

MAGICAL HACKERISM OR THE ELASTICITY OF RESILIENCE INVOCATIONS

RESEARCH, EXHIBITION, NETTING, PERFORMANCE AND PUBLICATION
PROJECT IN COLLABORATION WITH PANKE.GALLERY

INVOCATIONS 05.-06.11.2022

WITH Don Alirio Ana Beatriz Almeida Karounwi Anuoluwapo (Yorlang) C-Drík Patricia Cadavid
Alvin Collantes & Jun Suzuki COSMOAUDICIONES (Miguel Buenrostro with Bianco aka K'boko Robby Geerken
Tom Kessler Fabiano Luna Laura Robles Trigo Santana & Brandon Labelle) Merv Espina Neema Githere
Hexorcismos losOtres Simone Lagrand Mobilegirl Afro-Cuban Ensemble (Regina LoMío with Arturo Martínez
Rasiel Alejandro Almanza Matteo Bowinkelmann Regis KinRe Molina Alexis Borrero Ángel Candeaux
Lisandra Cervantes Yasiela Gómez Dianel Laugarz)

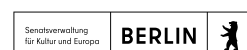
NETTING GROUP

Immy Mali Czar Kristoff Neema Githere Alejo Duque Sahej Rahal Morehshin Allahyari

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SAVVY CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

panke.gallery



INVOCATIONS

ARTISTIC DIRECTION Bonaventure Soh Bejeng Ndikung
ADVISING ARTISTIC DIRECTION Elena Agudio
CURATION Juan Pablo García Sossa Raisa Galofre Lili Somogyi
PRODUCTION Manuela García Aldana Lili Somogyi
SOUND ENGINEERING Rey Domurat
LIGHT DESIGN Emilio Cordero
STREAMING Boiling Head Media
MANAGEMENT Lema Sikod Lynhan Balatbat-Helbock Onur Çimen
COMMUNICATIONS Anna Jäger
GRAPHIC DESIGN & HANDOUT Juan Pablo García Sossa

EXHIBITIONS

SAVVY CONTEMPORARY

ARTISTIC DIRECTION Bonaventure Soh Bejeng Ndikung, Elena Agudio
CONCEPT & CURATION Juan Pablo García Sossa
CO-CURATION Raisa Galofre Lili Somogyi
RESEARCH Raisa Galofre Juan Pablo García Sossa Sarah Grant Lili Somogyi
TECH DEVELOPMENT Sarah Grant
NETTING GROUP WEAVING / COORDINATION Daniellis Hernández Aditi Kapur
PRODUCTION MANAGEMENT António Pedro Mendes
PRODUCTION ASSISTANCE Hubert Gromny
ART HANDLING Waylon D'Mello Santiago Doljanin Rey Domurat Hannah Jones Kimani Joseph
Willem van den Hoek Simon v. Krosigk Iga Świeściak
LIGHT DESIGN Emilio Cordero
TECH Bert Günther
MANAGEMENT Lema Sikod Lynhan Balatbat-Helbock Onur Çimen
COMMUNICATION Anna Jäger
GRAPHIC DESIGN Juan Pablo García Sossa

PANKE GALLERY

ARTISTIC DIRECTION Sakrowski
CURATION Jazmín Adler Paloma Oliveira
MANAGEMENT Noemi Garay
SOCIAL MEDIA Igor Štromajer

Antonio Benítez-Rojo

THE REPEATING ISLAND:
THE CARIBBEAN AND
POST-MODERN PERSPECTIVE

The Caribbean text (or the Tropical text)...is a text that speaks of a critical coexistence of rhythms, a polyrhythmic ensemble whose central binary rhythm is decentered when the performer (writer/reader) and the text try to escape “in a certain kind of way.” (28)

SATURDAY 05.11.2022

15:00 Don Alirio Welcoming Sounds
PICOTERO SET

15:30 Juan Pablo García Sossa, Raisa Galofre, Lili Somogyi
WELCOME AND
INTRODUCTION

15:40 Patricia Cadavid *Knotting the memory*
// Encoding the Khipu_
EXPERIMENTAL SOUND
PERFORMANCE (LIVE CODING)

16:10 Neema Githere *I'm Always There When You Call*
PERFORMANCE (LIVE PROTOCOL)

Simone Lagrand *Behind the Grove*
POETIC OFFERING [1]

16:50 Don Alirio Sound Interlude
PICOTERO SET

17:50 Karounwi Anuoluwapo
Let's code in our mother tongue!
LECTURE / PERFORMANCE
[PRE-RECORDED]

18:00 *On Re-Wiring Protocols:*
Stretching the Constraints of the Possible
CONVERSATION

Simone Lagrand *Behind the Grove*
POETIC OFFERING [2]

19:00 Miguel Buenrostro with Laura Robles, Fabiano Lima,
Robby Geerken, Bianco aka K'boko, Tom Kesslert
Listening – Sensing – Receiving
COSMOAUDICIONES

Simone Lagrand *Behind the Grove*
POETIC OFFERING [3]

20:15 Afro-Cuban Ensemble
(Regina LoMío with Arturo Martínez, Rasiel Alejandro
Almanza, Matteo Bowinkelmann, Regis KinRe Molina,
Alexis Borrero, Ángel Candeaux, Lisandra Cervantes,
Yasiela Gómez, Dianel Laugarz)
Wemilere: A Cuban Celebration of the Orishas
AFRO CUBAN RITUAL DANCE

21:00 Hexorcismos *Retorno de Quetzalcoatl*
SOUND / VISUAL PERFORMANCE

22:00 losOtres *Cumbias Rebajadas Para Pseudo Felices*
DJ – SET

23:00 Don Alirio PICOTERO SET

SUNDAY 06.11.2022

15:00 Don Alirio Welcoming Sounds
PICOTERO SET

15:30 Bonaventure Soh Bejeng Ndikung,
Juan Pablo García Sossa, Raisa Galofre, Lili Somogyi
WELCOME AND
INTRODUCTION

15:40 Ana Beatriz Almeida *Dan Ayido-Huedo: Part I*
RITUAL PERFORMANCE

16:40 Merv Espina *Fugitive troves and the*
farside of forgetting LECTURE

Simone Lagrand *Behind the Grove*
POETIC OFFERING [4]

17:10 Ana Beatriz Almeida *Dan Ayido-Huedo: Part II*
RITUAL PERFORMANCE

Simone Lagrand *Behind the Grove*
POETIC OFFERING [5]

18:25 *On Embodied Technologies and Knowledges*
CONVERSATION

19:10 Ana Beatriz Almeida *Dan Ayido-Huedo: Part III*
RITUAL PERFORMANCE
WITH FOOD

Simone Lagrand *Behind the Grove*
POETIC OFFERING [6]

20:20 C-Drík SOUND PERFORMANCE

20:50 Don Alirio *El Picó: Borderless Worlds*
LECTURE PERFORMANCE

21:50 Alvin Collantes with Jun Suzuki *Fluids*
PERFORMANCE

22:30 Mobilegirl DJ – SET

SATURDAY 05.11.2022

15:00 Don Alirio *Welcoming Sounds*
PICOTERO SET

El Picó: Borderless worlds

In Barranquilla and Cartagena we were fortunate to adopt and promote rhythms, styles and genres from all over the world, from the Algerian Rai to the New York salsa, from the Venezuelan gaita to the Haitian beguine, from the Congolese rumba to the Cuban rumba, from Peruvian psychedelia to Zulu rock. The popular dances were a party without hours, an eternal enjoyment whose protagonist was the picó - sound system - sonorous artifact decorated with a certain aesthetic technique that makes it unique.

Since the mid 50's, entertainment was democratized among the popular classes, the picó was the one who achieved the goal and, when it did, the limits between countries were also eliminated, borders that divide us, we became a community capable of enjoying life and death through the pentagram.

In this session we will make a sonorous journey through a great part of the world geography, we will talk about the arrival of all those records to the Colombian coasts, of their exclusivity, of the origin, development, change and rebirth of the pickup culture, of the decline of the analog format, of its resurrection, of how the graphic becomes a fundamental element of the process, of collecting and the melomania, of an endless number of things that make of the verbenas a dreamed paradise, we will enjoy the most beautiful praise ever given to the heart of the music.

WELCOME.

DON ALIRIO is the alterego of Carlos Mario Mojica, Barranquillero living in the city of Medellín, Colombia. Don Alirio is picotero, curator, selector, collector and musical researcher with an emphasis on the study and protection of the sounds of Latin America, the Caribbean and the African continent. His musical selection pays homage to the neighborhood, to the popular dances and to the unpretentious sound systems, where devotion to a single element is professed: music.

This is how Don Alirio was born, as a consequence of an exciting and hesitant dialogue between the public and the pentagram, eliminating any kind of limit between rhythms and genres, telling stories that mark the process of a pluriverse of records that reached Colombian shores since the fifties.

15:40 Patricia Cadavid *Knotting the memory//*
Encoding the Khipu_ EXPERIMENTAL
SOUND PERFORMANCE
(LIVE CODING)

The Khipu is an ancient textile computer used since pre-colonial times in the Andean territory of Abya Yala for the processing and transmission of information. This tangible interface consists of a central wool or cotton cord to which other strings are attached with knots of different shapes, colors, and sizes, encrypting different kinds of values and information. The system was widely used until the Spanish colonization that banned their use and destroyed a large number of these devices.

Knotting the memory//Encoding the Khipu_ wants to pay homage to this system, reusing it as an electronic interface based on conductive rubber sensors for interaction and generation of experimental live sound. The artist will be a contemporary *khipukamayuq* (Khipu knoter) who, from a decolonial perspective, is continuing the interrupted legacy of this ancestral practice in a different experience of tangible live coding and digital music, as well as weaving the past with the present of the indigenous and people resistance of the Andean territory.

The experimental sound performance presented is filled with digital textures modified by the live manipulation of the cords and the knot-weaving that will encrypt a sound composition in the khipu influenced by the ancestral sounds of the Andes with a contemporary treatment. “walking toward the future always with the past ahead.”

PATRICIA CADAVID H. is an immigrant, artist, and researcher born in Colombia. In her work, she looks at the relationships and effects of coloniality in new media from the migratory experience and decolonial & anticolonial thinking. Her recent research is focused on the vindication of the memory contained in the ancestral interfaces of the Andes from Abya Yala, taken away by colonization and their connections with art and science, reusing them in new artistic processes related to video, sound interfaces, tangible live coding, and multimedia performance. She holds a MA from Interface Culture (Kunstuniversität Linz), a BFA from the Universidad de Castilla-La Mancha, and a MA from the Universitat Politècnica de València, multimedia & Visual arts program. Her work has been exhibited in festivals such as Ars Electronica (Austria), ADAF (Greece), the NIME conference, and several spaces in the United States, Chile, Mexico, Spain, Germany, and Colombia.

16:10 Neema Githere *I'm Always There When You Call* PERFORMANCE
(LIVE PROTOCOL)

When you place a shell against your ear, you can hear the ocean calling. Smoothe and humbly elaborate, these devices are sculpted by the time-laden necessity of their environment. Cowrie shells form the basis of the artist's autonomous etheric cellular network, distributed to an intimate group of their lovers and kin over the past two years. In *I'm Always There When You Call*, Githere experiments with remembrance-engineering and invites nodes in this shell-phone network to engage in a recipe of prayerful call-and-response.

[New media, two parts fire
Old sentiments, baked in earth
Timeless calls, aquatic in their insistence
Charting monsoon winds, towards a secret, fifth direction.]

Drawing upon the water drumming traditions from the Baka people of Cameroon / Congo and weaving together communication devices from the four elements of nature – alongside the fifth element of spirit – *I'm Always There When You Call* is a live protocol performance of indigenous technologies at work and at play.

NEEMA GITHERE is an artist and guerrilla theorist whose work explores love and indigeneity in a time of algorithmic debris. Having dreamt themselves into the world via the internet from an early age and subsequently traveled to over 20 countries researching Black cultural production, Githere's practice investigates digital Africanity through experiments that span public lectures, community organizing, curation, performance, and image-making.

Githere's concept of Afropresentism – a term they coined in 2017 to explore diasporic embodiment in the age of Big Data – has influenced exhibitions from London to Lagos, and has been profiled in BOMB Magazine. Their experimental practice, data:healing, seeks to illuminate the links between technology, nature, and spirituality to investigate how working from this intersection can combat data trauma – a term coined by Olivia Ross.

In 2018, Githere left Yale University to pursue a path of unschooling, and has since lectured at cultural institutions and organizations across North America and Europe including Studio Olafur Eliasson, Microsoft, and the Toronto Queer Film Festival to name a few.

Simone Lagrand *Behind the Grove*
POETIC OFFERING [1]

To love or not to love the island. Sometimes I just want to run away far far away
The island. Sometimes it grows inside me like a lump.
My personal eco system feels sick and tired
My body, a tidal swing zone
Still inside my heart a grove is blossoming. It is a place for the outcast and the core of the 6th continent.

SIMONE LAGRAND is a poet, spoken word artist, creative writer and workshop facilitator. She lives between Paris and Martinique. Through a transdisciplinary practice, she works with music, poetry, video, performance, installation, textile to build a creative biotope which questions and explores her relationship with language (creole and french), intimacy, love, ecology, adversity and joy from a post colonial perspective.

16:50 Don Alirio *Sound Interlude* PICOTERO SET

17:50 Karounwi Anuoluwapo
Let's code in our mother tongue!
LECTURE / PERFORMANCE
[Pre-Recorded]

How are we conditioned by our programming languages and protocols? Anuoluwapo walks us through YorLang: a programming language based on Yoruba. In this performative, live coding lecture, Anu shares the story behind the design and implementation of an African language-based programming language and reflects on the implications and possibilities of the protocols and frameworks we construct.

KAROUNWI ANULUWAPO has over 5 years of experience building applications serving over a million users. As a mobile engineer he seamlessly translates the needs of users into digital experiences. When he is not hanging around his computer keyboard, he enjoys spending some time on his piano keyboard. He loves keyboards in any form.

18:00 *On Re-wiring Protocols:*
Stretching the constraints of the Possible
CONVERSATION

Simone Lagrand *Behind the Grove*
POETIC OFFERING [2]

19:00 Miguel Buenrostro with Laura Robles, Fabiano Lima, Robby Geerken, Bianco aka K'boko, Tom Kessler
Listening – Sensing – Receiving
C O S M O A U D I C I O N E S

Celebrating the final installment of Cosmoaudiciones, Miguel Buenrostro's artistic project which is part of the framework of the 4th edition of Radical Sounds Latin America. *Listening — Sensing — Receiving* is an improvisational performance that reflects on music as a traveling memory system, it acknowledges the journeys and trajectories of others through musical worlds. The sonic presentation imagines musical travel through notions of flow, waves, currents, oleajes which made possible encounter and exchange. In parallel the composition is guided by naming the structures that inhabit the imperial archives. It recognizes the legacies that have brought worlds of meaning into and out of the Atlantic. *Listening — Sensing — Receiving* narrates the aural travel and synchronicity found in musical worlds that claim no purity nor originality, but music that has been crossed by relation. With the participation of Miguel Buenrostro, Laura Robles, Fabiano Luna, Robby Geerken, Tom Kessler and special guests. The event will be hosted by Brandon Labelle

M I G U E L B U E N R O S T R O is an artist from Tijuana, Mexico and based in Berlin, Germany. His work reflects on the condition of the border as a site of knowledge production and interconnection. Working with listening practices, cinema and performative gestures in public space. His work has been presented in the Biennale Architettura di Venezia (2016); Armory Center for the Arts (2017); Museo Numismático Nacional de la CDMX, (2018) Mexi-Cali Biennial (2019) The Bauhaus Museum, Weimar Germany (2020) Musée National de la Rd Congo (2021) Konsthall C, Stockholm Sweden (2022); His films have been held in different film festivals (Foro de Cine Etnográfico en México), exhibitions and Public screenings. His lecture-performance such as "Otras Utopías" and DISFUNCIONALISTA have been held in the Southern California Institute of Architecture and the Anna Amalia Bibliothek in Weimar Germany. Miguel co-created "Nuevo Norte", a workshop in collaboration with local initiatives which investigate the politics of migration, borders and neoliberal agendas operating in the Americas.

L A U R A R O B L E S (Cajón, Batás, Congas, E-Bass) was born in Swaziland and grew up in Peru. At the age of four, she started to access the rich Afro-Peruvian musical tradition through the teachings of master Amador "Chebo" Ballumbrosio. After this, Juan "Cotito" Medrano (internationally known for his work with Susana Baca) took her under his wing. At the age of 13 she was accepted at Susana Baca's "Instituto Negro Continuo", intensively studying Cuban folklore and popular music as well as the complex music of the Yoruba culture. For ten years now, Laura has been

considered one of the most important players of the cajón in Peru, the central instrument of folklore that was influenced by West African percussion.

T R I G O S A N T A N A is a double bass player, arranger and music teacher. Originally from Minas Gerais, Brazil, he graduated in Double Bass Performance. His music is strongly influenced by Brazilian traditional rhythms as well as contemporary Jazz and Brazilian music. He has performed at various Brazilian and international music festivals such as Savassi Festival (NY), Sunfest World Music Festival (CAN), Kultrún Festival (CAN) and Festival Músicas do Mundo (POR).

T O M K E S S L E R T began to play music at an early age in his hometown of Guadalajara, Mexico. His music overlaps various genres such as jazz, experimental, and electronic music. Since 2010 he's been involved in the jazz and improvisation scene of Mexico and Central America. From 2012 to 2018 he was a faculty member at the Jazz and popular music program at UNICACH in Tuxtla Gutiérrez Chiapas. In 2019 he relocated to Berlin where he collaborates in various projects with musicians such as Peppe Bottiglieri, Laura Robles, Miriam Leo, Leon Griese, Joe Smith, Gustavo Obligado and many others.

R O B B Y G E R K E N has been searching for fresh ways to unite Jazz vocabulary and Clave-concepts, and been playing and recording with highly acclaimed musicians from both of these musical worlds and beyond, like Steve Swallow, Airto Moreira, Jose Luis Quintana "Changuito", Flora Purim, Grerorio "El Goyo" Hernandez, Juan "El Chan" Campos Cardenas, Hans Glawischinig, Alex Sipiagin, Tony Lakatos and many others.

F A B I A N O L I M A is a Brazilian percussionist, researcher and music educator, who has been living in Europe for over 15 years. He conducts research, teaches and disseminates traditional Afro-Brazilian rhythms at workshops and at schools around the world (Brazil, Europe, Asia, Caribbean, and Africa). In Europe he has worked in international percussion festivals such as "Samba Syndrom", "Musik am Ohr der Welt" and "Klangwelten", as well as in the music schools "Musikschule City West", "Global Music Academy" and "Landsmusikakademie" in Berlin.

Simone Lagrand *Behind the Grove*
P O E T I C O F F E R I N G [3]

20:15 Afro Cuban Ensemble (Regina LoMío with Arturo Martínez, Rasiel Alejandro Almanza, Matteo Bowinkelmann, Regis KinRe Molina, Alexis Borrero, Ángel Candeaux, Lisandra Cervantes, Yasiela Gómez, Daniel Laugarz) *Wemilere: A Cuban Celebration of the Orishas* A F R O C U B A N R I T U A L D A N C E

In Afro Cuban culture to say Orisha is to say deity or manifestation of the supreme divinity Olodumare as well as the protective power of our Yoruba ancestry. The Orishas are also seen as archetypes of humanity that define the spirituality of many Afro Cubans, and they are an indelible presence in our belief systems, our emotional language, and our arts. As in other afrodescended cultures, the spirits of dignified ancestors can be invoked to inhabit us in ways that are tangible like when Orisha adepts ritually impersonate those elevated but still largely familiar deities through dances which are regarded in high symbolic value by us and which embody the natural and historic elements that each Orisha represents.

Wemilere is literally the occasion and the space where the Orishas and the peoples who appreciate them can dance together in a ritual celebration of their grace and their deeds for humanity. This time a bunch of Germany-based Cuban dance and musical artists join efforts in a Wemilere for you all to see. The performance will involve live bata drumming, ritual chants, and dance performances for deities Elegba (destiny and the dualities of the creation), Oshun (love, sensuality, and fresh water), Ogun (work,innovation, and the ability to fight), Yemayá (womanhood and the life-creating power of water), Shango (fire, lightning, and the executive powers) and Oya (wind and the mysteries of death, progress, and change).

Singer: Arturo Martínez
Musical arrangements: Rasiel Alejandro Almanza
Musicians: Matteo Bowinkelmann, Rasiel Alejandro Almanza, Regis KinRe Molina
Dancers: Alexis Borrero, Ángel Candeaux, Lisandra Cervantes, Regina LoMío, Yasiela Gómez, Yorgenis Danger, Dianel Laugarz.
Artistic conception and coordination: Regina LoMío

21:00 Hexorcismos *Retorno de Quetzalcoatl*
S O U N D / V I S U A L P E R F O R M A N C E

M O I S É S H O R T A V A L E N Z U E L A AKA H E X O R C I S M O S is a sound artist and electronic musician from Tijuana, México working in the fields of computer music and the history and politics of emerging technologies. His practice attempts to disrupt dichotomies with new radical juxtapositions, such as utopia with dystopia and folk traditions with capitalist modernity.

As Hexorcismos, he crafts an uncanny link between ancient and contemporary sound technologies so as to address the politics of colonization, occupation and contemporary alchemy. Prehispanic sound artifacts from ancient México, Deep Neural Networks, wearable brain-computer interfaces and hand-crafted electronic instruments are critically merged together to situate the listener in a teknoXamanistic ritual of rhythmical and mnemonic noise.

Whether it be on dancefloors, in interactive immersive sound installations, or in open source workshops about AI and Machine Learning and discursive programmes; his work has been presented at Ars Electronica, Linz (2020), MUTEK AI Art Lab Montréal (2020), MUTEK México (2012), Monom 4D Sound Berlin (2019), CTM Festival Music Makers Hacklab Berlin (2018), RumKlang Galerie Denmark (2018) and ElektronMusikStudion Stockholm (2017), among others.

22:00 losOtres *Cumbias Rebajadas*
Para Pseudo Felices D J – S E T

From malfunctioned taxi driver radios, overcrowded discotecas to quinceañeras parties in Monterrey and around Latinamerica, las cumbias rebajadas (slowed down cumbias) transmit and transfigure time to cross the abyss. With this set losOtres aims to create a sonic quilting for a 8bit hallucinatory salón de baile.

L O S O T R E S (G U S T A V O M É N D E Z L Ó P E Z) is a Colombian artist, currently based in Berlin. When losOtres are composing with sounds, language, images, thoughts – he is listening inside of an own world-making. LosOtres crosses idiomas as he crosses disciplines: from ethnomusicology to psychoacoustics, from chants to public transport radio culture, from swimming to sleeping he writes the world sounding it. For him/them listening is a critical form of understanding with-in living, a challenge of hearing pushing to acoustic corners of thinking. Coming from a somewhat associative workflow of deformed sounds and listening with tinnitus, Los Otres focuses on arranging asymmetric audio processing techniques within stochastic environments and fragile systems. Actually, all of them Gustavo and Los Otres favourite sound frequencies are exactly into the range of their tinnitus timbre. Los Otres is a Colombian artist, currently based in Berlin.

Text by Jasmina Al-Qaisi

23:00 Don Alirio P I C O T E R O S E T

SUNDAY 06.11.2022

15:00 Don Alirio *Welcoming Sounds*
P I C O T E R O S E T

15:40 Ana Beatriz Almeida
Dan Ayido-Huedo: Part I
R I T U A L P E R F O R M A N C E

Dan Ayido-Huedo is a ritual performance that belongs to the Homey cycle, it is connected to the snake vodoun of the transformation and prosperity, therefore it is divided in three moments: the red, the black and the white moment. There's the intention to think about the consequences of racism / colonialism from a non hegemonic perspective by the African Diasporic logics developed in Brazil. Therefore, like it is in African Brazilian culture, Yoruba and Ewe logic systems are applied together. The intention is understanding the ancestral dimension of colonialism in the realm of love and affection.

The ritual is divided in three parts, the red and first is dedicated to look at the present and identify the current love patterns that are connected to colonialism- understand them as self-agreement and acknowledge them. The second and black part is dedicated to transforming these agreements. The last and the third part is the white moment, in which the participants are invited to move in the space with their current agreements but moving toward the past in order to upgrade our ancestral memories.

A N A B E A T R I Z A L M E I D A lives and works between London , Salvador and São Paulo. She is a PhD student in Museum Studies at Leicester University. Her field of research is African and African Diaspora non-hegemonic logics as institutional policy. She is currently curatorial consultant at MAC- Niteroi. She is also founder of 01.01 Art Platform, a non-profit institution that promotes more sustainable experiences of collecting and interacting with art from Africa and African Diaspora. The first institution in Brazil built by African Brazilian artists and curators to represent only African and African Diaspora contemporary artists.

16:40 Merv Espina *Fugitive Troves and the Farside of Forgetting* L E C T U R E

A presentation of scents and sounds, contexts and contingencies, responding to an invocation of "ephemeral archiving". Archiving suggests a gathering, leading towards an examination of a collection of meaningful things that could lead to the unpacking of more meanings, or passive storage and eventual forgetting. But how can this be suspended, like in music, some works are immaterial, invisible, yet in themselves meaningful?

This presentation illustrates some of the prompts and processes behind the two projects discreetly presented in the exhibition component of Magical Hackerism: Sa bawat ngalan, kagubatan (For every name, a forest), 2021/2022, and Maynila redolensya (To remember is to resist), 2015/2022. Both projects document dreams and disappearances, of plants, places and populations, through the distillation of aromas and fleeting aural forests.

M E R V E S P I N A is an artist and researcher based in Metro Manila. His work investigates the fissures of systemic biases and historical lapses in art, culture, media, and knowledge production, and the networks and organisms that have grown through them.

Simone Lagrand *Behind the Grove*
P O E T I C O F F E R I N G [4]

17:10 Ana Beatriz Almeida
Dan Ayido-Huedo: Part II
R I T U A L P E R F O R M A N C E

Simone Lagrand *Behind the Grove*
P O E T I C O F F E R I N G [5]

18:25 *On Embodied Technologies and Knowledges*
C O N V E R S A T I O N

19:10 Ana Beatriz Almeida
Dan Ayido-Huedo: Part III
R I T U A L P E R F O R M A N C E

Simone Lagrand *Behind the Grove*
P O E T I C O F F E R I N G [6]

20:20 C-Drick S O U N D P E R F O R M A N C E

It is said that the discovery of fire may have led to the development of human languages. However, many other animals have also developed various forms of more or less elaborated languages without connection to this technological form essential to humanity. Some tend to associate modern technology to superior knowledge and see it as an essential part of humanity's evolution towards a future that obviously doesn't look bright at all, as the past few years, if not decades, have revealed.

But this so-called modern technology generates a lot of junk, byproducts that, for most, did not exist a few decades ago. These junks are for example different waste products, and also digital junk: advertisements, billions of photos: from selfies to bad pictures taken during a holiday trip to conspiracy theory propaganda and so much more. A lot of

our modern technology provides instant and/or easy access to production and consumption, not only does it pollute a lot, but it is incredibly distracting and if new technologies' application of knowledge can't reach any practical goal for the good of humanity, what is it made for? Cedric Fermont's sound composition is made of raw and processed field recordings, acoustic sounds recorded in various places in Eurasia and Africa together with gongs, instruments that date back from hundreds of years. Old technologies (animal sounds and voices, gongs) mixed with new ones (computer, electroacoustic processing) in order to reach one practical goal: cutting off from our fast consuming world, allowing us to relax and meditate in a world that urges us to communicate and do everything faster, as fast as light can allow it.

C E D R I K F E R M O N T (aka C-drík, Kirdec, Cdrk) is a Berlin-based Belgian-Congolese composer, musician, mastering engineer, author, radio host, concert organiser, independent researcher and label manager (at Syrphe) who operates in the field of noise, electronic and experimental music since 1989.

He has toured extensively in Eurasia, Africa and North America, and his main research focuses on electronic, electroacoustic, experimental and noise music from Asia and Africa.

His compositions and installations vary from sound art and electroacoustic to noise, to industrial to more conventional "dance" music such as electronica or acid and so on. He performs and performed in bands shuc as Axiome, Tasjiil Moujahed, Ambre, and also with Marie Takahashi, Luong Hue Trinh, Yan Jun, Mick Harris, Mark Spybey, Gülce Özen Gürkan and many more artists.

20:50 Don Alirio *El Picó: Borderless Worlds*
L E C T U R E P E R F O R M A N C E

21:50 Alvin Collantes with Jun Suzuki
Fluids P E R F O R M A N C E

Fluids is an intimate duet in collaboration with Jun Suzuki and Alvin Collantes exploring emotional upheavals through a close interaction of body movements and sound improvisation.

Inspired by their parallel childhood upbringings in Japan & The Philippines, Jun and Alvin share the stories that were left behind, emotional landscapes of grief and the struggles in identities, belongingness & acceptance.

Together, they experiment beyond their respective boundaries to explore and stimulate the correlation between one another's sensibilities and stage an intertwined dialogue between unspoken states of body, mind and soul. Mirroring emotions as fluids, continuous, variable and constantly shape-shifting.

A L V I N C O L L A N T E S is a queer Filipino-Canadian dance artist, drag performer, certified Gaga teacher & jungian life coach based in Berlin, DE.

His artistic work and pedagogical practice explores transcendental experiences of liberating the body through expressions, visceral states of sensations, poetic displays of sensitivity and touching emotional landscapes of the unknown.

His work "Dose of Pleasure" has been featured in *DW news*, *tipBerlin*, *iheartBerlin*, *Umbigo Magazine*, *Kaltblut Magazine*. He is currently featured in Adam Munning's latest film "OASIS" featured by Calvin Klein & Dazed Magazine's queer lens featuring the stories of queer chosen families in the Berlin underground club culture scene.

J U N S U Z U K I (he / him) is a French-Japanese digital artist, developer and former opera singer based in Marseille and Berlin. His recent work with immersive sound installation balances tongue-in-cheek and sinister meditations on human responsibility in environmental downfall and current political context.

He regularly attends art residencies throughout Europe where he focuses on different frameworks to experience sound: from interactive tactile installations (Patyolat, Budapest, 2019) to hacked tape recorders apparatus (LiTE-HAUS, Berlin, 2020) and generative sound installations (AqTushetii, Georgia, 2022), Jun's work is experimental and transdisciplinary.

22:30 Mobilegirl D J – S E T

Mobilegirl, as a DJ, is versatile but thoughtful in her selection – her style behind the decks is focused on creating a highly energetic dance floor that allows for emotionality, for softer moments but also attention-demanding breaks and shifts; an equally fun and challenging combination that gained her traction very early on in her career and established her as an artist to watch in experimental club music – bringing about tours across Europe, East Asia and North America and a spot on the roster of DISCWOMAN.

Reflecting her general curiosity, mobilegirl's inspirations draw from a broad pool that intentionally make her rather difficult to categorise. However, she has made a name for herself through club edits of R&B classics; a predilection for which draws through all of her work. Another influence, not less apparent, are video game scores. Her fascination with the repetitive and soothing effect of music in RPGs accordingly set the foundation for her debut EP "Poise" released in 2017 - a string of tracks that seemed untypically mellow but were created in an effort to decelerate and invite the listener to do the same. This project turned mobilegirl's inspiration into praxis as it opened up the doors for her to shift her focus towards scores of films, art installations and fashion shows the years after.

MORE INFORMATION

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

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D E S I G N Juan Pablo García Sossa

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