

LAKBAYAN

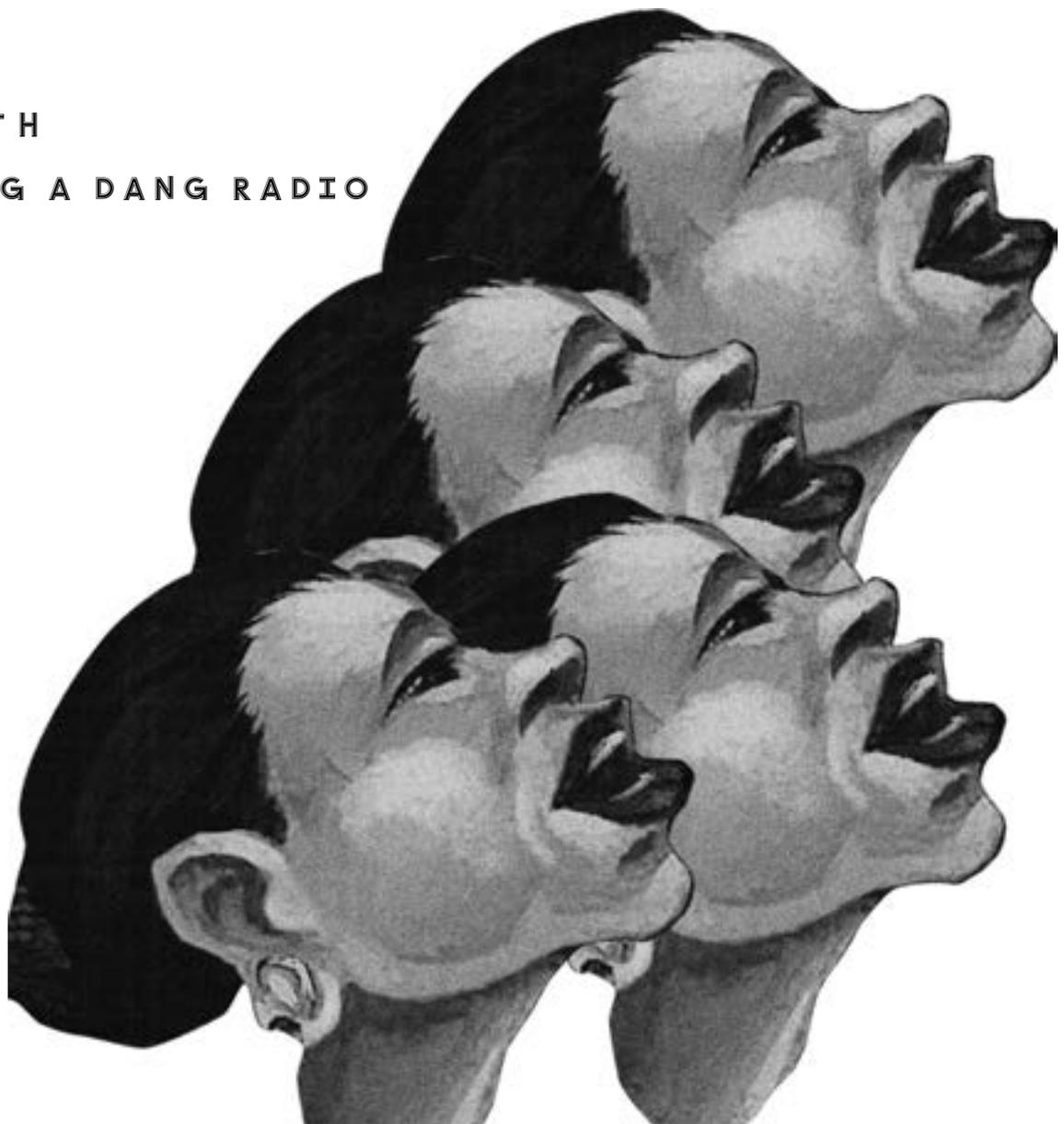
VOICES OF

R E S I S T A N C E

FROM THE PHILIPPINES

WITH

DANG A DANG RADIO



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

MAERZ
MUSIK
Berliner Festspiele

19.03.–09.04.2023 Thursday–Sunday 14:00–19:00

SAVVY TOURS IN SAVVY TONGUES

19.03.2023 16:00 In Tagalog with Dang A Dang Radio

23.03.2023 18:00 In German with Anna Jäger and Lynhan Balatbat-Helbock

25.03.2023 17:00 In English with Dang A Dang Radio

30.03.2023 16:00 In Spanish with Manuela García Aldana

31.03.2023 18:00 In English with Lili Somogyi

06.04.2023 17:00 In English with Manuela García Aldana and Lili Somogyi

TEAM

ARTISTIC DIRECTION Renan Laru-an

CURATION AND RESEARCH Dang A Dang Radio

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PROJECT MANAGEMENT Lili Somogyi

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SPACE DESIGN Nancy Naser Al Deen

SAVVY.DOC Onur Çimen Sagal Farah

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LIGHT Emilio Cordero

COLLABORATION This project is the seventh collaboration between SAVVY Contemporary and MaerzMusik

FUNDING The project is funded by MaerzMusik 2023

P R O G R A M M E

C O N T E N T

18.03.2023

12:00 OPENING

14:00 FIRST ARCHIVE ACTIVATION AND RADIO SESSION

Dang A Dang Radio

In the SAVVY space as well as on SAVVYZAAR

22.03.2023

14:00 SOUND PERFORMANCE *Field 5* Wojtek Blecharz

[This is a short performance for one listener at a time.

To listen, please register at listeningsessions@savvy-contemporary.com]

19:00 FILM SCREENING *Deep Listening: The Story of Pauline Oliveros* (2022),
directed by Daniel Weintraub, produced by IONE – Oliveros' partner in life and work

25.03.2023

14:00 GONG PERFORMANCE *Sonic Meditation XI* (1971) by Pauline Oliveros,
performed by Marisol Jiménez, PHØNIX16 as a part of Grenzraum Hören

14:15 SECOND ARCHIVE ACTIVATION AND RADIO SESSION

Dang A Dang Radio

In the SAVVY space as well as on SAVVYZAAR

16:00 PERFORMANCE *Teach Yourself to Fly* PHØNIX16

(Veronika Böhle, Goh Lee Kwang, Michael Taylor, Timo Kreuser) as a part of Grenzraum Hören

17:00 EXHIBITION TOUR with the curators – in English

08.04.2023

16:00 LISTENING & SHARING SESSION – Bring your own tunes

For detailed information please check page 18

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C O N C E P T

LAKBAYAN: VOICES OF RESISTANCE FROM THE PHILIPPINES

I N T R O

For the seventh collaboration between SAVVY Contemporary and MaerzMusik, we feel privileged to work together with Dang A Dang Radio, with whom we met in the Philippines on the netted crossroads within last year's project *Magical Hackerism*. With this listening exhibition we open the first chapter of an expanding translocal and cross-disciplinary program called *Surrounded by Justice* in which our practice and discourse of listening will dwell on manifold elaborations of the relationship between social justice and artistic ecologies. While expanding art's impact, we will also deliberate the ethico-aesthetic conditions in social justice, finding in the sonic a way to navigate, embody and activate counter archives.

In this first iteration, we accompany the collective Dang A Dang Radio into their archives, practices and presences of protest music and sonic expressions of dissent from the Philippines. This exhibition is an attempt at presenting the possibility of global, revolutionary protest music. Through a study of sound from movements in the Philippines we redirect attention to a deeper understanding of the format and style of such aural productions while considering the sonic world as a rich field of data.

The exhibition is an invitation to inhabit a specific aural landscape. Singing in the Philippines could be both a site for struggle and a recording studio for new lyrical compositions. The music culture that emerges from the protest marches, the Lakbayan, transcends ideological boundaries, musical preferences, and lived realities – encompassing an archipelago of resistance. Dang A Dang Radio seeks to explore the methods of production, the serendipitous encounters that brought forth the cassettes and CDs, the people behind the Soundcloud and YouTube accounts that try to archive their own encounters with music. Through this archival and curatorial mediation Dang A Dang Radio carves another role for activism as a source for aesthetic production.

L A K B A Y A N

The history of the Philippines paints a long and arduous picture of people's struggle. From the initial independence movements against colonial rulers during the Spanish, Japanese, and American occupation, to the present-day national liberation movement against

puppet governments serving foreign masters, the Filipino people are no strangers to resistance. This protracted people's war necessitates the simultaneous use of different strategies such as armed struggle, mass mobilizations, and cultural expression – all geared to serve the cause of genuine freedom. It also inspires the creation of unique forms of resistance.

One of these is Lakbayan (from the Tagalog word for journey), a long march of people from the agricultural peripheries with old feudal relations to the highly urbanized center where they are invisible. The first iterations of Lakbayan sought to drum up the issues of land rights and anti-farming trade policies. Over time, they evolved to include calls for better access to basic social services, improvement of working conditions, respect for the rights of indigenous peoples, campaigns against Charter Change and militarization, and most recently, the call for the resumption of peace talks towards a just and lasting peace.

As they march, people are not silent. Though weary from the long journey, they sing, dance, and make sure their voices are heard. Interspersed with the rallying calls and speeches are cultural performances that seek to capture history as it unfolds. Sonic expressions of dissent have long been used by the Filipino people, but in Lakbayan, amidst the marching line of people fighting for their rights, they are given new life.

E X H I B I T I O N

Inspired by this tradition, Dang A Dang Radio presents an inter-generational selection of sounds of the First Quarter Storm movement, a period of civil unrest in the 1970s, to the current generation of activists and musicians, accompanied by background information and context through materials like songbooks, liner notes, posters, and photographs from the collection of Dang A Dang Radio, and other progressive organizations.

Through a sampling of the archive through "listening stations" with additional text and visual material, it seeks to enrich the contemporary understanding of protest through the vibration, frequency, and tonality of voice, sound and music.

Each listening station features classics performed by ARMAS-Timog Katagalugan, an underground artists' organization from the Southern Tagalog Region of the Philippines. These songs are omnipresent in the soundscape of marches and large protest gatherings all over the Philippines. The first listening station pairs

the ubiquitous marching anthems with songs from indigenous traditions and stories from the regions. Listening station 2 represents the sectors that comprise the interests of the majority of oppressed classes of Philippine society – peasants, workers and women. In the third listening station you hear a selection of intergenerational voices of the last decade.

To the ears of Filipino activists, these songs are not new, as they are shared among comrades through MP3s passed along flash drives and the internet. Listening from the physical media though is an experience different from how these songs are accessed at present. The exhibition display of cassette tapes is a gateway to the writers and musicians, the artist organizations, record labels, and groups that existed at one point in history, the visual artists who remain anonymous to the visual canon of Philippine art history but whose works appear in the album covers, pamphlets and independent press that spans regions and islands. Exploring the details of a physical album in your hands opens threads of new inquiries and stories that we want to discover and archive.

Joey Clemente and Nil Buan's documentary film titled *Daluyong* (1984), chronicling the 1984 Lakbayan during the Marcos dictatorship, is played on loop to contextualize the longevity of Lakbayan as a protest tactic. As the people march from the regions to the capital, the film features excerpts of songs traveling through various stages of the journey. One could say that music in revolutions and songs in protest are universal in the wider expanse of people's struggles all over the world. This film invites the viewer to see how this manifests in the Philippines where people's artists are embedded in the landscape of the struggle for social justice. They are not entertainers but comrades. They are "committed artists". Dang A Dang Radio encountered the terms "committed art" and "committed singing" in conversations around the music of Paredon Records during the 1970s in the Philippines that urged many generations of artists to contend with their role in society. Being called a "protest singer" or "folk singer" falls thin when you sing with commitment to a cause, for people, for an issue. The artist is not there to entertain, the artist is there to fight.

In the film we see that the streets can become the site for improvised and live performance of sonic expressions. In contrast, the songs featured in the listening stations, the bulk of which were recorded in actual music studios, present a more standard mode of production and circulation of audio outputs.

Expanding to the visual arts, the songs are accompanied by works from Federico "boyD" Dominguez, a visual artist and musician from the Philippines known for putting a focus on farmers and indigenous peoples in his art. The featured works entitled "Dayaw" (2009), "Pangiyaki, I Matoy" (2007), and "Sandugo" (2016) draw

inspiration from indigenous culture and experience to portray the struggles faced in the countryside and the united response of the communities to call for their rights.

Drawing from the spirit of the Lakbayan, the exhibition "transports" the stories of struggle from the peripheries, not as an appeal for mercy, but in a call for solidarity. With this exhibition we hope to show not just worsening conditions and oppression, but also the sound of movements gaining strength and building political power, while we are deliberating the energies between art and activism, strategies of moving and being moved, practices of archiving and above all politics of listening.

Listen closely through the soundscapes in the exhibition, and you hear the echoing questions: How do we listen to an exhibition? How can we form solidarities through communal listening in a shared space? Echo them on, resound them further, listen forward.

DANG A DANG RADIO

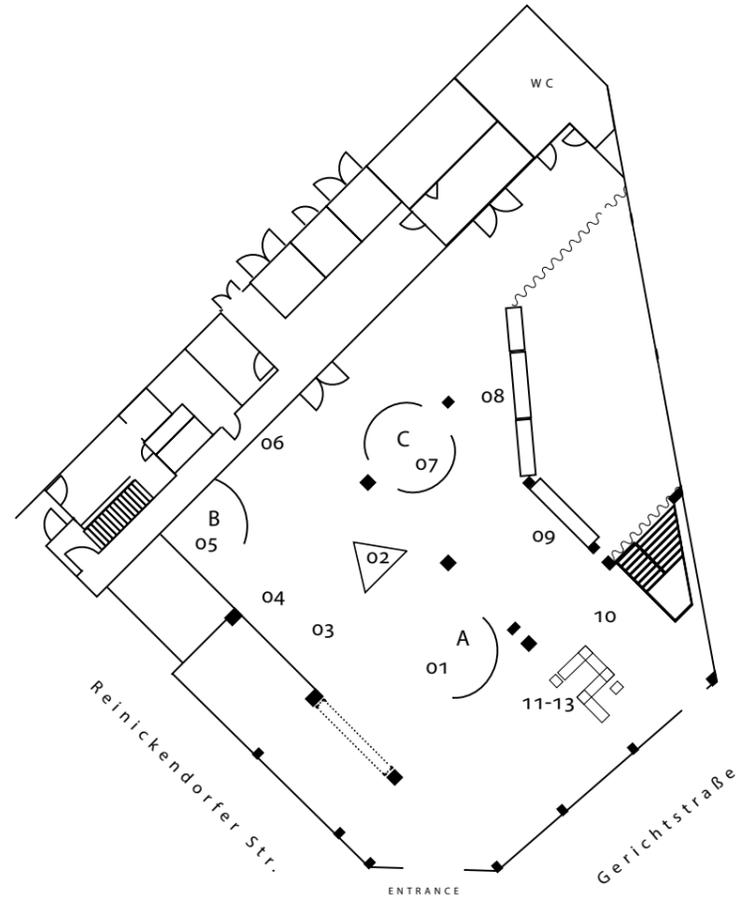
is an independent online radio program that takes its name from “Dangadang” (meaning “struggle” in Ilocano). The program is a tribute to “Dagiti Kanta Ti Dangadang,” a series of books containing progressive songs written by political prisoners, artists, farmers, workers, red fighters, and other marginalized groups.

The songbook was published to advance Philippine revolutionary culture through the utilization of songs for propaganda, educational purposes, special events, and everyday struggles. The creators of the songbook aspire for it to be “employed in various ways and for readers to enhance and disseminate revolutionary culture by composing more songs, poems, plays, and other forms of creative expression”.

Guided and inspired by “Dagiti Kanta Ti Dangadang”, Dang A Dang Radio was formed in hopes to be a research, archival and online radio platform that features songs, poetry, music, and field recordings of social movements for national liberation and democratic rights in the Philippines, the diaspora, and beyond. It aims to present, amplify and highlight the rich history and tradition of protest music in the Philippines.

The online radio program, created by a group of artists, cultural workers, and activists working around music, writing, and independent archiving, was launched during the COVID-19 lockdowns towards the end of then-President Duterte’s administration. The militarized response to the pandemic that was hurting the health and livelihood of Filipinos at the time concluded the fascist regime’s years of drug war and attacks on the media, activists and dissenters. This period was also marked by the aggressive campaigning of the Marcoses to return to the Malacañang – to the highest position of power in the country. The family of former president and ousted dictator, Ferdinand Marcos, embarked on a massive project of disinformation and historical revision towards the subsequent installation of Ferdinand Marcos Jr. This propelled the urgency of safeguarding the memories of Martial Law and inspired the recent surge of independent archiving projects in the Philippines.

FLOORPLAN



01. Listening Station #1
Playlist, 20 mins

A. Song Book // Archive
Accompanying the archival recorded sounds
by Dang A Dang Radio

02. Archival Material
A selection of cassette tapes and CDs from 1982–2022

03. Federico “boyD” Dominguez
Sandugo (One blood)
Digital Print, 2016

04. Federico “boyD” Dominguez
Pangiyaki, I Matoy (A time to fight till death)
Digital print, 2017

05. Listening Station #2
Playlist, 20 mins

B. Song Book // Archive
Accompanying the archival recorded sounds
by Dang A Dang Radio

06. Federico “boyD” Dominguez
Dayaw
2009, Projection of painting

07. Listening Station #3
Playlist, 20 mins

C. Song Book // Archive
Accompanying the archival recorded sounds
by Dang A Dang Radio

08. Display of Album Covers 1982–2022

09. Jose Luis “Joey” Clemente and Nil Buan
Daluyong (Waves)
Documentary film, 30 mins, 1984

10. Revolutionary Cultural Workers from the Preparatory
Commission for the National Democratic Front (Phil.)
and the Union of Democratic Filipinos (KDP)
Philippines: BANGONG! ARISE!
Essays, images and lyrics, digital print

11. Sharing Station
By recording your voice & contribute to an expanding
collective archive of past, present and future protest
songs & chants.

12. Song Book // Future
Share share share: Please write your chants, protests,
sources for further reading, watching or listening on
protest sounds, and all that you want to share in this
context, into this Song Book.

13. S A V V Y . doc
With this project, S A V V Y .doc starts to build a sonic
archive.

DESCRIPTIONS

01. Listening Station # 1
Playlist, 20 mins

Listen to a selection of songs from 1998–2022

For details, please consult the Song Book in the display. Featuring: The General Strike “Lakbayan”, Talahib People’s Music “On Potok”, “Pagay” (Rice), Salidummay, Dap-ayan ti Kultura iti Kordilyera, Aldeem Yañez “Tuloy ang Laban” (The Struggle Continues), ARMAS–Timog Katagalugan “Martsa ng Bayan” (March of the People), ARMAS–Timog Katagalugan “Sulo Sa Libon” (The Fire in Libon)

The first listening station pairs the ubiquitous marching anthems with songs from indigenous traditions and stories from the regions.

“Lakbayan” and “Sulo sa Libon” (The Fire in Libon) are stories of people participating in a people’s march from their rural communities into the urban centers. “Lakbayan” is a farewell song to family and rice fields while “Sulo sa Libon” is sung in the Bicolano language by someone who has witnessed the power of a thousand peasants marching. These songs of lakbayan are bookends to music from indigenous traditions and classic marching songs. “On Potok” and “Pagay” illustrate the ancestral lands and agricultural traditions at stake under the threat of development aggression. “Tuloy ang Laban” and “Martsa ng Bayan” are protest classics that are staples to large mobilizations in the city centers. These songs call for a broad united front against imperialism and fascist dictatorships. “Martsa ng Bayan” was written in the 1980s for a gathering of an anti-dictatorship alliance, it has since become an omnipresent song of mass demonstrations throughout the country. The song can be heard in the film Daluyong.

B. Song Book//Archive

Accompanying the archival recorded sounds by Dang A Dang Radio

The song book offers a list of the songs with original lyrics and translations to English (and in some cases to Tagalog).

02. Archival Material

A selection of cassette tapes and CDs from 1982–2022. These tapes and CDs have been collected over the years through the conscious effort of Dang A Dang Radio to document, study, and archive. The material, from as far back as 1982, shows the reach of what we are able to

access and poses the open question as to what kind of music production happened in between the upheavals of the First Quarter Storm in the early 1970s and 1982. The titles you see here were purchased directly from artists, people’s organizations that co-produced many of the albums, private collectors, and many were found in thrift shops.

Presented here are the central titles of what we consider the classics of marching songs from the 1970s and 1980s. There is a wide selection of folk songs from individual musicians like Jess Santiago and Pol Galang. 1970s folk and Cordillera indigenous tradition blend in the albums of Salidummay – DKK. The changing landscape of songs can also be seen in the blues of The General Strike, in a musical theater soundtrack, and conceptual albums around agricultural struggles and peace talks.

Featuring:

Patatag, Nagbabagang Lupa, 1986, Cassette Tape
Patatag, Batang Clark, 1989, Cassette Tape
Patatag, Masdan, O Yahweh Mga Awit ng Bayan para sa Kalayaan at Kapayapaan, 1990, Cassette Tape
Various Artists, Mga Kanta ng Rebolusyong Pilipino Unang Bolyum, Undated, Cassette Tape
Various Artists, Mga Kanta ng Rebolusyong Pilipino Ikalawang Bolyum, Undated, Cassette Tape
Various Artists, Marsta Kan Bikolandia, 1998, Cassette Tape
Teatro Pabrika, Haranang Bayan Songs of Filipino workers, 1993, Cassette Tape
Salidummay, Dap-ayan ti Kultura iti Kordilyera, Salidummay, 1987, Cassette Tape
Salidummay, Dap-ayan ti Kultura iti Kordilyera, Dong-Dong-Ay Salidummay, 1992, Cassette Tape
Salidummay, Dap-ayan ti Kultura iti Kordilyera, Diway, 2000, Cassette Tape
Salidummay, Dap-ayan ti Kultura iti Kordilyera, Ay-Ay Salidummay, 2003, Cassette Tape
Salidummay, Dap-ayan ti Kultura iti Kordilyera, Salidumma-ay, 2004, Cassette Tape
Tambisan Sa Sining, Tambisan, 2001, Cassette Tape
Kalantog, Sion, 1994, Cassette Tape
Tulisanes, Harana, 1982, Cassette Tape
Jess Santiago, Halina, 1991, Cassette Tape
Jess Santiago, Obando, 1993, Cassette Tape
Various Artists, Ibong Malaya (Vol. 1 and 2), 1982, Cassette Tape
Pol Galang, Bigas Hindi Bala, 1998, Cassette Tape
Kadena at si Pol Galang, Para Sa Iyo (alternatibong musika ng lahing kayumanggi, 1995, Cassette Tape
Kadena at si Pol Galang, Editorial (malayang pahayagan

na mga awit ng ating panahon), 1999, Cassette Tape
Inang Laya, Pagpupuyos, Undated, Cassette Tape
Inang Laya, Self-titled, 1986, Cassette Tape
Inang Laya, Atsay ng Mundo, 1989, Cassette Tape
Inang Laya, Alab 1896–1996 Alay sa Laya ng Bayan, 1996, Cassette Tape
Susan Fernandez Magno, Habi at Himig, Undated, Cassette Tape
Balitaw, Balitaw Sa Atong Panahon, 1989, Cassette Tape
Various Artists, Pag-Ibig sa Tinubuang Lupa, Mga Kanta ng Rebolusyong Pilipino, Undated, Cassette Tape
Various Artists, Karapatang Pantao, 1989, Cassette Tape
Buklod, Tatsulok, Undated, Cassette Tape
Buklod, Kanlungan Mga Piling Kanta ng Buklod, Undated, Cassette Tape
Buklod, Bukid at Buhay, 1988, Cassette Tape
Buklod, Sa Kandungan ng Kalikasan, 1992, Cassette Tape
Musikang Bayan, Rosas ng Digma, 2001, Cassette Tape
Musikang Bayan, Anak ng Bayan, 2002, Cassette Tape
Various Artists, Lost Generation, 1992, Cassette Tape
Ousters Band. The White Album: Erap, 2000, Cassette Tape
Ousters Band, The Gray Album: Erap. 2001, Cassette Tape
2nd Nvelop Band, EDSA 2 Oops! We did it again, 2001, Cassette Tape
Raul Sunico featuring The Philippine Madrigal Singers, Mga Awit ng Himagsikan Songs of the Philippine Revolution 1896–1898, 1996, Cassette Tape
Tambisan Sa Sining/Kilusang Mayo Uno, Bakit Gloria?! (Laban! Wala Nang Bawi!), 2002, Cassette Tape
Various Artists, Wage War, Undated, Cassette Tape
Sining Lila, Self-titled, Undated, Cassette Tape
Various Artists, Walang Panginoon Ang Lupa, 2022, Cassette Tape
Musikang Bayan, The Peace We Want, 2006, CD
Musikang Bayan, Baliktad Na Ang Mundo, Undated, CD
Musikang Bayan, Walang-Hanggan, Undated, CD
Musikang Bayan, Ilusyon, Undated, CD
Musikang Bayan, Igpaw, Undated, CD
Danny Fabella, Kung Kami’y Manlaban, Undated, CD
Tubaw, Kalinow, Undated, CD
Various Artists, Unang Sigwa Mga Piling Kanta mula sa Dekada Sitenta, Undated, CD
Talahib, self-titled (ep), Undated, CD
Talahib, Mga Awit ng Pag-ibig at Digmaan, 2011, CD
Tag-Ani Performing Arts Society, Saka Lamang Papayapa, 2018, CD
The General Strike, self-titled, 2022, CD
Sining Lila, Awit Protesta ng Sining Lila Sumabay, Sumayaw sa mga awitin ng Sining Lila, 2009, CD
Bagong Sigaw, Serve The People, Undated, CD
Kalantog, Abante Babae, 1992, CD
The Axel Pinpin Propaganda Machine, Self-titled, Undated, CD

Sinaglahi, Mga Awit ni Mon 'Arting' Ayco, Undated, CD
Salidummay, Dap-ayan ti Kultura iti Kordilyera, Diway, 2000, CD
Salidummay, Dap-ayan ti Kultura iti Kordilyera, Chuwassi, Undated, CD
Various Artists, Values Education 'Wag Kang Manggo-Gloria, Undated, CD
Sining Bulosan, Bihag Pa Rin Migrant Songs of Struggle and Hope, 2005, CD
Anak ni Aling Juana, self-titled, Undated, CD
Various Artists, Punk and Liberation, 2005, CD
Various Artists, Walang Panginoon Ang Lupa, 2022, CD
Lei Garcia, Bangon!na, 2002, CD
Jess Santiago, Obando, 1993, CD
Jess Santiago, Puso at Isip, 2008, CD
Various Artists, Ibong Malaya 2016 Edition, 2016, CD
Inang Laya, Best of Inang Laya, 1994, CD
Paul Galang, Lihang sa Sambayanan, 1997, CD
Lean A Filipino Musical, 10th Anniversary Edition, Undated, CD

03. Federico “boyD” Dominguez
Sandugo (one blood)
Digital Print, 2016

This drawing was produced for the Lakbayan of Pambansang Minorya in 2016, and has been adapted as the logo of the Sandugo – Movement of Moro and Indigenous Peoples for Self-Determination, a historic moment where many indigenous and Moro peoples joined forces in this unified movement.

F E D E R I C O “ B O Y D ” D O M I N G U E Z was born in the municipality of Maluko, Province of Bukidnon in Mindanao, and descended from the Tagalog people of Hagonoy, Bulacan province in Luzon, from his father’s side, the Mandaya people of Manorigao, Caraga, Davao Oriental from his great and grandmother’s father’s side and Kamayo people of Gen. Luna (formerly Kabuntog) of Siargao I., Surigao Del Norte from his mother’s side. A self-taught painter at an early age, he studied Architecture at the University of Mindanao and obtained a Fine Arts Major in Visual Communication at the University of the Philippines, Diliman. He works as a freelance graphic designer and art director, painter, illustrator associated with partner groups concerning indigenous communities and environmental oriented NGOs. He is also a member of the Concerned Artists of the Philippines (CAP) for over 20 years and participated and worked along with various cultural groups in both solo and group exhibits.

He is married to Maria Teresa Cheng, an anthropologist and Community Development worker with three children, Rio Amir (Tsino), Montana Amir (Bubay) and Brisa Amir (Kimod). He currently resides in Krus na Ligas, Quezon City. In 2013–14, he was a recipient of the Asian Public Intellectual (API) fellowship grants.

04. Federico “boyD” Dominguez
Pangiyaki, I Matoy (a time to fight till death)
Digital print, 2017

This drawing was produced for the Lakbayan organized by Sandugo in 2017.

05. Listening Station #2
Playlist, 20 mins

Listen to a selection of songs from 1986–2018
For details, please consult the Song Book in the display.

Featuring ARMAS–Timog Katagalugan “Bigwas ng Tagumpay”, Patatag “Dapat Bawiin”, Khryss Arañas “Pesante”, Tambisan sa Sining “Sigaw sa Pag-aaklas”, Tag-Ani Performing Arts Society “Saka Papayapa Ang Bayan”, Lei Garcia “Babae”

This listening station includes music which represents the sectoral interests of the majority of Philippine society such as peasants and workers from 1986 to 2018.

“Dapat Bawiin” by Patatag is a Tagalog adaptation of “A Desalambrar”, a song by the Uruguayan musician Daniel Viglietti. It echoes the same struggles for land, against feudal oppression, since Uruguay and Philippines share a history as former Spanish colonies and US intervention towards neoliberal trade economies. Daniel Viglietti is one of the exponents of Nueva canción in Uruguay.

“Pesante” is stylized in the more contemporary popular music in the Philippines. “Babae” has become an anthem and a staple of the women's movement in the Philippines.

“Sigaw sa Pag-aaklas” is an anthem for Filipino workers. Here it is set against the optimistic “Bigwas ng” Tagumpay and the yearning for peace in “Saka Papayapa Ang Bayan”.

C SONG BOOK//Archive

Accompanying the archival recorded sounds by Dang A Dang Radio

The song book offers a list of the songs with original lyrics and translations to English (and in some cases to Tagalog).

06. Federico “boyD” Dominguez
Dayaw
2009, Projection of painting

Lakbayan was one of the most popular protest tactics used in the 2010s. Almost every year, the march was held as a show of force to urge those in the government to heed to the people's calls. Though the theme might vary from year to year, they all sought to respond to the current issues of the day and ensure that voices from the peripheries are heard by those living in the city centers.

Since 2012, Lakbayan has been conducted by indigenous peoples groups from different parts of the Philippines. In 2016, this led to the establishment of the alliance Sandugo–Movement of Moro and Indigenous Peoples for Self-Determination. In the same year, it submitted a separate clause on national minorities for inclusion in the Comprehensive Agreement on Socio-Economic Reforms then being negotiated in the peace talks between the Philippine government and the National Democratic Front.

“Sandugo” is a Visayan term which means “one blood.” The work of the same name by Federico “boyD” Dominguez is meant to illustrate the coming together of different tribes for the common cause of self-determination. It also serves as the logo of the Sandugo alliance. Besides tracing his ancestry to the indigenous Mandaya people of Davao Oriental, boyD also embodies the indigenous heritage through active participation in the plight of the indigenous people across issues that encompass the environment and the right to ancestral domain. His second featured illustration in the exhibit, “Pangiyaki, I Matoy” (a time to fight till death), is meant to symbolize the ardent assertion of indigenous peoples in fighting for their rights.

07. Listening Station #3
Playlist, 20mins

Listen to a selection of songs from 2015–2022
For details, please consult the Song Book in the display.
Featuring: Switchbitch “TLDR: TRL”, Barangay Pesante Combo “Hindi Namin Kayo Titigilan”, Tubaw Music Collective “Paper Tiger”, Musikang Bayan “Pangiyaki” (Shout Out!), ARMAS–Timog Katagalugan “Martsa Pasulong” (March Forward), 8-bit International Solidarity “Muog na Buo” (Solid Fortress)

Switchbitch is a female-rap duo from the Philippines. “TLDR: TRL” means Too Long Didn’t Read Tunay na Reporma sa Lupa (Genuine Land Reform), it appeared on a recent compilation of songs for peasant struggles. 2015 falls into the period of the resurging Lakbayans and the coming to power of the Duterte regime that marked the increasing onslaught of attacks on activists and indigenous communities. The emergence of the

band Tubaw Music Collective took place in the midst of the Lakbayan.

Juxtaposed with Martsa Pasulong is a protest classic from ARMAS–TK, urging us to move forward. These songs are accompanied by songs of the recent decade which can be heard in spaces outside rallies and mass demonstrations.

C. Song Book//Archive

Accompanying the archival recorded sounds by Dang A Dang Radio

The song book offers a list of the songs with original lyrics and translations to English (and in some cases to Tagalog).

08. Display of Album Covers 1982–2022

Artistic production of album covers is a broad alliance of different artistic groups. Album covers are one of the output of these collective and collaborative efforts of often unnamed or secretly working artists who want to contribute to the cultural cause of people's movements. By exhibiting album covers next to the listening stations we highlight the relationship of these graphic artists with musicians.

Featuring:
Dap-ayan ti Kultura ti Kordilyera, Salidumm-ay, 2004, Digital Print
Dap-ayan ti Kultura ti Kordilyera, Dong-Dong-Ay, 1992, Digital Print
Tambisan sa Sining, Tambisan, 2001, Digital Print
Patatag, Nagbabagang Lupa, 1986, Digital Print
Album cover by Tulisanes, Harana, 1982, Digital Print
Inang Laya, Pagpupuyos, Undated, Digital Print
Artista ng Rebolusyong Pangkultura (ARPAK), Walang Panginoon ang Lupa, 2022, Digital Print
Kalantog, Abante Babael, 1992, Digital Print
Tubaw Music Collective, Kalinow, 2018, Digital Print

09. Jose Luis “Joey” Clemente and Nil Buan
Daluyong (Waves)
Documentary film, 30mins, 1984

Daluyong is a documentary on the historic Lakbayan o Lakad ng Bayan para sa Kalayaan held in March 1984. It tackles the dissatisfaction of the Filipino people against the Marcos regime.

In 1984, the Lakbayan caravan hightailed from different parts of the Philippines to the capital city of Manila to underscore the repressive policies of the dictatorship of President Ferdinand Marcos. The Lakbayan caravan culminated in a large demonstration in Manila, where

tens of thousands of people gathered to demand social justice and democracy. The protest was met with violent repression from the government, with the police and military attacking the demonstrators and arresting many of them.

Daluyong is a documentary on the Southern Tagalog segment of the protest caravan that took off from San Pablo, Laguna and finished in Luneta, Manila. This super-8 documentary was shot and edited by then students, Nil Buan and Joey Clemente with the support of their college friends without whom this could not have been made.

As a background to the context of this documentary, the Philippine government was under the control of the dictator, Ferdinand Marcos, who had been in power since 1965. Marcos declared martial law in 1972, and during his rule, he suppressed opposition groups, curtailed civil liberties, and engaged in widespread human rights abuses.

In 1984, Marcos called for a parliamentary election as part of his effort to legitimize his government and demonstrate popular support. However, the opposition led by Corazon Aquino, the wife of the assassinated opposition leader Ninoy Aquino, refused to participate in the election. They argued that the election would not be free and fair, and that the results would be manipulated to ensure that Marcos and his allies would win. The opposition's decision to boycott the election led to a low voter turnout and a victory for Marcos and his allies. However, the boycott also drew international attention to the situation in the Philippines and helped to galvanize opposition to Marcos' rule. The following year, the People Power Revolution led to Marcos' ouster and the restoration of democracy in the Philippines. It is in this light that we can discover the significance of this Lakbayan protest.

The Lakbayan caravan helped to mobilize a broad-based movement for change in the Philippines. It was also the precursor to the People Power Revolution in 1986, which led to the ouster of Marcos and the restoration of democracy in the country.

During the reign of Ferdinand Marcos Sr.'s dictatorship, the phrase “Marcos, Hitler, Diktador, Tuta” served as a rallying cry among activists who saw Marcos as a figure reminiscent of Hitler who embodied authoritarianism, fascism, and a blatant disregard for human rights. This period was infamous for its widespread abuses, including extrajudicial killings, torture, arbitrary detention, enforced disappearances, and strict censorship and curfews that severely restricted the movement of the general population.

The term “tuta,” meaning puppet or lapdog, stemmed from the belief that Marcos was controlled by the United States of America through neocolonial policies

that extended its influence over the Philippines. The chant was also featured in the acrostic poem “Prometheus Unbound” by Pete Lacaba, writing under the pseudonym Ruben Cuevas. This poem was surreptitiously published in a pro-Marcos magazine in 1973 and marked one of the first acts of resistance against the dictatorship.

The last known beta max copy of the directors was digitized through the efforts of film curator and archiving advocate Prof. Rose Roque. Subtitling was a collective effort of the members of the Concerned Artists of the Philippines – Polytechnic University of the Philippines (CAP-PUP) for the public program of CAP's Memory Project and further improved for the online screening in Cinemata 2022.

10. Revolutionary Cultural Workers from the Preparatory Commission for the National Democratic Front (Phil.) and the Union of Democratic Filipinos (KDP) Philippines: BANGONG! ARISE!
Essays, images and lyrics, digital print.

The album was produced in protest of then-President Ferdinand Marcos' military dictatorship. The production started right before the declaration of martial law and was eventually completed in the United States by Paredon Records. This is the earliest album of Filipino protest music in vinyl that we know of.

11. Sharing Station
There is time for listening and receiving as well as for sharing and sounding our voices.

We invite you to record chants that have accompanied you in processes of resistance to oppression and injustice and the hope and fight for justice. The chants can also make up an archive of future protest sounds: we invite you to be creative and record chants you imagine and create in this very moment for the present or near future.

You can use the cassette recorder or the iPads to record your voice.

By recording your voice, you contribute to a collective archive and agree to it being used in the future in SAVVY'S practice. The collected chants will be sounded within the exhibition in SAVVY space as well as aired on our radio platform SAVVYZAAR. If you prefer your writing voice more than your singing voice, we invite you to write your chant in the Song Book (see below).

12. Song Book/Future
For the future: Please write your chants, protests, sources for further reading or listening on protest sounds, and all that you want to share in this context, into this Song Book.

13. SAVVY . doc
With this project, SAVVY . doc starts to build a sonic archive. As a first gesture, we have collected and are presenting you some vinyls dedicated to songs of resistance for you to listen to in the exhibition space.

T I M E L I N E

LAKBAYANS IN THE PAST DECADE AND THE SPECIFIC CALLS THEY BROUGHT TO THE FORE

2 0 1 0
Nationwide Peasant Caravan that highlighted local land struggles and opposed constitutional reforms that would permit foreign entities to have 100% ownership of land.

2 0 1 1
People's Caravan to Central Luzon against the Balikatan exercises between the US and Philippine military, and the return of US military bases under the Visiting Forces Agreement.

2 0 1 2
Manilakbayan of Mindanao that protested attacks on farmers and environmental defenders. The participants also sought justice for the murder of the Capion family from the T'boli tribe who opposed destructive mining in Tampakan, South Cotabato.

2 0 1 4
This Lakbayan focused on the issues of human rights, food security, and genuine peace in particular for the Mindanao people.

2 0 1 5
Lakbayan of bakwit (colloquial term for evacuees) who fled their heavily militarized communities. It also carried the call for justice after the massacre of two teachers and leaders from the Lumad tribe in Mindanao.

2 0 1 6
The first Lakbayan to include the sector of Moro and Muslim people as a national minority, its main unifying point was the People's Agenda for genuine peace. It also called to end counter-insurgency efforts which resulted in heightened militarization and human rights violations in the countryside.

2 0 1 7
Sounding the call for the resumption of peace talks, the participants of this Lakbayan mainly came from Mindanao which was placed under martial law the previous year. The Visayan people also marched for food, justice, and an end to repression.

2 0 1 8
A series of sectoral Lakbayans that put a spotlight on the issues of different sectors such as Lumad students whose schools were targeted by aerial bombings and workers from the Sumifru banana plantation who marched for better working conditions and living wages.

2 0 1 9
Central Luzon Farmers' Protest Caravan against the rice liberalization law that would result in a flood of rice imports to a point where local farmers couldn't compete.

P R O G R A M M E

1 8 . 0 3 . 2 0 2 3

1 2 : 0 0 Opening

1 4 : 0 0 First archive activation and radio session by Dang A Dang Radio
In the S A V V Y space as well as on S A V V Y Z A A R

2 2 . 0 3 . 2 0 2 3

1 4 : 0 0 Sound performance *Field 5* by Wojtek Blecharz [This is a short performance for one listener at a time. To listen, please register at listeningsessions@savvy-contemporary.com]

A “field” can be understood as a sound field or a field of possibilities, where sonic energies merge, intertwine, overlap, travel, or remain static etc. Wojtek Blecharz started using this term in 2017 for any piece of music, where musicians are not facing the audience in a traditional stage setting but are rather located around or between the listeners. Opposite to a performative/music installation a field has a fixed score and dramaturgy.

At S A V V Y Contemporary: *Field 5. Aura* is a sound treatment for 1 listener (laying on a mat with covered eyes), 1 performer and 7 wireless speakers. Commissioned by Roskilde Festival.

1 9 : 0 0 Screening of *Deep Listening: The Story of Pauline Oliveros* (2022), directed by Daniel Weintraub, produced by IONE – Oliveros’ partner in life and work

We are delighted to watch *Deep Listening: The Story of Pauline Oliveros* with you. In our own work, Pauline Oliveros was central to develop a practice of what it means to listen and to untrain our ears.

The film tells the story of the iconic composer, performer, teacher, philosopher, technological innovator and humanitarian, Pauline Oliveros. She was one of the world’s original electronic musicians, the only female amongst notable post-war American composers, a master accordion player, a teacher and mentor to musicians, a gateway to music and sound for non-musicians and a technical innovator who helped develop everything from tools that allow musicians to play together while in different countries to software that enables those with severe disabilities to create beautiful music. On the vanguard of contemporary American music for six decades, her story illuminates the pathway to how we got where we are and where the

future will take us in the worlds of music, the philosophy of sound, and the art of listening.

2 5 . 0 3 . 2 0 2 3

1 4 : 0 0 *Sonic Meditation XI* (1971), GONG by Pauline Oliveros, performed by Marisol Jiménez, PHØNIX16 as a part of Grenzraum Hören

“GRENZRAUM HÖREN” is a collective study of hearing itself, the limits of hearing and the spaces that are created by extending our notion of what hearing is – those spaces that differentiate between the audible and the inaudible. The programme will engage with the works of two composers in particular: Jakob Ullmann’s “voice, books and FIRE II” and Pauline Oliveros’s “Sonic Meditations”. In rituals, meditations, installations and sonic actions spread across the festival, and S A V V Y Contemporary hearing itself becomes the theme of listening.

PHØNIX16 is a paradox: a collective of individuals – researching on the phenomenon of voice as a primary instrument, but also as bearer and carrier of social, political and cultural expression and means of communication. Thriving from different sources of research, from vocal to social to political to expressive, the collective realizes its expressive performances of various dimensions such as experimental film, installation and happenings. PHØNIX16 isn’t shy to take influences in its vocal expression from folklore to electronic or contemporary music to death metal. This constantly questions, confronts and expands the common way of listening.

1 4 : 1 5 Second archive activation and radio session by Dang A Dang Radio
In the S A V V Y space as well as on S A V V Y Z A A R

1 6 : 0 0 Performance of *Teach Yourself to Fly* by PHØNIX16 (Veronika Böhle, Goh Lee Kwang, Michael Taylor, Timo Kreuser) as a part of Grenzraum Hören

~~Any number of persons~~ four people are sitting in a circle facing the center. illuminate the space with dim blue light. Begin by simply observing your own breathing. Always be an observer. Gradually allow your breathing to become audible. Then gradually introduce your voice. Allow your vocal chords to vibrate in any mode which occurs naturally. Allow the intensity to increase very slowly. Continue as long as possible naturally, and until all others are quiet, always observing your own breath cycle.

Variation: Translate voice to an instrument.

1 7 : 0 0 Tour through the exhibition with the curators – in English

0 8 . 0 4 . 2 0 2 3

1 6 : 0 0 Listening & Sharing Session

Join us for a collective listening session where everyone is invited to bring a song, album, anecdote or sonic memory in the context of protest. You can bring them as a vinyl, cassette tape, or digital file. Through this sonic sharing we want to reflect together how music accompanies us in processes of resistance and search for justice.

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 Lynhan Balatbat-Helbock Bona Bell Cecilia Bien Onur Çimen Bilge Emir
Sagal Farah Billy Fowo Raisa Galofre Hubert Gromny Hajra Haider Karrar Daniellis Hernandez Manuela Garcia Aldana
Juan Pablo García Sossa Hajra Haider Karrar Anna Jäger Kimani Joesph Aditi Kapur Laura Klöckner Kelly Krugman Mokia Laisin
Renan Laru-an Rafal Łazar Nancy Naser Al Deen 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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