

**UNRAVELING  
THE (UNDER)  
DEVELOPMENT  
C O M P L E X  
OR  
TOWARDS A  
POST-(UNDER)  
DEVELOPMENT  
I N T E R  
DEPENDENCE**

AN ODE TO WALTER RODNEY'S  
"HOW EUROPE UNDERDEVELOPED AFRICA"  
50 YEARS ON 1972-2022

**I N V O C A T I O N S**

INVOCATIONS 28.01.–29.01.2023

WITH Marwa Arsanios Mkuki Bgoya Anne Braithwaite Rehema Chachage Dumama & Kechou  
Jesse Gerard Prakashnee Govender Carlos Gutiérrez Quiroga Arlen Harris & Daniyal Harris-Vajda Juba  
Maxwell Mutanda Nisha Ramayya Patricia Rodney and Asha Rodney (Walter Rodney Foundation) Amil Shivji  
S. Akbar Zaidi Zema Aram Ziai

INVOCATIONS TEAM

ARTISTIC DIRECTION & CONCEPT Bonaventure Soh Bejeng Ndikung  
CURATION Juan Pablo García Sossa Hajra Haider Karrar  
CURATORIAL ASSISTANCE Sagal Farah Billy Fowo Hubert Gromny Kelly Krugman  
GENERAL MANAGEMENT Lema Sikod Lynhan Balatbat-Helbock  
PROJECT MANAGEMENT Onur Çimen  
COMMUNICATIONS Anna Jäger  
GRAPHIC AND HANDOUT DESIGN Juan Pablo García Sossa  
LIGHT DESIGN Emilio Cordero Santiago Dolijanin  
SOUND DESIGN Rey Domurat Pussy Ranz  
STREAMING Boiling Head Media

This research, exhibition, performance and discursive project takes its cue from, and celebrates Walter Rodney's *How Europe Underdeveloped Africa*, while asking the question: How can we imagine a Post-(Under)development world? This project is a daring effort to analyse the status quo and imagine a world that does not exist in the binary of "development" and "underdevelopment" and explore the possible shift from structures of "hierarchical dependence" towards those of "balanced interdependence". Following a theoretical research phase, the exhibition traversed across performative modalities through various artistic practices that poetically engage in a transtemporal dialogue, making visible the complex entanglements and contradictions embedded in these systems by highlighting ruptures that simultaneously serve as generative spaces for new imaginaries to emerge.

Proceeding forward in this journey with the INVOCATIONS programme, the aim is to expand upon the learnings from the exhibition and delve deeper into the resistance and perseverance that allows imaginaries to exist and emerge across geographies, while celebrating Walter Rodney's legacy. The two day program invites activists, sonic agitators, scholars, ecofeminists, poets, political economists, policy advocates and practitioners, to engage in discursive formats to share knowledge across languages, performance, and sonority – to imagine and shape together a post developmental age towards transformative conviviality.

The project is funded by the TURN2 Fund of the Kulturstiftung des Bundes (German Federal Cultural Foundation). Funded by the Beauftragte der Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and the Media).

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

KULTURSTIFTUNG  
DES  
BUNDES

SATURDAY 28.01.2023

- 15:00 Bonaventure Soh Bejeng Ndikung  
Juan Pablo García Sossa Hajra Haider Karrar  
WELCOME AND  
INTRODUCTION
- 15:30 Dumama & Kechou  
SONIC OFFERING
- 16:00 Asha and Patricia Rodney [Walter Rodney Foundation]  
WELCOME WITH RECORDED  
MESSAGE
- 16:40 Nisha Ramayya  
POETIC OFFERING
- 17:15 B R E A K
- 17:35 Aram Ziai  
*Beyond the Discourse of "Development":  
Post-Development Alternatives*  
LECTURE WITH Q & A
- 18:45 Prakashnee Govender Marwa Arsanios  
Maxwell Mutanda  
PRESENTATIONS  
AND PANEL
- 19:45 Arlen Harris & Daniyal Harris-Vajda  
*Walter Rodney: What they don't want you to know*  
FILM SCREENING
- 21:30 B R E A K
- 21:45 Dumama & Kechou  
SONIC OFFERING
- 22:30 Zema  
D J - S E T

SUNDAY 29.01.2023

- 15:00 Bonaventure Soh Bejeng Ndikung  
Juan Pablo García Sossa Hajra Haider Karrar  
WELCOME AND  
INTRODUCTION
- 15:15 Anne Braithwaite  
*Unraveling the Colonised Mind*  
TALK
- 16:15 Nisha Ramayya  
POETIC OFFERING
- 16:45 B R E A K
- 17:00 S. Akbar Zaidi  
*How Local Elites Ensure Underdevelopment:  
Options from Pakistan*  
LECTURE
- 18:15 Jesse Gerard Mkuki Bgoya Rehema Chachage  
Amil Shivji  
*Storytelling Beyond the Development Complex —  
A Conversation On New Cultural Interdependencies  
In Dar es Salaam*  
PANEL TALK [PRE-RECORDED]
- 19:00 B R E A K
- 19:15 Carlos Gutierrez Quiroga  
*Interlocked Territories*  
SOUND PERFORMANCE
- 20:30 Juba  
D J - S E T

SATURDAY 28.01.2023

15:30 Dumama & Kechou  
S O U N D / V I S U A L P E R F O R M A N C E

Dumama and Kechou present a collective performance research process, inspired by the Sonic Resonance Department from *DZATA, the Post National Institute of Technological Consciousness*. Here, Dumama and Kechou will engage the question Clapperton Chakanetsa Mavhunga poses: “What Do Science, Technology, and Innovation Mean from Africa?” in a collective narrative-making performance, Dumama and Kechou invite the community present to be a part of their sonic mapping meditation, bringing Walter Rodney and Clapperton Mavhunga's generous wisdom into a present moment.

*Buffering Juju*, the title of the Cape Town formed duo Dumama & Kechou's debut album, relates to the process of “excavating spiritually charged content from within”. Their approach to sound is a coalescence of their respective individual journeys into the self and society, making their sound which can be described as nomadic future folk music – the sonic result of an organic meditative process, embodying a conversation between South Africa, Germany and Algeria.

G U G U L E T H U D U M A (aka Dumama) is a musician, composer, producer, performing artist from the Eastern Cape Province of South Africa, currently based in Berlin. Her practice plays with the deconstruction and critique of archaic modes of representation in Southern African/African sonic and performance culture, while also composing music for herself and others. As a storyteller and lyricist she weaves together childhood songs, stories, and personal memories with electronic hues and gestures, experimenting with the divide between traditional oral culture and futuristic, globally oriented poetics.

Kerim Melik Becker aka K E C H O U is a Berlin born composer, multi-instrumentalist, writer and producer. Kerim studied African music at the University of Cape Town and has produced and performed with various jazz-infected hip-hop and afro-fusion experiments in Germany, Zimbabwe, Uganda, South Africa, Mozambique and Algeria, his father land. His music represents a collision and fusion of two worlds that cannot be combined without friction and tension, and moments of harmony. Working primarily with synthesizers, hand made string instruments, electronic percussion and live loops, Kechou's universe of sounds plays with cyclical meditations, traversing past, present and future landscapes.

B L K B A N A N A [Duduetsang Lamolo] is a South African visual artist working primarily in handmade digital collage, video art and video installation. Her work

explores the relationship between fragmentation and speculative reconstruction, questioning the absurdity in the production of reality by Western anthropological and algorithmic forces.

16:00 Asha and Patricia Rodney [Walter Rodney Foundation] W E L C O M E W I T H R E C O R D E D M E S S A G E

P A T R I C I A R O D N E Y has lived and worked in Guyana, Barbados, England, Tanzania, Canada, and the USA. As a seasoned public health professional, her career spans the disciplines of health, adult education and literacy, as well as social work and the reaches of its relations to women, gender, and development. During her 15-year academic tenure at Morehouse School of Medicine in Atlanta, GA, USA (1995-2010) she was promoted to MPH Program Director, Professor, Department of Community Health & Preventative Medicine, and Assistant Dean for Public Health Education.

Dr. Rodney is the author of *The Caribbean State, Health Care, and Women: An Analysis of Barbados and Grenada 1979–1983* (Africa World Press, 1998) and has published several peer-reviewed academic articles. Dr. Rodney is currently an Adjunct Professor at the Department of Community Health & Preventive Medicine, Morehouse School of Medicine. Since 2011, Dr. Rodney has been the CEO of Partners in Health, Education, and Development (PHEAD), an international development consultancy organization. She has worked in Ghana, Nigeria, Tanzania, Uganda, Botswana, Lesotho, and South Africa.

Dr. Rodney is also the CEO of The Walter Rodney Foundation (WRF), which was established in 2006 in memory of her husband.

A S H A T . R O D N E Y , daughter of Walter Rodney, was born in Dar es Salaam, Tanzania, and educated in Guyana, Barbados, and Canada. She graduated from University of Toronto, Canada with a degree in International Relations and Economics. She received her juris doctorate from Georgia State University College of Law in 2001. She is an attorney at law with almost 20 years of legal experience in civil practice, corporate governance, business law, professional/ fiduciary liability, appellate practice, contracts, real estate, criminal, and family law. Working with diverse groups, she has developed and honed her leadership, management, and administrative talent. More recently, Asha Rodney has developed experience in public relations, communications, crisis communications, media hospitality, and security and technology platforms. She is trained in alternative dispute resolution and is a certified mediator.

She serves on the Walter Rodney Foundation Board of Directors.

16:15 Nisha Ramaya P O E T I C O F F E R I N G

In this poetic offering, Nisha Ramayya will riff on the sonic/semantic bundle hanging at the heart of “post-under-development-interdependence” — moving towards the need to demystify, divest, and distort capitalist, colonialist, and imperialist narratives of “civilised” progress. Unfurling sounds and images to hear how they change over time, over the course of a poem or a performance, Nisha offers some of her ongoing work on world ears and oceanic listening.

N I S H A R A M A Y Y A grew up in Glasgow and now lives in London. Her poetry collection *States of the Body Produced by Love* (2019) is published by Ignota Books. Recent projects and publications include: poems in *Ludd Gang*; a collaboration with sonic dramaturg MJ Harding performed at Wysing Polyphonic 2021: Under Ether; a sequence of poems reflecting on Scotland's colonial histories in CCA Annex; and an essay-poem in response to the work of mathematician Fernando Zalamea for Sonic Art Research Unit. She is currently working on a second poetry collection, tentatively called *Now Let's Take a Listening Walk*, and teaching Creative Writing at Queen Mary University of London.

17:35 Aram Ziai  
*Beyond the Discourse of “Development”*: Post-Development Alternatives  
L E C T U R E

The promise to develop the underdeveloped regions emerged in the context of anticolonial struggles and the cold war. Although it was framed as an alternative to the racism of colonial discourse, it still contains colonial and Eurocentric elements. Post-Development approaches are trying to overcome these elements and new models can be found in the practice of different social movements.

A R A M Z I A I is Professor for Development and Postcolonial Studies at the University of Kassel. Previously, he has taught at the universities of Bonn, Hamburg, Vienna, Amsterdam, Accra, and Teheran. His main area of research centers Post-Development approaches.

18:45 Prakashnee Govender Marwa Arsanios Maxwell Mutanda P R E S E N T A T I O N S A N D P A N E L

P R A K A S H N E E G O V E N D E R  
*Women's empowerment in the post-apartheid South African labour market*

The nature and range of disadvantages experienced by women in the South African labour market reflect

substantially similar patterns to those of most other Global South countries. Compared to men, women are at a greater risk for unemployment. They often experience wage discrimination, among other forms, and are more likely to be located in precarious and low-income work arrangements. While there has been substantial progressive labour legislative reform, the triple burden of gender, race, and class oppression, combined with broader intersectional dynamics, have preserved certain segmented characteristics peculiar to the apartheid labour market. Globally, South Africa has amongst the highest rates of sexual and gender-based violence (GBV), which inadvertently carries over to the workplace. Not only does this continue to receive only superficial attention within the union movement, but there have also been numerous publicised incidents involving complaints of GBV against high-ranking union leadership. Traditionally research measuring women's empowerment within the labour market, and more generally, has been dominated by Global North perspectives that fail to acknowledge the need to measure the voice and agency of women as a crucial indicator of empowerment.

Drawing on insights gained through my many years working for the South African union movement, and my recent transition to academic research, my talk will reflect critically on the experience of women workers in the post-Apartheid South African labour market, as well as the need for feminist strategies and collective action emphasising transformative change for gender equality and women's empowerment.

P R A K A S H N E E G O V E N D E R is a labour policy researcher and activist from South Africa, currently based in Bremen, Germany, as an affiliated PhD fellow at the Bremen International Graduate School of Social Sciences (BIGSSS). Her research focus involves applying a gender lens to labour market regulation of global value chains. She has over 20 years' experience in public policy analysis and advocacy in a range of sectors, most of this acquired in the course of her previous employment with the South African trade union movement, viz. COSATU (the Congress of South African Trade Unions) and NUMSA (the National Union of Metalworkers of South Africa). At an international level, she has also completed projects for the BWI (the Building and Wood Workers' International) for its Sports Campaign against human rights violations associated with the construction of sports stadia, and for the Inter-Parliamentary Union (IPU) on women's and children's health.

M A R W A A R S A N I O S  
This presentation will depart from the long term research around the project Who is Afraid of Ideology? and will tackle strategies to communalise land that put forward a relationship of usership instead of one of ownership and property. It proposes that a

process of decolonisation can only start through a radical rethinking of the notion of property and the relationship to land.

M A R W A A R S A N I O S is an artist, filmmaker, and researcher whose practice opens questions of structures and infrastructures. What is common? How can we make use of it collectively and defend it? From architectural spaces, their transformation and adaptability throughout conflict, to artist-run spaces and temporary conventions between feminist communes and cooperatives from different geographies. Her practice tends to make space within and parallel to existing art structures to experiment with different kinds of politics. Film becomes another form and a space for connecting struggles in the way images refer to other images.

In the past four years Arsanios has been attempting to think about these questions from a new materialist and historical materialist perspective through different feminist movements that are fighting for their land. She tries to look at questions of property, law, economy and ecology from the perspective and the locality of specific plots of land. The main protagonists become these lands and the people who work them. Arsanios approaches research collaboratively and seeks to work across disciplines. She is the co-founder of the Research Project 98weeks.

Arsanios has shown in various solo and group exhibitions including at the Contemporary Arts Center, Cincinnati (2021); Berlin Biennale (2020); Warsaw Biennial (2019); Sharjah Biennial (2019); Gwangju Biennial (2018); Luleå Biennial (2018); Škuc Gallery, Ljubljana (2018); Beirut Art Center (2017); and From Ear to Ear to Eye, Nottingham Contemporary (2017), among others. Screenings of her videos have taken place at the CPH:DOX – Copenhagen International Documentary Film Festival (2018), Centre Georges Pompidou, Paris (2011, 2017); Berlinale (2010, 2015). Arsanios was a researcher in the Fine Art Department at the Jan Van Eyck Academie, Maastricht (2010–12). She is currently a PhD candidate at the Akademie der bildenden Künste in Vienna.

M A X W E L L M U T A N D A  
*Post-(Under) Developed Urbanism*

Black space is sacred, elusive, uneasy, and complicated. The space for Blackness is at times welcoming but often perilous, mythical, and/or speculative space. How do we reconcile our ambitions, our dreams, and our collective imaginary, with the here and now? Especially with regards to the extractive historiographies of Black existence. In 2002, curator Okwui Enwezor put together *The Short Century: Independence and Liberation Movements in Africa, 1945–1994*, an exhibition at The Museum of Modern Art (MoMA) PS1, which used the period of time in the twentieth-century wherein the lives of most peoples in Africa – whether it was fifty

years of political independence or the half decade that preceded uhuru – were overshadowed by the experience of colonial rule. In reference to white settler dominance in continental United States of America, in 2016 Saidiya Hartman similarly wrote of a “racial calculus” that stemmed from slavery, the devaluing of Black lives, and a lingering “afterlife of slavery.” So too should we consider the space for Black life – the cities and towns we inhabit – through a lens of post-(under) developed urbanism. The echo of white settler hegemony lingers still. It sings on, and we are called to keep listening to better remake our world anew. To rebuild.

M A X W E L L M U T A N D A is a Lecturer in Environmental and Spatial Equity and Co-Director of Equality, Diversity & Inclusion at the Bartlett School of Architecture, University College London. His work investigates the role of globalisation, climate and technology within the built environment. Maxwell has been an editorial contributor for *The Architectural Review* as well as an advisor for the Prince Claus Fund's Building Beyond Mentorship programme. He is currently a Trustee on the board of Mediale, an international media arts charity and arts festival based in York, and Eclipse Theatre Company, a Black-led touring company based in Leeds.

19:45 Arlen Harris & Daniyal Harris–Vajda  
*Walter Rodney: What They Don't Want You To Know*  
F I L M S C R E E N I N G

*Walter Rodney: What They Don't Want You To Know* is an original 72-minute documentary featuring a murder, Cold War conspiracies, Black Power, the end of Empire, and how this all connects to the policing, surveillance practices, and social movements of today. This is the first film where Walter's widow reveals the personal impact on the family of Walter's assassination. It feeds a growing global appetite for history from a different perspective, as we grapple with the legacy of empire and colonialism and its impact on the modern world. Contributors include Angela Davis, Gina Miller, former President of Guyana Donald Ramotar, Edward and Donald Rodney, and Walter's wife Patricia Rodney, as well as prominent historians.

The film reveals that historian Dr. Walter Rodney was under security surveillance from the age of 19, after visiting Russia and Cuba as a student. He was seen as subversive both as an academic and as an activist who supported anti-colonial movements and civil rights. Shockingly, a British secret propaganda unit paid for negative reviews of his work. It was perceived as a threat to the British postcolonial narrative and interests. The book *How Europe Underdeveloped Africa* is now a staple of university courses across the globe and Rodney is an inspiration for the social movements of today, whether BLM, Pan-Africanism, or reparations.

The documentary uses declassified security service documents, revealing interviews and reconstruction to tell an important, yet little known story. It was filmed with local crews in six countries in the Caribbean, US, Africa and the UK detailing Rodney's global influence. Directed by the father and son team of Daniyal Harris-Vajda and Arlen Harris.

A R L E N H A R R I S is an award-winning programme maker with over 30 years experience in print, TV and radio, working mainly for British television for *World in Action*, *Panorama* and *Dispatches*. His reporting on racial segregation in the army for the *Observer* helped end the colour bar in the elite regiments guarding the Queen. He has made a film on Guinness, the beer and the family. He has filmed with pirates in the South China seas, in Beirut and in Sri Lanka during the civil war and made films about the Iraq War.

In the last two years D A N I Y A L H A R R I S – V A J D A worked as an assistant producer, cameraman and editor at Noah Media Group. Documentaries he collaborated on have been shown on *ITV*, *Netflix*, France's *Canal Plus*, *Amazon Prime* and *Arsene Wenger: Invincible* had a cinematic release. The three-part series *South of the River* about why South London is producing so much football talent in the face of twelve years of austerity was highly commended at the Broadcast Sports Awards in 2022 and won a bronze at the Sport Journalism Awards.

21:45 Dumama & Kechou  
S O N I C O F F E R I N G

22:30 Zema  
D J – S E T

The word Z E M A is derived from the name given to the spiritual chants and music composed by St. Yared in Ge'ez language in the 6th Century. The Zema chants express both joys and sorrows in musical poetic form. The Zema also contains passages relating to theology, philosophy, history and ethics.

These devotional chants and cultural traditions were a foundation of Zema's childhood and family life. Assuming the name Zema to represent herself musically pays homage to both her own upbringing and the cultural values integral to roots reggae music. Just as the traditional chants represent both joys and sorrows, so her selection and production style will reflect all the victories and challenges of the African liberation struggle and spiritual upliftment. Those in attendance of a Zema session can expect a diverse range of roots reggae, from revival to present day, all tempos and all moods.

15:15 Anne Braithwaite  
*Unraveling the Colonised Mind* TALK

A brief outline of Braithwaite's political engagement in the UK and with the Walter Rodney Foundation.

ANNE BRAITHWAITE was born and raised in Guyana, and has lived and worked in London since 1972. Her desire to understand Guyana's political turbulence, combined with exposure to Britain's political ferment of 1970s and 1980s, were strong influences on Anne's political engagement. The wide range of political activists and forms of activism she encountered, particularly among Africans and others in Britain's metropolitan melange, were decisive in her rethinking her own miseducation about Guyana's race-based politics, and the world beyond. Walter Rodney's work and influence have been a pivotal part of that learning. Anne offers UK support for the work of the Walter Rodney Foundation.

16:40 Nisha Ramayya  
POETIC OFFERING

In this poetic offering, Nisha Ramayya will riff on the sonic/semantic bundle hanging at the heart of "post-under-development-interdependence" — moving towards the need to demystify, divest, and distort capitalist, colonialist, and imperialist narratives of "civilised" progress. Unfurling sounds and images to hear how they change over time, over the course of a poem or a performance, Nisha offers some of her ongoing work on world ears and oceanic listening.

17:30 S. Akbar Zaidi *How Local Elites Ensure Underdevelopment: Options from Pakistan* LECTURE

This presentation examines why countries like Pakistan, located in the periphery of metropolitan capital, sometimes acquire metropolitan status as a consequence of global events, where metropolitan capital, with political, and military institutions begin to dominate local (Pakistani) contexts and political economy. However, the argument to be made is that it is not simply, or even primarily, metropolitan capital and institutions which are responsible for Pakistan's continued and speedy underdevelopment, but primarily the Pakistani ruling class itself.

S. AKBAR ZAIDI is a political economist who lives and works in Karachi, Pakistan. Much of his work focuses on the political economy of Pakistan, looking at institutions, classes and social movements, focusing on the local, regional and global context.

18:45 Jesse Gerard, Mkuki Bgoya, Rehema Chachage, and Amil Shivji *Storytelling Beyond the Development Complex — A Conversation On New Cultural Interdependencies In Dar es Salaam* PANEL TALK [PRE-RECORDED]

This conversation focuses on the possibility of asserting, articulating and retaining ideals of sovereignty, reciprocity, and agency within culture super-structures. The conversation will touch on navigating/resisting foreign funding and distribution frameworks and their compromises. They will explore and hypothesize post-development approaches for sharing and experiencing stories – and the degree to which current networks of solidarity and allyship, in Africa and beyond, might make them possible.

JESSE GERARD MPANGO is a storyteller from Kasulu, Tanzania, currently working as a writer and curator in Dar es Salaam. He is a founding member of Ajabu Ajabu, a collective of practitioners whose work engages the preservation, production and presentation of audio visual forms. Their current focus is shaping communal experiences around underrepresented stories and strengthening networks of amateur and experimental media practices, in Tanzania and abroad.

MKUKI BGOYA is the Managing Director of Mkuki na Nyota, a preeminent publishing house based in Dar es Salaam. The publishing house has won numerous national and international awards for its creative, dynamic, and path-breaking books. A designer and artist himself, Mkuki joined the publishing house as a creative director and production manager, where he oversaw the rebranding of Mkuki na Nyota by championing the importance of treating the form of the book with the same care and intention as its content, an approach that has resulted in a body of beautifully produced books by the house. Since 1981, Mkuki na Nyota has continued to publish books covering art, photography, children's books, poetry, biographies, and other literary works in both Swahili and English. In 2021, Mkuki na Nyota was awarded the coveted Bologna Prize for "Best Children's Book Publisher from Africa," a first for any publisher in East and Central Africa. Mkuki na Nyota is also the Swahili publisher of Nobel Prize winner Abdulrazak Gurnah, and they have just released a translation of his novel *Paradise*, titled *Peponi* in Kiswahili.

REHEMA CHACHAGE is a visual artist whose 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); which traces hi/stories directly tied to (and connecting with) her matrilineage; and, which utilizes methodologies which are both embodied and instinctual, employing written texts, oral and aural stories, melodies, and relics from several 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 pursuing a PhD in practice with the Academy of Fine Art in Vienna where her research explores 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; and in the process, also arguing / legitimising them as knowledges worthy of 'mainstream' spaces such as educational, as well as art institutions.

AMIL SHIVJI is based in Tanzania, his homeland, as a filmmaker. He believes in using images to challenge the powers that be, in particular deconstructing urban facades of development and emphasizing the strength and struggles of marginalized communities. He has set up an independent production house called Kijiweni Productions that is committed to telling local stories with an international standard. He has written, directed and produced short fiction films that have addressed issues from corruption and land grabbing to a commentary on the growing class divide. They have participated in festivals such as Rotterdam and FESPACO as well as winning accolades including People's Choice Award in Zanzibar and Best Director in Africa. His debut as a feature film producer was Aisha (2015) and has been screened in Los Angeles, Seattle, Washington, Tanga, Toronto, Singapore and picked up four awards at the ZIFF in 2016. His directorial debut T-Junction (2017) opened ZIFF 2017 and garnered three awards. He recently premiered his latest feature, Vuta N'Kuvute (Tug of War) – a story of love and resistance set in British colonial Zanzibar at TIFF'21 and won the Oumarou Ganda Prize at FESPACO'21, special Jury prize in Seattle and is Tanzania's second ever submission to the Oscars.

20:15 Carlos Gutierrez Quiroga  
*Interlocked territories*  
SOUND PERFORMANCE

[sikus, siringas, antaras, phukunas, panpipes, panflutes] as generators of non-centralized sound networks that intertwine temporalities and territories.

a spatialized accumulation of archival recordings, live music and spectral voices that will configure diverse hybridizations, collapses and sonic copulations in dialogue with old forms of collective memory.

CARLOS GUTIERREZ QUIROGA is a composer, instrumentalist, archivist and researcher based in La Paz, Bolivia. His musical work is influenced by the indigenous music of the Bolivian Highlands and has been extended to the creation of instruments,

sound objects, public interventions and installations in which he explores Andean tuning systems, spatialization of sound over very long distances, aural illusions and connections between composition and archival research, orality and experimental writing.

He has developed workshops of study of traditional music and worked in projects for repatriation of sound recordings from western archives to their communities of origin. Always from the perspective of an amateur researcher.

21:30 Juba DJ – SET

A child of the Nigerian diaspora in the UK, since 2016 Juba has been paying musical homage to her heritage as a DJ who principally showcases music from Africa and the African diaspora, whilst drawing on other electronic musical influences.

As a regular host on Berlin's Cashmere Radio, core member of London's Boko! Boko! collective and creator of the Assurance Documentary and Podcast, not only is she a skilled DJ, but she also utilises her platforms to explore socio-political issues surrounding the world of music.

In recent years the buzz has grown around Juba grow, with DJ sets at Panorama Bar, Peacock Society Festival, Keep Hush and a sensational Boiler Room debut in 2019. Her electrifying sets reinforce that not only is she a captivating DJ, but a skilled craftswoman whose unique energy brings any party to boiling point.

## MORE INFORMATION

[savvy-contemporary.com](http://savvy-contemporary.com)

[facebook.com/savvyberlin](https://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 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 Daniellis Hernandez Anna Jäger Kimani Joseph Aditi Kapur Laura Klöckner Kelly Krugman Mokia Laisin Renan Laru-an Rafal Lazar Lia Milanesio Nancy Naser Al Deen Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Matthias Rademacher Lema Sikod Meghna Singh Lili Somogyi Ola Zielirska

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](http://abcdinamo.com)) Neutral ([carvalho-bernaui.com](http://carvalho-bernaui.com))

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