

H O W

W I L L Y O U

A S C E R T A I N

T I M E ?

INVOCATIONS

28.05.-29.05.2022

WITH María do Mar Castro Varela Angélica Freitas Manuela García Aldana Jamila and the Other Heroes
Jasmine Guffond and Stephen Boakye Sarah Imani Shahram Khosravi Daniel Mader Momtaza Mehri
Tumi Mogorosi and Gabi Motuba Adania Shibli

PAUSITIONS July, August, October, December 2022

02.07.-03.07.2022

HERE, NOW, THEN, THERE Workshop with Lee Ingleton and Syma Tariq

INVOCATIONS 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
COMMUNICATIONS Anna Jäger
DESIGN Juan Pablo García Sossa
HANDOUT Lili Somogyi
INTERNSHIP Hubert Gromny
SOUND Rey KM Domurat
LIGHT Emilio Cordero Santiago Doljanin
STREAMING Boiling Head Media

S C H E D U L E

SATURDAY 28.05.

17:00 INTRODUCTION BY THE
CURATORS Bonaventure Soh Bejeng Ndikung
Hajra Haider Karrar Sagal Farah

17:35 Jasmine Guffond *Silence Is the Loudest Sound*
You Can Ever Hear SOUND PIECE

18:00 Tumi Mogorosi and Gabi Motuba
ONLINE SONIC INTERVENTION

18:30 Angélica Freitas *Espero / Espero*
POETRY AND SOUND
PERFORMANCE

19:00 María do Mar Castro Varela *Hope, You Brought*
Time!'. Letting People Wait as a Tactic of Power
LECTURE

19:55 Tumi Mogorosi and Gabi Motuba
ONLINE SONIC INTERVENTION

20:10 BREAK

20:25 Sarah Imani and Daniel Mader *Intertemporal*
Legality, Colonial Crimes and the Violent Awaiting
for the Return of Ancestral Remains and Waiting and
the Refugee Politics PRESENTATIONS &
CONVERSATION

21:25 BREAK

21:40 Manuela García Aldana *Sonic interlude*
DJ SET

SUNDAY 29.05.

17:00 WELCOME BY THE CURATORS
Bonaventure Soh Bejeng Ndikung Hajra Haider Karrar
Sagal Farah

17:35 Jasmine Guffond *Silence Is the Loudest Sound*
You Can Ever Hear SOUND PIECE

18:05 Momtaza Mehri *Arrested Arrivals, Unyielding*
Departures POETRY READING

18:35 Tumi Mogorosi and Gabi Motuba
ONLINE SONIC INTERVENTION

19:00 Shahram Khosravi *Waiting means Seeing*
KEYNOTE LECTURE

20:10 BREAK

20:30 Angélica Freitas *Espero / Espero*
POETRY AND SOUND
PERFORMANCE

21:00 Adania Shibli *Awaited* READING AND
CONVERSATION

21:30 Tumi Mogorosi and Gabi Motuba
ONLINE SONIC INTERVENTION

21:45 BREAK

22:00 Jamila and the Other Heroes *Psychedlic Desert*
Funk CONCERT

CONTRIBUTIONS & BIOS

28.05.2022

17:35

Jasmine Guffond in collaboration with Stephen Boakye
Silence Is the Loudest Sound You Can Ever Hear
SOUND PIECE

Stephen Boakye, an international student at Kyiv Medical University, generously shares his recent journey from Kyiv to Berlin from listening perspectives. A journey at once in motion and waiting is told through sonic encounters. Sound as a medium that unfolds over time never truly disappears but continues to reverberate beyond human aural perception. The figure of sound provides a metaphor for the varying repetitions, feedback loopings and endless experiences of waiting that resonate both personally and systemically.

JASMINE GUFFOND is an artist and composer working at the interface of social, political and technical infrastructures. Focused on electronic composition across music and art contexts her practice spans live performance, recording, installation and custom made browser add-on. Through the sonification of data she addresses the potential of sound to engage with contemporary political questions and engages listening as a situated knowledge practice. Jasmine has exhibited internationally and released solo records with the Sonic Pieces (2015, 2017), Karl Records (2018) and Editions Mego (2020) labels.

STEPHEN BOAKYE born and raised in Ghana, is a third year international student at Kyiv Medical University in Ukraine where he is pursuing a degree in Pharmacy. He is currently residing in Berlin due to the on-going war in Ukraine. Upon receiving a permit to stay in Germany, he intends to apply to a health-related programme in one of the prestigious universities in Berlin to continue his studies. Serving and offering help to people especially those in need is one of his dreams.

18:00

Tumi Mogorosi and Gabi Motuba
SONIC INTERVENTION

This performative piece is broken in four movements:

INVOCATIONS 1

Desert wind as the backdrop open up ways the desert is used to invoke the violences of slave routes in the

interior of Africa. Coupled with the drum and a multi layered voice, a space opens up to think the void of the desert and the cry from afar.

INVOCATIONS 2

Drum solo mapping the skins and sticks and the force, producing a sound and an invocation of life under duress, heart beat, blood pumping. Searching for life elsewhere.

INVOCATIONS 3

Voice solo thinking through the echo and the scream as a frame of creating sound that is an invocation of a being with-ness either than representation.

INVOCATIONS 4

Rough stormy seas as a backdrop, opening ways to the sea and memory of the storms and life lost and transformed an invocation of the Indian and Atlantic oceans.

TUMI MOGOROSI is an artist, activist and theorist with a focus on the Black liberation through the prism of the Black Radical tradition, also as a way to engage the Black sonic in its diasporic articulation. His practice straddles across performance theory, jazz studies, Afropessimism, critical theory and Black studies in close relation with the question on Black liberation beyond the incompleteness of the South African rainbowism and global emancipation politics.

He is a South African Music Award Nominee, Standard Bank Ovation Award Recipient, Mail and Guardian Jazz Album of the year. The acclaimed South African has refined his brush strokes alongside prominent South African jazz musicians – among them trumpeter Feya Faku, saxophonist Zim Ngqawana, bassist Herbie Tsoaeli as well as pianist Andile Yenana to name a few.

He released his SAMA nominated debut album *Project Elo* in 2013 which won a number of prestigious awards. In 2016, he recorded the album *Sanctum Sanctorium* with South African vocalist Gabi Motuba which also features acclaimed Swiss pianist Malcom Braff. Subsequently he recorded a duo album, in collaboration with Pule Pheto and in artistic conversation with visual artist Mzwandile Buthelezi. Called *The Wretched*, Tumi Mogorosi recorded, in the formation of a band, a conceptual/theoretical project interpreting Frantz Fanon's seminal book *The Wretched of the Earth*, released on SAVVY records. The outfit consists of vocalist and soundscaper Gabi Motuba,

Tumi Mogorosi on drums and sound artist Andre Van Wyk. This project explores the sound through the lens of a shriek, a scream, a moment at the end of the limit of struggle. Theoretically this aligns itself with a history of sonic writing that has been the means to deal with trauma or as refrains of such. His upcoming album *Black Music:Black Music* will be released by Mushroom half hour (S.A.) and New Soil (London). Tumi holds an MAFA from University of Witwatersrand and he is currently enrolled in the political studies Phd programme with a focus on Afro pessimism and cultural work.

GABI MOTUBA is an award-winning, South African jazz vocalist and composer. She studied at Tshwane University of Technology where she majored in jazz studies. In 2015, Gabi was commissioned to co-compose music for vocals, cello, piano and drums, during the Swiss Artist Residency program. The compositions became part of her debut duo album *Sanctum Sanctorium* featuring Swiss pianist Malcolm Braff. In 2017, Gabi composed 10 string quartet compositions. These compositions formed part of her debut solo album *Tefiti-Goddess of Creation* which was nominated for a 2019 South African Music Award for Best Alternative Album.

In 2019, Gabi, was commissioned by the South African Music Rights Organisation (SAMRO) to compose and arrange a composition (*Those Lost in Time*) which has been published on their website. In 2021, Gabi was commissioned by Concerts SA and Kaya FM to produce five string quartet compositions, under the project *The Sabbath*, which were then published as part of the Kaya FM Artist Residency Program.

Gabi has been selected as part of the 2022 cohort of the Mutual Mentorship for Musicians program which is a platform created to empower female musicians all over the world through a radical model of mentorship and musical collaborative commissions.

Gabi is currently in a residency at the Soweto Theatre as music facilitator and educator.

18:30

Angélica Freitas *Espero/Espero* POETRY AND SOUND PERFORMANCE

The word “esperar” has multiple meanings in Portuguese. It can mean “to wait”, but also “to hope”, for example. This is the starting point for a series of poems and meditations on waiting by the poet Angélica Freitas. They will be read in Portuguese and English.

ANGÉLICA FREITAS is a writer from Brazil and the author of three books of poetry and a graphic novel. Her poems have appeared in publications such as *Granta*, *Poetry* and *Modern Poetry in Translation*. Some recurring themes in her work are women and the question of belonging (or not) to a place. Freitas came to Berlin with the DAAD Artists Program in July 2020, and has been living here ever since.

19:00

María do Mar Castro Varela *Hope, You Brought Time!*.
Letting People Wait as a Tactic of Power LECTURE

In her contribution, María do Mar Castro Varela will present “making people wait” as a tactic of power. Who has to wait? Who can skip the queues? Whose time is valuable? Who is always assumed to have time? Time is an important resource. Having time is a luxury. But time is also stolen and accumulated. Who is stealing time from whom. In short, time is presented as a valuable commodity that, like air and light, is unequally distributed. Castro Varela therefore pleads for a social redistribution of time and the right to boredom for everyone.

MARÍA DO MAR CASTRO VARELA is professor of General Education and Social Work at the Alice Salomon University of Applied Science in Berlin with focus on Gender and Queer Studies. She holds a double degree in Psychology and Pedagogy and a PhD in Political Science. Last semester she was the Sir Peter Ustinov Visiting Professor at the Institute of Contemporary History at the University of Vienna. Her work focuses on queer studies, postcolonial theory, critical migration and educational studies, trauma studies, and conspiracy narratives.

Amongst others, she was a Senior Fellow at the Institute for the Science of Man (IWM) in Vienna in 2015-16 and Visiting Fellow at the Institute for Humanities and International Law in Melbourne. She is a member of the Radiating Globality research group led by Gayatri C. Spivak, founder and member of bildungsLab* (bildungslib.net), Chair of the Berlin Institute for Contrapuntal Social Analysis, and Principal Investigator of the research project *DigitalerHass* (DigitalHate). In her last publication (2021, co-authored with Yenre Bayramoglu) she works out a new theory of fragility.

20:25

Sarah Imani *Intertemporal Legality, Colonial Crimes and the Violent Awaiting for the Return of Ancestral Remains*
Daniel Mader *Waiting and the Refugee Politics*
PRESENTATIONS & CONVERSATION

Sarah Imani describes her talk: Time, from a lawyer's perspective follows the logic of the linear. So it seems. Because then, human rights are universal, while the right to have rights is not. International Law is governed by these kinds of hegemonic paradoxes of space and time:

Space, because the world still is divided between center and periphery, by the civilized Western legal systems and the non-civilized Non-Western (legal) cultures. And while the social realities of the globalized, capitalist world do not necessarily convey these dichotomies as clear cut as they did during colonial times (“the third world is everywhere” – Anthony Anghie), the same system of racist and capitalist dominance is still

in place with the help of international law.

Time, because through these dichotomies, the Eurocentric gaze on the world prevails and dominates through time. The so-called legal principle of intertemporal thereby does the trick. How it does it is the topic of this presentation. By relying on a decolonial critique of international law based on the so-called Third World Approaches to International Law (TWAAIL), it explains how international law is still entrenched in a colonialist logic of exploitation, extraction and exclusion, while claiming to be promoting universal human rights for everyone in the so-called international community. By taking up the example of forgotten human remains in the German archives, bodies of former colonial subjects, it illustrates how colonial harm and wrongdoing is perpetrated through time, through generations in waiting for their ancestors to return to their families and communities. Colonial crimes are ongoing, infinite crimes despite the finite argumentation behind the doctrine of intertemporal law.

Only reparations, restitution and restorative justice can account for this past, present and future continuum (to borrow Chimni's words) of trans-generational harm and trauma.

In his talk, *Waiting and the Refugee Politics*, Daniel Mader is going to address the question of "waiting" in the realm of refugee politics. He considers waiting as a state action against refugees but also as a point of resistance and struggle for refugees themselves.

SARA H I M A N I is a qualified lawyer and studied law at the Sorbonne, France and Universität Hamburg, Germany. She holds an LL.M. from New York University (NYU), USA, and a M.A. in Peace Studies from Bradford University, UK. Her areas of expertise are international law, international criminal law, human rights law and (international) legal theory. She worked in these areas as researcher and lecturer for various universities. Besides her work, she researches third world approaches to international law and Islamic international law and legal theory. At ECCHR she works as legal advisor in the Institute for Legal Intervention where she focuses on German and European colonial crimes as well as critical postcolonial perspectives on the law.

DANIEL MADER works as a refugee counselor since 2016. Before that he has been involved in refugee rights activism in Berlin for several years. Currently, he is a member of the Härtefallkommission Berlin (Hardship Commission) for the Flüchtlingsrat Berlin (Refugee Council).

21:40 Manuela García Aldana *Sonic Interlude*
D J S E T

Inviting the ancestors, Manuela will open a sonic space for joy and liberation. Popular music on vinyl from the global south and elsewhere soundscapes will guide us

on our collective sonic ritual.

MANUELA GARCÍA ALDANA is a Colombian interdisciplinary artist based in Berlin. In her process-based work (soundscapes, DJ sets, collective listening 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.

She graduated in the Universidad de los Andes (Master of Arts) in Bogotá and currently studies in the master's programme at the Berlin Kunsthochschule Weissensee in Spatial Strategies (Raumstrategien). Latest works and compositions have been featured at Kunsthau Dahlem/Brücke-Museum (*Transition Exhibition*), nGbK neue Gesellschaft für bildende Kunst e.V. (*museo de la democracia*), *Errant Sound* (The Listening Academy), Real Jardín Botánico de Madrid (*Simetría de los encuentros*) S A V V Y Contemporary (*Invocations For The Phoenix To Find Its Form In Us. On Restitution, Rehabilitation and Reparation*).

You can find her in the sonic waves, monthly on the internet radio Radio Alhara (Palestine).

29.05.2022

17:35
Jasmine Guffond in collaboration with Stephen Boakye
Silence Is the Loudest Sound You Can Ever Hear
S O U N D P I E C E

See entry for 29.05. 16:30

18:05
Momtaza Mehri *Arrested Arrivals, Unyielding Departures* P O E T R Y R E A D I N G

Mehri's work engages with historical/archival slippages, (mis)translation, fraught nationalisms and national literatures, mundane transnationalisms, South-South resonances, contested mobilities, bodies of water, digital embodiment, adopted registers, global Blackness, class rage/anxiety, the currency of Otherness, and the relentless "problem" of diaspora.

MOMTAZA MEHRI is a poet who works across criticism, translation, anti-disciplinary research practices, education, moving image, and radio. She is the former Young People's Poet Laureate for London. Her latest pamphlet, *Doing the Most with the Least*, was published by Goldsmiths Press.

19:00
Shahram Khosravi *Waiting means Seeing*
K E Y N O T E L E C T U R E

While we all wait, we do not wait in the same way and the consequences of waiting are different depending on the forms of our vulnerabilities. The unceasing

bordering practices institutionalize delays and keeping some people waiting for a job, a visa, asylum, or access to the city. In this talk, Shahram Khosravi I will focus on the implications of temporal bordering for migrants who are exposed to constant delaying and prolonged waiting. However waiting can also be a wakeful navigation through material struggles in the present and "directing one's mind toward" the not-yet in daily practice. Like the act of citizenship, the act of waiting is a constant struggle to have the right to participate.

SHAHRAM KHOSRAVI is a former taxi driver and currently an accidental Professor of Anthropology at Stockholm University.

20:30
Angélica Freitas *Espero/Espero* P O E T R Y A N D S O U N D P E R F O R M A N C E

See entry for 28.05. 18:50

21:00
Adania Shibli *Awaited* R E A D I N G A N D C O N V E R S A T I O N

As she waits, the world transforms itself into a site of detachment, as long as it does not reveal the one who is awaited. In this sense, the world proceeds with a double absence: that of the one for whom she waits, and hers, while she waits. These two absences are allowed to touch the world only diametrically, as a deviation, an act of distraction. Deviant, distracted, as she waits, she is not counting the time passing, but caressing the desire she bears, which the world cannot offer.

ADANIA SHIBLI was born in Palestine and has written novels, plays, short stories and narrative essays. Her latest is *Tafsil Thanawi* (Beirut: Al-Adab, 2017, in English: *Minor Detail* by Fitzcarraldo Edition/UK, and New Directions/USA, 2020; nominated for the National Book Award 2020, and the International Booker Prize 2021). Shibli is also engaged in research in the field of cultural studies and visual culture, and teaches part-time at Birzeit University, Palestine.

22:00
Jamila and the Other Heroes *Psychedelic Desert Funk*
C O N C E R T

JAMILA & THE OTHER HEROES is a wild band from anywhere creating Psychedelic Desert Funk to make you fly. Leading the band is the vibrant Jamila Al-Yousef. Born in Berlin on the day the wall came down, and raised by her influential Palestinian refugee father, Jamila composes music to connect with transcultural audiences who can identify with the bands' diaspora narratives and their musical fight against racism. "As people with family backgrounds in Syria, Palestine, Italy and Colombia, we travel and create home within our music."

Jamila's emancipatory message in Arabic and English is supported by powerful live musicians. Let yourself be carried away by an incomparable sound of psychedelic guitar riffs (Leon Sanchez), vibrating on a warm and earthy fundament of wavy bass runs (Felix "Fema" Barth) and Arab percussion sounds (Salam Alhassan), as well as Afrobeat, Hip Hop and Rock influenced drum beats (Pier Ciaccio). The dance floor JAMILA & THE OTHER HEROES create is a breeding ground for people to meet and practise togetherness - the musicians' response to the exclusion mechanisms of our time.

The message of the band is simple: "All of us can be heroes! Let's discover our super powers and make the world a better place."

MORE INFORMATION

savvy-contemporary.com

facebook.com/savvyberlin

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

S A V V Y Contemporary is Elena Agudio Lynhan Balatbat-Helbock Bona Bell Cecilia Bien Onur Çimen Bilge Emir Sagal Farah Billy Fowo Raissa Galofre Manuela García Aldana Juan Pablo García Sossa Hubert Gromny Hajra Haider Karrar Daniellis Hernandez Anna Jäger Aditi Kapur Laura Klöckner Kelly Krugman Mokia Laisin Rafał Łazar 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 Zielirńska

D E S I G N Juan Pablo García Sossa

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