and BOZAR Brussels. Mosese was one of three filmmakers selected for Biennale College Cinema with his second narrative feature film, *This Is Not A Burial, It's A Resurrection*, which won over 30 awards, including the Jury Award

for Visionary Filmmaking at Sundance Film Festival 2020. Mosese's most recent work is a seven-channel video installation entitled *Bodies of Negroes: Sculpting God* commissioned by Eye museum. And a four channel video installation titled *NEW GOD* commissioned by Humboldt Forum. Mosese served as a juror for several film festivals, including the Berlinale International Film Festival, Rotterdam, Locarno and Eye museum. He has been invited to be a guest lecturer for several institutions like Cambridge University, or the Netherlands Film Academy Masters Program.

M E H R E G A N M E Y S A M I

Exeo in Spasm

Cassette transferred to digital, 14:35 min on loop, 2022

A distorted child voice – the artist's voice as a five year old recorded in 1995 in Iran – swells through speakers and crashes against the cacophony of ambient noise reverberating and echoing in space.

Echo is a delayed resonance in space, and a clear memory of that day still resonates in my head, when I was sitting by our only tape recorder/player at home, recording my voice. I was about five years old. My parents were watching TV, talking to each other or on the phone. They were too busy to give me any attention at that time and since I was bored I decided to kill that waiting time by talking to the tape recorder and recording my voice on an empty cassette. I didn't know how to read or write so I started performing as a storyteller, sometimes improvising, and sometimes telling stories that I had memorised from books that my parents had read for me several times. During the recording I also sang parts of different songs – varying from kids' to political songs–, such as:

سر اومد زمستون

[The winter is over], a revolutionary anthem song of 1979 revolution in Iran. The poet of this song is Saeed Soltanpour, who was executed on July 26, 1981 by the authorities of the Islamic Republic. I remember I really liked that song since for me it was so much celebration of nature and its renewal, resonating on hope and natural elements like: mountains, forest, flowers, sun. I had no idea of its political context and metaphors.

M E H R E G A N M E Y S A M I lives and works between Tehran and Stockholm. Her work is inextricably connected to the intangibility of time, space and structures of the language. She works media-archeologically with analog film and text and her practice includes film, installation, sound, sculpture and works on paper. Her work is based on questions of representation, authenticity, presence, memory and time, but also erasure of those. She is influenced by historical turning points, and her work consists of reinterpretation of history and recontextualization of text and archival materials. She received a BFA from Art Center College of Design, in Pasadena, California and a B.Arch in Architecture from Tabriz Art University

in Iran, she is a current MFA candidate at Royal Institute of Art in Stockholm, Sweden. Solo exhibitions include: *Among Pebbles and Diamonds*, Galleri Mejan, Stockholm (2021); *Don't Trust Your Eyes*, Online show (2021); *Image Room*, Galleri Seilduken, Oslo, Norway (2019); *I Am In The Shelter Of The Window*, Degree Show, ArtCenter, Pasadena, CA, USA (2017); *velvet on velvet*, ArtCenter, Pasadena, CA, USA (2017). Selected group exhibitions include: Vargtimmen (MFA '22), Konstakademien, Stockholm, Sweden (2022); *One Million Years*, Vaxhuset, Stockholm, Sweden (2021); *Interstice – Without Words*, Etemad Gallery [Negarestan], Tehran, Iran (2020); *The Room*, Pejman Foundation, Fajr International Film Festival, Tehran, Iran, (2018); *A Living Treasure*, The Hutto-Patterson Gallery, Pasadena, CA, USA (2018); *Sense + Sound*, Xiem Clay Center, Pasadena, CA, USA (2016). *Wooden Sculptures*, Aria Art Gallery, Tehran, Iran, (2014); *Monument to Poet*, Shirin Art Gallery, Tehran, Iran (2013).

M A R I A T H E R E Z A A L V E S

Il Sole

Video, 5:21 min, colour, sound, 2006

Sunlight does not fall for three months of each winter in the Alpine village of Viganella in Italy. This video honours the attitudes of those residents who question their local geographical and social circumstances in relation to what they know is possible in other areas and decide to change what has always been. The residents place a mirror high in the mountain to reflect some sun on the plaza.

M A R I A T H E R E Z A A L V E S has participated in the 22nd Biennale Panamericana di Quito, Sydney Biennale, Toronto Biennale, Manifesta 12 and 7, São Paulo Biennale (2016 and 2010), Berlin Biennale 8, Sharjah Biennale (2017), dOCUMENTA (13), Taipei Biennial (2012), Guangzhou Triennale 3 and the Second Havana Biennial among others. Alves is the recipient of the Vera List Prize for Art and Politics 2016–2018. In 1978, as a member of the International Indian Treaty Council, Alves made an official presentation of human rights abuses of the indigenous population of Brazil at the U.N. Human Rights Commission in Geneva. Alves was one of the founding members of the Green Party of São Paulo in 1987. Recent books are *Recipes for Survival and Thieves and Murderers in Naples: A Brief History on Families, Colonization, Immense Wealth, Land Theft, Art and the Valle de Xico Community Museum in Mexico*.

N I D A M E H B O O B

298-C

Video, 15 min, 2018

298-C is a 15-minute documentary about a family from Pakistan's most persecuted minority sect. The family discusses the discrimination they face over a family get-together when one family returns to Pakistan after

8 years. The film's narrative unfolds through a storyline of an old couple who are awaiting their children and grandchildren's visit from abroad. Using frequent shots of family members offering prayers and reading the Quran, the film questions their status of being Non-Muslim in Pakistan.

N I D A M E H B O O B is a photographer & filmmaker based in Lahore, Pakistan. She graduated as a pharmacist but left the field to pursue photography in 2012. Her documentary work got her into several international workshops and fellowships over the years. She is a Berlinale Talent 2020. Her short films have been screened at international film festivals. Her topic of interest includes themes of social injustice varying from religious and gender discrimination in Pakistan.

T E W A B A R N O S A
Departure Death
Audio-Visual Installation, 2019

Departure Death explores the questions of where and when.

The recordings used in the sound piece are actual memory extractions from Mitiga's International Airport, between 2014 and 2020, which was once used as a German airbase during World wars but currently operating as a gateway for civilians living in Libya, replacing Tripoli's main airport which was burned to ashes during one of the wars after 2011.

The airport doesn't stop functioning, people don't stop working and neither time, despite being bombed and attacked by missiles on a regular basis, schedules are fully booked for months, damages to airplanes and runways are being fixed then it re-opens again for passengers a few days after mourning and burying the dead.

T E W A B A R N O S A is a Tripoli-born artist and cultural producer whose conceptual approach is both curiosity- and research-based, emerging from the polar extremes evident throughout the world today. Influenced by repetitive revolutions, civil wars, cyber-punk, religious teachings, and Tamazight rituals and mythologies, she observes and creates surreal narratives of contradiction, extremity, and the in-between. Barnosa's work consists of audio-visual installations, sound sculptures, electronic objects, scenography, and expanded paintings that gather calligraphy, texts and writing forms emerging from her poetry practice. She is driven by the adventure of exploring languages both ancient and current. What is written will surely remain, codified by history, but Barnosa is attempting instead to imagine a futuristic heritage that might reveal radically other possibilities and illustrate fictional archives.

In 2021, Barnosa moved from Berlin to Amsterdam, where she is currently an artist in residence at the Rijksakademie. She is also the founder of WaraQ art foundation, one of Libya's leading non-institutional artistic collectives, a laboratory for the production, publication, and curation of works by artists, performers, researchers and curious minds from North Africa and beyond.

N A E E M M O H A I E M E N
United Red Army (The Young Man Was, Part I)
Video, colour and b&w, sound, 70 min, 2011

The man in the cockpit speaks in halting English; the negotiator in the control tower replies with the confidence of an army officer of a former British colony. The Japanese Red Army had attached to the idea of global pan-Arabism. But the country in which JAL 472 landed was not what anyone thought it was. Instead of being the willing stage for ideas of "Third World revolution," the actual Third World hit back in unexpected ways. The lead negotiator, codename "Danquesu," said with baffled understatement: "I understand you have some internal problems."

Sarinah Masukor wrote: "Like Chris Marker's fictional anthropologist Sandor Krasna in *Sans Soleil* (1980), the narrator in *United Red Army* walks the narrow edge between the political world and the private interior. Racing back and forth along the teleology of left-resistance, I'm never certain whether the stories he tells are history or fiction." (*West Space journal*)

N A E E M M O H A I E M E N combines films, photographs, drawings, sculpture, and essays to research the many forms of utopia-dystopia slippage in the Muslim world after 1945. In Germany, he has exhibited at Berlinale, C/O Berlin, DAAD, Documenta 14, Dortmund, KW/Transmediale, SAVVY Contemporary, and Städel Schule. He is Associate Professor of Visual Arts & Concentration Head of Photography at Columbia University, New York.

L A M I N F O F A N A
Here Lies Universality
Sound piece, 30 min, 2022

It is exhausting and tiresome to listen to people trying to be reasonable with their analysis and sense-making exercises when we don't live in reasonable times. *Here Lies Universality* rubs against liberal universalism and reflects on how the pandemic exacerbates existing contradictions and violence significantly and puts them in high relief... *Here Lies Universality* is part of an ongoing series concerning time, the immeasurable and unfathomable. It worries time. It is a disruption of the linearity of historical time, and a gesture towards what historian Robin D.G. Kelley alluded to as blues time: "simultaneously in the moment, the past, the future, and the timeless space of the imagination."

L A M I N F O F A N A is an artist and musician. His music contrasts the reality of our world with what's beyond, and explores questions of movement, migration, alienation and belonging. Fofana's overlapping interests in history and the present, and his practice of transmuting text into the affective medium of sound, manifests in multisensory live performances and installations featuring original music compositions, field recordings and archival material. His latest releases include *Black Metamorphosis*, *Darkwater*, and *Blues* (an album trilogy). Recent exhibitions include *Ballad Air & Fire* for Preis der Nationalgalerie at Hamburger Bahnhof, Berlin, Germany (2021); *a call to disorder* at Haus der Kunst, Munich, Germany (2021); *Life and Death by Water* for the Liverpool Biennial 2021 at Lewis's Building, Liverpool, England; *BLUES* at Mishkin Gallery at Baruch College, City University of New York (2020); *Refracted Gazes/Fugitive Dreams* at Akademie Schloss Solitude, Stuttgart, Germany (2019); *WITNESS* at 57th Venice Biennale, Italy (2017); and performances at Documenta 14, Kassel, Germany and Athens, Greece (2017). In 2021, Fofana was awarded a Foundation for Contemporary Arts Grants to Artists and was nominated for the National Gallery Prize in Germany. Fofana hosts a monthly radio show on NTS Radio, an online station based in London.

MORE INFORMATION

savvy-contemporary.com

facebook.com/savvyberlin

S A V V Y Contemporary – The laboratory of form-ideas is an art space, discursive platform, place for good talks, foods and drinks – a space for conviviality.

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

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

D E S I G N Juan Pablo García Sossa

F O N T S Grow (through a generous partnership with DINAMO Foundry, abcdinamo.com) Neutral (carvalho-bernaeu.com)

SAVVY Contemporary e.V. Amtsgericht Charlottenburg (Berlin) AZ: VR 31133 B Reinickendorfer Straße 17 13347 Berlin-Wedding