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THERE ARE STORIES
TO BE FORGED FOR
COMMON DENOMINATORS
TO COME FORTH
AND SOCIAL BALANCE
TO BE RESTORED

RESEARCH, EXHIBITION, PERFORMANCE AND PUBLICATION PROJECT

INVOCATIONS 03.09.2022

WITH Mehyar Abboud & Alaa Abboud Devika Chotoe Clémentine Dusabejambo Rona Geffen
Chikako Kaido & Jascha Viehstädt Wynton Kelly Stevenson Aída Sarduy Bueno Loulou Sylla
Sona Tatoyan Sarah Wesley

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

be  **Berlin**

Senatsverwaltung
für Kultur und Europa

SCHEDULE

16:00	WELCOME & INTRODUCTION	19:55	CLÉMENTINE DUSABEJAMBO <i>A Place for Myself</i> FILM
16:10	WYNTON KELLY STEVENSON <i>The Loop Series</i> CONCERT		SCREENING & TALKS
16:40	RONA GEFFEN <i>The Sound Is The Scenery</i> SOUND HEALING	20:25	SONA TATOYAN, MEHYAR ABBOD, AÍDA BUENO SARDUY, AND CLÉMENTINE DUSABEJAMBO CONVERSATION
16:55	SARAH WESLEY <i>Here We Are</i> KEMETIC YOGA SESSION		
17:40	LOULOU SYLLA <i>The Legend of the Guinarou & The Revenge of the Spider</i> STORYTELLING	20:55	BREAK
18:10	WYNTON KELLY STEVENSON, RONA GEFFEN, SARAH WESLEY AND LOULOU SYLLA CONVERSATION	21:10	CHIKAKO KAIDO & JASCHA VIEHSTÄDT <i>Waldeffekt</i> DANCE PERFORMANCE
18:45	BREAK		
18:55	SONA TATOYAN & MEHYAR ABBOD <i>Azad</i> PERFORMANCE	21:40	MEHYAR ABBOD & ALAA ABBOD OUD CONCERT SESSION
19:25	AÍDA BUENO SARDUY <i>Guilermana</i> FILM SCREENING & TALK	22:10	CHIKAKO KAIDO, JASCHA VIEHSTÄDT, MEHYAR ABBOD, ALAA ABBOD, AND DEVIKA CHOTOE CONVERSATION
		22:40	DEVIKA CHOTOE <i>Teri Khatir</i> SOUND PERFORMANCE

C O N T R I B U T I O N S

16:10
Wynton Kelly Stevenson *The Loop Series*
C O N C E R T

In the spirit of Abdullah Ibrahim's "ancient tradition-new relevance"-formula, Wynton Kelly Stevenson will harmonise the episodes he spent moving the air throughout Berlin, beyond the vibrant corners of Neukölln and Kreuzberg, where one might step upon his upbeat harmonica: telling the stories of his loop series.

W Y N T O N K E L L Y S T E V E N S O N is a one man band: Harmonica, Beat Box, Loopstation Prolific producer, with his own „Griffe“ you would recognize Wynton Harmonica's style in a crowd of harmonica players. He refined his sound in 2008 by bringing this old instrument to the contemporary music world. One man band, carrying his battery powered tools in a bag, being able to plug in and play anywhere. Completely extraverted, ready to have fun, he throws a party to the crowd. Beatbox, harmonica, loop station, effects and machines of all kinds, Wynton is borderless. He has rocked the stage with Jazz cats like Rudy Stevenson and band, famous American tap dancer Savion Glover as well as with artists from the Electro and Hip Hop scene such as Sido, K the I???, Infinite Livez, Mc Bad Kat, LMNZ, Lady Daisey and Batsauce, and DJ Giotto (Braintheft), among others. With a continuous presence in the clubs and willing to extend his art to other frontiers, you're gonna hear more about this crazy American genius. Son of Rudy Stevenson and named after the great pianist Wynton Kelly, it can't be just a coincidence...

16:40
Rona Geffen *The Sound Is The Scenery*
S O U N D H E A L I N G

The Sound Is The Scenery is a planetary composition incorporating frequencies produced by tuning forks and chimes used in sound healing practice, as well as other traditional sound healing tools like percussions and chants. Initially performed and composed for the immersive and acclaimed 4DSOUND, the composition combines symbols and archetypes from various cultures and practices with sound to create an evolving harmony of in-out and personal-communal connection and synchronization aiming to provide self empowerment and consciousness expansion. *The Sound Is The Scenery*

combines archetypes known from Sacred Geometry, Earth-Sun-Moon ratios, mathematics and ancient mystery and shamanic studies, balancing our current masculine energy and perspective by introducing an alternate perception of unification of masculine and feminine. The sounds used in the composition are planetary frequencies according to Hans Cousto's calculations of planet rotation, creating a continuous energy flow and tapping on to the fundamental building blocks of nature. *The Sound Is The Scenery* concert is the result of a continuous research Geffen is conducting in relation to various sound healing methods, unified field theory, mystery and ancient cultures studies, in order to create a new form of meditative sonic ritual and propose new approaches to healing methods.

R O N A G E F F E N is a musician, sound researcher and sound healer. Geffen is a certified sound healing practitioner and studied various methodologies and instruments in sound medicine: vibrational acupuncture sound healing with planetary calibrated tuning forks according to Acutonics method (IL, UK), multi instrumental & vocal sound healing as integral medicine at the Sound Healing Academy (UK) and healing with singing bowls at the Sound Healing International Academy (NYC). Geffen is the lead of sound and medicine research at The Works Research Institute where she deepens the research into spatial sound as a tool for integrative medicine, her research focuses on Geometric Sound. In her practice, research and studies Geffen incorporates sound medicine with ancient mystery studies and practices and brings to life modern shamanism. The Alchemy of diffusing genres and practices was always present in Geffen's work as a musician and artist. She studied music production and established a career as a Pop-Avantgarde musician and multi-disciplinary artist. Geffen released three solo albums and the electronic opera *STRIKE!* and collaborated with artists such as Mad Professor, Ori Lichtick, choreographer Yasmeen Godder and many others. In 2015, she started an independent sound research which led her to work closely with high end sound technology 4DSOUND and the Spatial Sound Institute in Budapest. Geffen's research focuses on forming a new medicine grounded in sound, geometry, mathematics, self healing and love.

16:55
Sarah Wesley *Here We Are* KEMETIC YOGA SESSION

In ancient cultures we find that the alchemical process of creation was infused with intention and information from across disciplines. All things interconnected. Science with spirituality, spirituality with art, art and beauty infused into all – whether it were architecture, music, landscaping, public and city design, medicine or beyond. One of the greatest and original expressions of this interconnectedness is generously exemplified in the complexity of the human design. Humans are privileged to be consciously aware of their visceral, primal and mortal body while simultaneously witnessing the experiences and pursuit of the supernatural, the immortal, the timeless.

This piece is designed to be an elemental experience in interconnectedness – of bridging both the higher and lower natures that exist in the human being through visuals, sound, movement and breath. Combining studies and inspiration of ancient wisdom, traditional yoga with developmental movement, music, storytelling, and mindfulness for the modern day, we come together in atmospheric reflection. Here we are.

S A R A H W E S L E Y is a wellness practitioner, yoga and meditation teacher using the mediums of movement, sound, storytelling and breath to explore themes of consciousness, ancient wisdom, mythology, self-discovery and mindfulness. She is trained as an African-Shamanic Kemetica yoga and meditation teacher and an initiate in the Awakening of Divine Feminine Sexual Power, the foundation of Sacred Sexuality work. Co-founder of the wellness collective, Return to Kemet, Sarah leads transformational retreats that are elemental experiences in ancient wisdom technologies, alchemy, ritual, art, ceremony and modern & ancient philosophy. Sarah holds a degree in Communication & Media Studies and Philosophy from Rutgers University.

Sarah has been featured in major international media including CNN's Travel Trends and BBC's #SheWord as well as fashion and lifestyle publications such as *VOGUE*, *ELLE* & *Women's Health Magazine*.

17:40
Loulou Sylla *The Legend of the Guinarou & The Revenge of the Spider* S T O R Y T E L L I N G

Loulou's performance will consist of two stories: "The Legend of the Guinarou", which is about how human beings want to challenge the intelligence of the natural world, and "The Revenge of the Spider", about human relationships in society. The performances will be accompanied with pictures and music, with the possibility of a dialogue with the audience afterwards.

F A L L I L O U S Y L L A also known as "Loulou le conteur", is a storyteller of African origin, hailing from the Ivory Coast. As a storyteller, Loulou mainly gives tales of and from Africa, but also of the world. He moved to Berlin from Tanzania, where he had performed at the Alliance Française in Dar es Salaam and Zanzibar, as well as at the Arthur Rimbaud School of Dar es Salaam from 2013 to 2017. In Berlin, he has performed at the Centre Francais de Berlin, at the University of Bayreuth, and at other venues through Europe.

18:55
Sona Tatoyan & Mehyar Abboud
Azad P E R F O R M A N C E

Azad is a storytelling experience that platforms *1001 Nights* as a universal map for healing trauma. Through a woman's magical multigenerational journey to Aleppo, we discover the power of creation to counter destruction.

S O N A T A T O Y A N is a first generation Syrian-Armenian-American actor/writer/producer with bases in Aleppo, Syria; Berlin, Germany; LA, California and Yerevan, Armenia. As an actress, her stage credits include world premieres at Yale Repertory Theatre, The Goodman Theatre, The American Conservatory Theatre and others. She starred in *The Journey*, the first American independent film shot in Armenia (winner, Audience Award Milan Film Festival, 2002). As a writer her first feature film script, *The First Full Moon*, was a 2011 Sundance/RAWI Screenwriters Lab participant and 2012 Dubai Film Connection/Festival Project. Sona Tatoyan co-founded Disruptive Narrative, a new social justice/social enterprise production company with International Human Rights Barrister Jennifer Robinson of Doughty Street Chambers. In addition, they also co-founded Hakawati, a non-profit storytelling vehicle focusing on elevating the voices of frontline and marginalized communities. Sona Tatoyan served on the World Cinema Jury of the Duhok IFF in Iraqi Kurdistan (2016) and as Rudolf Arnhem Guest Artist Professor at Humboldt University in Berlin (2017). She created and starred in the multi-media theatrical storytelling experience *Azad* at The Pico Playhouse in Los Angeles in April 2022. As creator currently she is in development with the TV series *Three Apples fell from Heaven*.

19:25
Aída Bueno Sarduy *Guilermína*
F I L M S C R E E N I N G & T A L K

One of the longest-lasting effects of colonial processes is the inoculation of subjected peoples with racism, cultural inferiority and a series of mechanisms and practices that come to say that there is nothing to think or to expose outside the dominant ideology. Historically resisting against this disposition, showing that there are

other ways of relating to others and to the world has been and continues to be one of the obligations that we as Afro-descendant peoples uphold.

"Guilermana" is a documentary piece that is part of "Referencias biográficas: afrocentrando y emancipando la mirada de las mujeres negras", a project born from the need to intervene and reconstruct our past, understanding that we cannot share neither the reading nor the alienated and racist imaginary that has built in relation to our bodies. These narratives have insisted on presenting us as docile, domesticated, sexualized bodies, deforming our own image – and furthermore – naturalizing different forms of violence that historically have been exercised against us.

Power has historically urged us to adhere to foreign traditions, epistemologies and genealogies, ignoring the fact that for centuries we have been accumulating our own experiences and knowledge. We can and should investigate our libertarian ancestry, examine that legacy, analyze the practices, thinking and spirituality capable of sustaining generations of black women who preceded us and from there propose other encounters, other ways of relating to each other without asymmetries, without violence or racial hierarchies.

AÍDA ESTHER BUENO SARDUY has a PhD in Social and Cultural Anthropology from the Complutense University of Madrid. Her doctoral thesis was on the leadership of women priests in the Xangô of Recife. She has conducted research in Cuba and Brazil on religions of African origin from the perspectives of gender studies and feminist theory and criticism. With a specialization in the culture of the African diaspora in Latin America and interethnic relations (Center for Afro-Asian Studies, UCM, Rio de Janeiro, Brazil), she is currently researching the processes of the purchase and sale of letters of freedom and freedom shares of enslaved women in Brazil during the 18th and 19th centuries. She has worked as a professor at New York University, Boston University, Middlebury College, Stanford and Hamilton College. Aída is developing the audiovisual project: "Biographical references: Afrocentering and Emancipating the Gaze of Black Women". A documentary filmmaker, her films include *1939 days* (2015), *Guilermana* (2019), *Rezadeira and Anna Borges do Sacramento* (works in progress). Since 2020, she has been directing the laboratory of Afro women's stories, an initiative of Ébano Teatro and Mujeres Afro en Escena (Peru).

19:55
Clémentine Dusabejambo *A Place for Myself*
FILM SCREENING & TALK

A Place For Myself follows Elikia, a five-year-old girl with albinism, as she begins her first day at school – entering for the first time into a society where her being

“different” is more a problem than a special trait. It is a story that simultaneously discusses the pain and beauty of motherhood and childhood. The screening will be followed by a conversation on the power of giving presence, with a focus on embracing different forms of expression to enable us to re-experience the past with new vocabulary/ diverse and inventive languages to make peace with the present time and forge a common future rooted in individual freedom.

M A R I E - C L È M E N T I N E
D U S A B E J A M B O was born in Rwanda, and is a self-taught filmmaker with a bachelor's degree in electronics and telecommunication. Her journey as a filmmaker started in 2008 when she joined a group of young filmmakers in her neighbourhood. In 2010, she responded to a call for a script competition by Tribeca Film Institute which she won and was able to make her first short film *LYIZA'* which premiered at the Tribeca Film Festival in 2011. In 2012, *LYIZA'* won a Bronze Tanit in the Carthage film festival. Clementine worked as a script supervisor on *Neptune Frost*, a film by Saul Williams and as a researcher for *Why We Hate*, a documentary series by Steven Spielberg and Alex Gibney. Her other three short films played in many festivals around the world and have international recognition and awards including the Thomas Sankara prize at FESPACO 2017, the Ousmane Sembene award, and Golden Dhow at ZIFF 2016, Bronze Tanit at the 2018 Carthage Film Festival, and EFERE OZAKO Award at AMAA2017 in Lagos. Clementine worked as the artistic director of the European Film Festival in Rwanda 2018 and 2019. She has been on the jury of festivals such as the Festival de Cinema Zozimo Bulbul in Rio de Janeiro (2017) and Mashiriki African Film Festival in Rwanda (2019).

21:10
Chikako Kaido & Jascha Vihstädt *Waldeffekt*
D A N C E P E R F O R M A N C E

Waldeffekt uses the body and its movements as raw material, detached from its symbolism and drama as a conventional story carrier, and leaves it to the audience to think up a meta-level of content and to weave the individual moments into a unity. *Waldeffekt* thus reflects on mechanisms of our perception and (moral) evaluation – it is an attempt not to see with the eyes and questions of others, but with our own. The longing for a short breath in the all-encompassing acceptance of the forest, of nature, is the inspiration for the development of the piece and the question of what actually prevents us from seeing bodies and people socially simply as they are. And not in the context of the (actually) cruel pragmatism of nature, but in the symbiotic, perhaps chaotic but absolutely social construct in which we all live and in which – in contrast to the forest – the right of the weaker should apply. *Waldeffekt* offers a short trip into a foreign world, an efficient breath in the performative thicket – foresting – and the search therein for the parameters of our own history.

C H I K A K O K A I D O studied dance and MA choreography at the Folkwang University of the Arts. Afterwards she was active as a choreographer and dancer at the Folkwang Tanzstudio. Since 2010 she has been working as a freelance choreographer and was nominated for the Kurt Jooss Prize with the choreography "There is an Abyss" and "Schattenlinien" in the same year. Her works "Instructions for Disappearance", " We Need Fiction", "From nothing to one", "Black is the color, None is the number", "Age of Curse", "Forest Effect", "What we have lost", "Heal Deceive Democracy"(2017~2022) are mainly shown in NRW and Tokyo. In 2020, she received the Förderpreis für Darstellende Künste 2020 from the city of Düsseldorf.

21:40
Mehyar Abboud & Alaa Abboud
O U D C O N C E R T S E S S I O N

Mehyar will play a piece of his composed on the *nahawand maqam* (minor scale), followed by a *andak bahria* by Wadea Alsafi. He will weave this performance together with improvisations of his own on the *ajam maqam* (major scale), finishing finally with a traditional Syrian song on the same scale called *almaya*.

M E H Y A R A B B O U D is a musician based in Berlin who originally comes from Masyaf in Syria. As well as composing music, he plays the Oud as his main instrument and the cello secondarily. His main passion in music is improvising and making songs with other musicians, combining his knowledge and experience of Arabic music with European traditions. At the moment, he is dedicating his time to studying Waldorf Pedagogy as well as programming in Berlin.

A L A A A B B O U D was born in Masyaf in Syria and grew up in a family of artists. He studied the violin in Homs and plays several instruments, including the oud and drums. Alaa is currently completing his master's degree in Berlin, training to teach music at Waldorf schools.

22:40
Devika Chotoe *Teri Khatir*
S O U N D P E R F O R M A N C E

Teri Khatir: How do we connect to histories that have been silenced or intentionally erased? How do we trace embodied archives and invoke the voices of those who never made the cut of being registered in the books, into affective registers of the now? Can we attune ourselves to their infra-low frequencies: sounds that go beyond hearing and must only be felt?

Devika is inviting you to a moment of simultaneous

mourning and celebration. A sonic and physical journey through different languages, rhythms and (communal) selves, which is informed by the conviction that rhythm, just like self and actuality, are reinforced through repetition, but that repetition can certainly be subverted.

The piece has been previously performed at Tempel (Amsterdam), Muiderslot (Muiden) & Uferstudios (Berlin).

Credits:
Performance & creative concept: Devika Chotoe
Advisory: Angelo Custodio, Paula Montecinos
Visual language consultant: Rhys McGovern
Headpiece: Naomi Lilith Quashie

D E V I K A C H O T O E works with a concern for justice and a desire to heal and transform embodied systemic oppression. The aim being self and collective empowerment. She thus views her artistic processes as resistance praxis: a space for resilience where notions of care, support, codependency, vulnerability, pleasure and healing are centered and form the main conditions for constructing processes of transformation and its embodiment. Mainly creating work within a queer intersectional framework, she uses performance art and language as entry points into understanding how hegemonic technologies of power shape bodies, times, spaces and their interrelationality. Striving to translate the unexpressed desires of predecessors, ancient rhythms and queer futurities into prefigurative politics and a poetics of change.

Devika graduated from the School for New Dance Development (2022) and currently holds the position of research fellow at If I Can't Dance I Don't Want To Be Part of Your Revolution (AMS). Besides her artistic endeavours, she contributes to community work and activism in the Netherlands as the co-founder of Hindostaans & Queer, a member of Fite Qlub and as part of the ECHO Ambassadors community.

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 Raisa Galofre Juan Pablo García Sossa Hubert Gromny Hajra Haider Karrar Anna Jäger Kimani Joseph Aditi Kapur Laura Klöckner Kelly Krugman Mokia Laisin Rafal Lazar António Mendes Hubert Gromny Kamila Metwaly Daniellis Hernandez 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

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