

THAT, A R O U N D WHICH THE UNIVERSE R E V O L V E S : ON RHYTHMANALYSIS OF MEMORY, TIMES, BODIES IN SPACE

E X H I B I T I O N 01.12.2017-28.01.2018

W I T H Akinbode Akinbiyi Fikret Atay Vartan Avakian Allana Clarke Eli Cortiñas
Masimba Hwati iQhiya Delio Jasse Lamia Joreige Maibritt Borgen/Sofía Olascoaga/Park McArthur/
Jacqueline Hoàng Nguyen Christian Nyampeta Trinh Thi Minh Hà
O P E N I N G 30.11.2017 19:00

D I S C U R S I V E P R O G R A M M E 01.12.- 03.12. 2017 HAU Hebbel am Ufer
Akinbode Akinbiyi Jacques Coursil Lamin Fofana Petina Gappaho Marque Gilmore
Gintersdorfer/Klaßen Noa Ha Dorothee Munyaneza Emeka Okerekeo Omar Nagati Robin Rhode
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A R T I S T I C D I R E C T O R Bonaventure Soh Bejeng Ndikung
C U R A T O R S Elena Agudio Anna Jäger Saskia Köbschall
M A N A G E R Lema Sikod
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THAT, AROUND WHICH THE UNIVERSE REVOLVES is a collaboration of SAVVY Contemporary
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S A V V Y C O N T E M P O R A R Y
THE LABORATORY OF FORM-IDEAS

KULTURSTIFTUNG
DES
BUNDES

I AM THE DRUM,
YOU ARE THE DRUM,
AND WE ARE THE
DRUM. R H Y T H M
IS THE SOUL OF LIFE.
THE WHOLE
U N I V E R S E
R E V O L V E S
I N R H Y T H M.
EVERYTHING AND
EVERY HUMAN
ACTION REVOLVES
I N R H Y T H M.

The research, performance and exhibition project THAT, AROUND WHICH THE UNIVERSE REVOLVES brings together visual artists, urbanists, photographers, performers and theorists to investigate the interrelations of space and time, memory, architecture and urban planning through and beyond Henri Lefebvre's concept of Rhythmanalysis. The cities of Lagos, Düsseldorf, Harare, Hamburg and Berlin are engaged in a network that investigates their specific urban epistemologies and histories. The cities serve as laboratories of an investigation into the temporal and spacial dimensions of everyday urban life, seen through the interrelations between the body, rhythm and urban structures.

The Berlin chapter is the fifth and final chapter of our project. Echoes, memories and findings of two-year-long research, performances and conversations within and beyond the framework of rhythmanalysis will be presented in an exhibition at SAVVY Contemporary and in a performance and discursive programme at HAU Hebbel am Ufer.

The interconnection of a people's or society's memory and a specific space and time was a driving force behind the works of sociologist and philosopher Henri Lefebvre. In his posthumously published book *Rhythmanalysis: Space, Time and Everyday Life*, Lefebvre puts a spotlight on the concept of rhythm in his effort to synthesize a new scientific field of knowledge through rhythmanalysis. In general terms, Lefebvre recognises rhythms in our everyday life, in our movements through space and our interactions with objects in space, i.e. in every interaction between the biological and the social. In this seminal work, Lefebvre tries to renegotiate the understanding of urban and rural space, things, media, politics etc. through the concept of rhythm. It is about analysing everydayness, the mundane, the repetitive, the "interference of linear and cyclical processes," just as much as the cycle of life "birth, growth, peak, then decline and end," and all these supply "the framework for the analyses of the particular, therefore real and concrete cases that feature in music, history and lives of individuals or groups."

Understanding and coping with the limits of Lefebvre's perspective, the project proposes the artist as a contemporary rhythmanalyst who could chronicle a delimited space and people. Contemporary artists and performers are invited to investigate how heritage is produced, reshaped and unmade within cities as archives of rhythms. The performative interventions and discursive programs in Düsseldorf, Berlin

and Hamburg invited African and Diasporic artists to also investigate the history of African presence and resistance in Germany to rethink temporal-historical and spatial-geographical urban concepts.

The project gives room for reflections on the intimate interrelations between African and German cities by investigating, for instance, German cities' fiercely debated colonial histories choreographically, by way of Rhythmanalysis that introduces a play of encounter, drawing lines between past and present, between buildings, monuments, stories and the everyday movement of people through them. The project's focus on urgent contemporary urban topics like gentrification, wage gaps, security zones, architecture and urban planning, exclusion, movements, creative spaces and communities through research and African artistic practice, seeks to play an important and innovative contribution to the reception of Lefebvre's exceptionally significant philosophical and sociological theories that is being put into life and work, rhythm and contemplation within the circuits of this project.

The rhythmanalyst is capable of listening to a house, a street, a town as one listens to a symphony, an opera.

Henri Lefebvre, *Rhythmanalysis*

The exhibition proposes four anchor points for this navigation through space and time – listening along the following Lefebvrian rhythmic contexts, and expanding them into further and more complex directions: secret, public, fictional and dominating – dominated rhythms.

SECRET RHYTHMS
PUBLIC RHYTHMS
FICTIONAL RHYTHMS
DOMINATING - DOMINATED
RHYTHMS

SECRET RHYTHMS

Physiological and psychological rhythms facilitate recollection and memory, be it in the form of the oral, written, embodied or otherwise, wholly encompassing the said and unsaid. In this rhythmic frame, the terrain of the secret will be explored, tickling out lost or suppressed memories which could be expressed performatively, photographically or sculpturally, trying to make this context of inaccessible movements and temporalities somehow accessible, but not necessarily transparent or blank.

Trinh Thi Minh Hà's film *The Fourth Dimension* – an elegant meditation on time, travel, and ceremony in the form of a journey; In his performance and video Kunyutura, Masimba Hwati explores the phenomenon of slowing down and of reflecting on islands of sanity within the hectic city machine that, in Harare as elsewhere on the African continent, is marked by colonial structures and architecture. This rhythm will also be investigated through *Composition With a Recurring Sound* by Vartan Avakian who uses biological debris as the material foundation of his sculptural works to propose an understanding of memory as physical traces inscribed in matter – traces waiting to be decoded or recombined and representing new possibilities and challenges for future archaeology.

PUBLIC RHYTHMS

This epitome of a social rhythmic context encompasses public ceremonies like the carnival, all other events of public interest, and also self-expressive phenomena like tiredness. This phase would be a step into the politics of public space, investigating modes of expression and representation.

Akinbode Akinbiyi is, by way of photography and poetry, a chronicler of the quotidian. He is interested in “everydayliveness” rather than everydayness; two states differentiated by Akinbiyi's profound interest in being – human beings, among other beings, and the way that they craft, navigate, and relate to societies and spaces. Delio Jasse's photographic series *Terreno Ocupado* looks into the economic rise and fall of Luanda through analog photography and experimentation with printing techniques. *Embrace* is a video work by Lamia Joreige working around a single shot of a couple

in an urban landscape. As the camera gets closer, instead of providing further “information”, the shot becomes more and more abstract. The idea of *Embrace* is based on the ambiguity and violence projected onto any act, at that singular instant when the real and the non-real are indiscernible.

FICTIONAL RHYTHMS

Within the realm of narratives, the verbal and gestural rhythms play an important role. The construction and cultivation of myth which according to Roland Barthes in *Mythologies* is a “system of communication, that is a message.” Lefebvre sees the rhythm analyst as poet, as they both perform a verbal action with an aesthetic import.

Fikret Atay's videos combine a dual conceptualization: modernity and the story of the ‘other’. In *Paris Village* the narrative takes an absurd turn following the reaction by a village called Paris to the introduction of its own Eiffel Tower – initial refusal of its existence to the consensus to turning the tower into a minaret equipped with speakers as a hybrid construction. In *The Critique of Everyday Life*, Henri Lefebvre writes, “How can the ‘masses’ – whether masses of moments or masses of human beings – ‘participate’ in a total vision?” The collective-driven workshop “Singing is Political,” by Maibritt Borgen/Sofia Olascoaga/Park McArthur/Jacqueline Hoàng Nguyen and Sadia Shiraz, invited participants to engage a total vision via singing together. In the self-referential video “Quella che cammina (The one who walks)” by Eli Cortiñas the artist whispers in French, Spanish and German depicting the struggles of a woman artist, a daughter and a being in front of the bureaucracy and bourgeoisie – in a poetic manner.

DOMINATING - DOMINATED RHYTHMS

The power gradient inherent to every society is reflected within this context. In consideration of a project that reflects on modes of dealing with or understanding heritage within an architectural and social structure built on a foundation of colonialism, and functioning within a post-colonial space and time axis, the dominating-dominated rhythmic context plays an important role.

Christian Nyampeta's videowork *Comment vivre ensemble* gathers conversations and commentaries on the role of rhythm in the shaping of our subjects, our communities and our localities. Allana Clarke's practice encompasses sculpture, video, installation and performance, to investigate the construction of power politics as both an authoritative structure and an abstraction. In a new production for *That, Around Which The Universe Revolves*, Clarke proposes a cartography of the body, a close view of her head and skin as a way to find escape routes from the current suffocating times we are living in. iQhiya's contribution challenges the structural lessons of the hidden curriculum that we uncover in various experiences of (educational) institutions.

WORK DESCRIPTIONS

01 EMBRACE 2004

Video (silent), 04:30 mins

The video *Embrace*, which is part of *Time and the Other* (exhibition and book), is a single shot of a couple in an urban landscape. As the camera gets closer, instead of providing further "information," the shot becomes more and more abstract. The idea of *Embrace* is based on the ambiguity and violence projected onto any act, at that singular instant when the real and the non-real are indiscernible.

L A M I A J O R E I G E is a visual artist and filmmaker who lives and work in Beirut. She uses archival documents and elements of fiction to reflect on history and its possible narration and on the relationship between individual stories and collective memory. Her practice, rooted in her country's experience, explores the possibilities of representing the Lebanese wars and their aftermath, particularly in Beirut, a city at the center of her imagery. Joreige's works have been presented internationally in various exhibitions, venues and festivals, among which: in France at the Centre Pompidou, Nicéphore Niépce Museum, 104, FID Marseille and Les Rencontres Internationales Paris/Berlin; in the United States at the New Museum, San Francisco Museum of Modern Art; Harvard University's Carpenter Center for the Visual Arts, the International Center of Photography and Taymour Grahne Gallery; in the UK at the Tate Modern, Tate Britain, Serpentine Gallery and Cardiff National Museum; in the UAE at the Sharjah Biennial and in Beirut at Marfa projects, Home Works I, IV & VII,

Galerie Tanit and Art Factum. She is a cofounder and board member of Beirut Art Center, which she codirected from 2009 to 2014.

02 A R R H Y T H M I C N O T A T I O N S

1984–2014 Inkjet Hahnemühle silver rag archival prints, 50 × 50 cm

The series *Arrhythmic Notations* encompasses a wide scope of images that deal basically with the city. Images that attempt to come to grips with the underlying rhythms and surges that constantly infuse our everyday urban activities. Going to work in the early hours of the morning, to school, to college. Going out shopping, out to get a cup of coffee, even just a drink of water. Later in the afternoon and early evening, the rush and bustle to get back home, to return to a place that we rarely ever fully experience.

A K I N B O D E A K I N B I Y I b. Oxford attended school and university in Nigeria, England and in Germany and holds a B.A. in English from Ibadan University. He has been a freelance photographer since 1977. In 1987, he received a STERN reportage stipend to work in the cities of Lagos, Kano and Dakar and he is co-founder of UZANZSI, a cultural center in Clermont Township in Durban, South Africa. Akinbiyi's primary photographic focus is large, sprawling megacities. Wandering and meandering the highways and byways in an attempt to understand and deeply engage with the modern metropolis. He walks and works primarily in and on the four major African cities Lagos, Cairo, Kinshasa and Johannesburg, but also wanders in other major cities, Khartoum, Addis Ababa, Dakar, Bamako, to name some. European, North and South American cities are also serious destinations. There is no one viewpoint or way of working, wandering. The work is open-ended and driven by a desire to delve as deeply as possible into the meaning, the subjectivity of everyday. Akinbiyi also works as a curator and has given photographic workshops internationally—in Germany, Nigeria, Sudan, Sweden, England, the United States, Greece. In 2017, he exhibited in a group show at La Vilette in Paris and was part of documenta 14 in Athens and Kassel.

03 T E R R E N O O C U P A D O 2014

Cyanotype emulsion on fabriano paper
56 × 76 cm

The series *Terreno Ocupado* consists of cyanotypes that were inspired by the abundance of advertising posters in Luanda. The prints reflect upon the rapid social and economic changes that have underpinned recent shifts in the urban landscape of Luanda. The oil boom in 2008 transformed Angola

into one of the world's fastest-growing economies. With large infrastructure and housing projects rapidly changing its appearance, Luanda seemed to be leaving behind the country's 27-year civil war. But since oil prices crashed in 2014, the impact on one of Africa's richest and most unequal countries has been devastating. The photographs in this series focus on the rapid growth and transition of Luanda, with owners of future development posting "terreno ocupado" signs on the city's newly purchased land. As Jasse observes: "the city was mostly 'occupied' by foreign companies, leaving little space – physical or economic – for Angolans."

With this series, Jasse pursues his interest in printing techniques. The cyanotype is a fitting printing method for a series concerned with architecture (the architectural blueprint is a variation of this printing process), but the rich blue-green hue of the photographs contrasts sharply with the dusty, sandy atmosphere of the sprawling metropolis, creating a manifest distance with reality. Working exclusively with analogue techniques, the artist often disrupts his own imagery, inserting circles in unexpected places, showing tape marks, cutter lines and other signs of manual handling and editing. As Jasse writes: "The manipulation [...] enables me to create a new image, one that didn't exist before. The image thus occupies a space that is neither completely real nor completely fictitious, neither reality nor memory."

DÉLIO JASSE Luanda currently lives and works in Milan. In his photographic work, he often interweaves found images with clues from past lives (found passport photos, family albums) to draw links between photography – in particular the concept of the "latent image" – and memory. Jasse is interested in experimenting with analogue photographic printing processes, including cyanotype, platinum and early printing processes such as "Van Dyke Brown," as well as developing his own printing techniques. Recent exhibitions include the group show *Recent Histories: New Photography from Africa* at the Walther Collection Project Space in New York 2016, the official selection of the 12th Dakar Biennale (2016), the 56th Venice Biennale (Angolan Pavilion, 2015), Milan Expo (Angolan Pavilion, 2015), the Calouste Gulbenkian Foundation, Portugal (2013) and the 9th Bamako Photography Encounters (2011). He was one of three finalists in the BES Photo Prize (2014) and won the Iwalewa Art Award in 2015.

04 KUNYUTURA
(NEUTRALIZATION)
2016 Video of a Performance
in Harare/Zimbabwe

"Kunyutura means neutralization in slang or as I call it alternative emergency language. I am exploring the seemingly neutral and nebulous spaces places within the city. Thereby I am trying to slow down the hectic and chaotic machine of city life for the purpose of reflection and contemplation. Here, I rediscover the problematic areas in my geopolitical and social context – as in the philosophical irony of Harare's central Africa Unity Square built on freemasonry and colonial architecture which is an ignored aspect in the daily runnings of the hectic city machine. Another example is the long Chen Plaza (also called Chinese Mall) which was controversially built on one of the city's most important wet lands. *Kunyutura* explores the phenomenon of slowing down and of reflecting on islands of sanity."

MASIMBA HWATI is an artist dealing with transformation and resilience of indigenous ways of knowing. His work explores impermanence and resilience as elements that balance socio-political and cultural spaces and processes. Hwati is interested in as well as facilitating dialogues between spaces, people and histories. Currently, he is an MFA Candidate at the Penny Stamps School of Art and Design, University of Michigan Ann Arbor. His recent exhibitions include Art Brussels (2017), Instruments of Memory at Smac Gallery, Capetown (2016), Venice Biennale – Zimbabwean pavilion (2015), London I:54 art fair (2015).

05A COMMENT VIVRE
ENSEMBLE 2015–[ongoing]
Video, 30:00 mins

05B DE-FORMATION:
A TRANSFORMAL SKETCH OF
RHYTHM AND THE REST 2017
Mixed Media Installation

The film and the installation reflect, dialogically, on the role of rhythm in the shaping of our subjects, our communities and our localities through conversations and commentaries. Artist Christian Nyampeta is in conversation with theorist Olivier Nyirubugara at Erasmus University in Rotterdam, The Netherlands; philosopher Isaïe Nzeyimana at his home in Butare, Rwanda; philosopher Obed Quinet Niyikiza at his home in Butare, Rwanda; and philosopher Fabien Hagenimana at INES-Ruhengeri in Rwanda.

CHRISTIAN NYAMPETA b. in Rwanda is a Dutch artist who creates fictions, models, dialogues and commentaries, concerned with the

difficulties of being in common. Recent contributions include *Intimate Trespass: Hapticality, Waywardness, and the Practice of Entanglement – A Study Day with Saidiya Hartman*, organised by the Serpentine Gallery; *Now is the Time of Monsters. What Comes After Nations?* at HKW in Berlin; and *Displacement and the Making of the Modern World* at Brown University, Providence. Recent exhibitions include *Words after the World* at Camden Arts Centre in London; *Space Force Construction*, the inaugural exhibition of the V-A-C Foundation headquarters in Venice, co-organised by the Art Institute of Chicago. Forthcoming exhibitions include *Biennial of Contemporary African Art Dak'art* in 2018, and exhibition programmes at Tensta Konsthall in Stockholm. Nyampeta convenes the Nyanza Working Group of Another Roadmap School Africa Cluster. He runs *Radius*, an online and occasionally inhabitable radio station, and he is a research student at the Visual Cultures Department at Goldsmiths, University of London.

06 COMPOSITION
WITH A RECURRING SOUND
2016-[ongoing] Copper Alloys, Sound
Waves and a River

The sound of a river flows through a sculptural piece of repeated forms and creating a discreet almost inaudible resonance. This flow can be seen gently reverberating through a small valve on the object and can be felt by touching the sculpture. Composition with a Recurring Sound is comprised of a series of copper sculptures in which sound waves are trapped. The sound of flowing water played through copper tubes are left to reverberate in a closed circuit of repetitive forms indefinitely. These waves persist until they decay and are imperceptible. By trapping and capturing this material presence, Avakian's sculptures propose artworks that are at once a representation of this presence, and a new inscription created by it.

VARTAN AVAKIAN'S sculptural works propose an understanding of memory, as physical traces inscribed in matter, waiting to be decoded or recombined. His work evokes possibilities and challenges for the future of art, artifact and archeology.

07 PARIS KÖYÜ
(PARIS VILLAGE) 2014
Video, 06:25 mins

Paris Village bares a narrative that has absurd and dark humor motifs. It takes place in a village with the same name in Siirt/Eruh, described as 'purga-

tory' by the artist. Atay builds the movie through spatial and cultural jumpcuts. As the symbols concordant with the name of the village are brought up, the Eiffel Tower is prepared for discussion among the members of village community. While the elders of the village refuses its existence, the consensus is set by turning the tower into a minaret equipped with speakers as a hybrid construction. The movie is black and white unlike the colorful atmosphere of Paris. Everything is simple and plain.

FIKRET ATAY of Kurdish descent, Fikret Atay highlights the tensions that rise from permanent opposition between the West and the East, civilians and military, tradition and experimentation: a situation he lived in his hometown, Batman, located in Turkey on the Iraqi border. His simple, unaffected style lends an apparently straightforward authenticity to the images, yet the meanings of the performers' actions remain mysterious to viewers unfamiliar with the local culture. His work has been featured in solo exhibitions at Viafarini in Milan, Italy (2010); at the Bonner Kunstverein in Germany (2008); at the UCLA Hammer Museum in California (2006), and the Kunsthalle in Vienna, Austria (2005), among others. Most recently, his video work was presented as part of the group show *Mouth Shut, Loud Shouts* at Marabouparken in Syndbyberg, Sweden (2017). His work is collected by many international art museums and institutions, including the Israel Museum in Jerusalem, Israel; the Tate Modern in London; MUDAM in Luxemburg and the Musée d'Art Contemporain in Montréal, Canada.

08 THE FOURTH DIMENSION
2001 Film, 87:00 mins

Today, when one goes on a journey, the travel is ritualized through the visual machine. The image, coming alive in time as it frames time, is there where the actual and virtual meet. In the process of ritualizing Japan's "hundred flowers," it is the encounter between self and other, human and machine, viewer and image, fact and fancy that determines the field of relations in which new interactions between past and present are made possible. Shown in their widespread functions and manifestations, including more evident loci such as festival, religious rite and theatrical performance, "rituals" involve not only the regularity in the structure of everyday life, but also the dynamic agents in the ongoing process of creating digital images at the speed of light.

TRINH T. MINH-HA is a filmmaker, writer, composer and Professor of Rhetoric and of Gender & Women's Studies at the University of California,

Berkeley. Her work includes eight feature-length films, among other *Forgetting Vietnam* (2015), *The Fourth Dimension* (2001) and *A Tale of Love* (1996), honored in numerous retrospectives around the world; several large-scale multimedia installations, including *L'Autre Marche* (Musée du Quai Branly, Paris 2006-2009), *Old Land New Waters* (Guangzhou Triennale, 2008, Okinawa Museum of Fine Arts 2007); and numerous books, such as *Lovecidal. Walking with The Disappeared* (2016), *D-Passage. The Digital Way* (2013), *Elsewhere, Within Here* (2011). Her many awards include the 2014 Wild Dreamer Lifetime Achievement Award at the Subversive Festival, Zagreb; the 2012 Lifetime Achievement Award from Women's Caucus for Art; and the 2006 Trailblazers Award, MIPDOC, the International Documentary Film in Cannes, France.

09 QUELLA CHE CAMMINA
(THE ONE WHO WALKS) 2014

Single-channel Video, 09:30 mins

The One Who Walks is a female character in Carlo Lizzanis' contribution to the neorealist anthology film *L'amore in città* from 1953. Eli Cortiñas' unconventional filmic composition used this figure of an aging, impoverished prostitute as a nucleus in an associative montage of self-filmed material, found footage and fragile sculptural constructions which circle around the question of her own role as a self-responsible individual, as a working class child, as a woman, as a daughter, as an artist.

ELI CORTIÑAS b. 1979 in Spain studied at the Academy of Media Arts Cologne and at the European Film College, Denmark. She has been a guest professor at the Art Academy Mainz (2015) and the Art Academy Kassel (2015-2017) as well as an invited lecturer at the Academy of Fine Arts Leipzig and the Art Academy Karlsruhe. Cortiñas has been awarded with grants and fellowships from Villa Massimo, Rome (2014), Karl-Schmidt-Rottluft (2012-2014), Kölnischer Kunstverein Atelier (2010), Shortlist Award for Film Art, Freunde der Nationalgalerie/Filmakademie (2011), Goethe Institute, Torino (2015), Kunstfonds (2016), Berlin Senate (2017), Villa Sträuli, Switzerland (2017) et al. Selected solo and group exhibitions include venues such as Museum Ludwig, Kunstthale Budapest, Museum Marta Herford, Museum of Modern Art Moscow, Kunstraum Innsbruck, Centro Atlántico de Arte Moderno, Centre Pompidou and MUSAC, as well as in international festivals such as Moscow International Biennale for Young Art, Mardin Biennale, International Short Film Festival Oberhausen, International Curtas Vila Do Conde and Nashville Film Festival. She lives and works in Berlin, Germany.

10 SINGING IS POLITICAL 2011

Poster for a collaborative workshop

In *The Critique of Everyday Life*, Henri Lefebvre writes, "How can the 'masses' – whether masses of moments or masses of human beings – 'participate' in a total vision?" This workshop, entitled "Singing is Political," invites participants to engage a total vision via singing together. The workshop employs the famous version of Billy Bragg's *Internationale* in an effort to create embodied collective experiences. The lyrics are analyzed by the participants, re-written according to our current social and political situation and sung together. Experimenting with ways in which singing shifts our individual experiences to collective engagement and recoups the playfully spontaneous and sensuous qualities of everyday experience, we ask with the help of Bob Marley: "won't you help to sing these songs of freedom?"

MAIBRITT BORGEN b. in Denmark

In 2010/2011 she was a Helena Rubinstein Critical Studies Fellow at the Whitney Independent Study Program in New York. She is currently a doctoral candidate at Yale University where her dissertation centers on multimedia artist Öyvind Fahlström, while her work more broadly focuses on the intersections of art, technology, and politics in the postwar period. During her time at Yale she has been heavily involved the exhibition *Lumia: Thomas Wilfred and the Art of Light* at the Yale Art Gallery on the work of early 20th century light artist Thomas Wilfred and also contributed an essay to the catalogue. She has worked as a curator and a critic in Denmark and abroad and is currently living in New York.

PARK MCARTHUR b. in USA is an artist from North Carolina living in New York whose recent solo shows in sculpture, photography, and text, include SFMoMA, San Francisco, CA; Chisenhale Gallery, London; and whose participation in group shows includes the 32nd Bienal Internacional de São Paulo, São Paulo, Brazil; Greater New York, MoMA PS1, New York, NY; The Whitney Biennial, New York, NY; and Care, a rehearsal for a performance, Chicago, IL.

JACQUELINE HOÀNG NGUYEN

is an artist from Côte-des-Neiges, Canada, living in Stockholm, Sweden. Nguyen is a research-based artist currently living in Stockholm. She completed the Whitney Independent Study Program, New York, in 2011, having obtained her MFA and a postgraduate diploma in Critical Studies from the Malmö Art Academy, Sweden, in 2005, and a BFA from Concordia University, Montreal, in 2003. Nguyen's work has been shown internationally and has

also been awarded a number of grants for her research-based practice.

S O F Í A O L A S C O A G A ’ S practice is focused in the intersections of art and education, through the exploration of encounters, think-tanks, and public programs along with artists, theorists, curators and educators, and with a wide range of institutional and independent interlocutors. Her ongoing research, *Between Utopia and Disenchantment (Entre utopía y desencanto)*, focuses on the collective memory and genealogies stemming from intentional community models developed in Mexico in past decades, addressing the ideas posed by Ivan Illich at the Centro Intercultural de Documentación (CIDOC), and its influential role in the practice of many Mexican and international thinkers and various self-organised initiatives. Olascoaga was co-curator of the 32nd Bienal de Sao Paulo INCERTEZA VIVA, and academic curator at MUAC (Museo Universitario de Arte Contemporáneo – UNAM) in Mexico City (2014–2015); was Research Curatorial Fellow at Independent Curators International (2011), and Helena Rubinstein Curatorial Fellow at the Whitney Museum of American Art’s Independent Study Program (2010).

S A D I A S H I R A Z I is a writer, architect and independent curator. She is a doctoral candidate in the Department of Art History and Visual Studies at Cornell University and teaches at The New School in New York.

11 M O N D A Y 2017 Installation with school desks and video projection
Monday attempts to offer an alternative curriculum, defying the structural lessons of the hidden curriculum that we uncover in various experiences of (educational) institutions. There are a number of bodies – human, institutional, or mechanical – who have swallowed the hidden curriculum, and who will talk into it and through it and according to it at any opportunity, regardless of whether or not they are even able to see it. In fact, we are born into it, and the process of separation of self from this hidden curriculum is a painful one. Whether its underbelly is exposed to you through teargas and rubber bullets, through being teased about your hair at school, through the experience of physicalized violence, through the glassy blue eyes that stare through you, and the shock and surprise that “you made that?,” or “you wrote that?”. The hidden curriculum would have a number of people believe that they do not in fact exist. The installation is an attempt to defy this violent notion. *Monday* was developed for documenta 14 in Kassel and opened with a

durational performance which is screened in this exhibition alongside the installation.

I Q H I Y A is a network of young black women living and working in Cape Town and Johannesburg delving in the realms of performance art, installation, video art, photography and other media. At the core of the group are shared personal and professional experiences that help shape each individual artist through various projects and exhibitions. They have emerged in a time where there are contested notions of the roles of gender and tradition within contemporary South Africa, where the centre of power is no longer solely defined by masculinity. They see themselves as belonging to the millennial generation of women that choose to define and represent their own narratives.

12 Y O U B E L O N G T O N O T H I N G A N D N O T H I N G B E L O N G S T O Y O U 2017 Video, 07:00 mins
You Belong to Nothing and Nothing Belongs to You is a recognition of the failures of all encompassing systems of categorization as it relates to identity articulation. Emerging from a deeply personal reflection it asks the question “what toll does systematic un-mirroring take on the psyche?” How do you construct yourself for yourself and not be constructed by others to fill the desires of others? The body that I inhabit has a long and complex history that I have not held agency over. I have come to terms with that truth and taking control of representation and taking my body back from the subjectivity of history.

A L L A N A C L A R K E b. in Trinidad & Tobago is a conceptual artist working in video, photography, installation, and performance. She has completed residencies at the Skowhegan School of Painting & Sculpture, The Vermont Studio Center, and Lighthouse Works. Clarke is also the 2014 recipient of the Toby Devan Lewis Fellowship MICA, Skowhegan fellowship, Vermont Studio Civil Society Fellowship, the Peter W. Brooke Fellowship and a 2015 recipient of a Franklin Furnace grant. She completed her MFA in the Mount Royal School of Art at MICA. Recent exhibitions include work performed at FiveMyles Gallery, Invisible Exports Gallery, and Gibney Dance in New York. Her current practice uses performance and language to dissect the anxiety caused by our perception of spatial compression through the fracturing of how we understand time and speed and the binary of individual and collective consciousness via the performance of cultural signifiers. She is currently a visiting assistant professor of performance art at Williams College.

LIBRARY AND
DOCUMENTATION
CENTRE

12

11

10

W C

B A R

09

COLONIAL NEIGHBOUR

07

08

05A

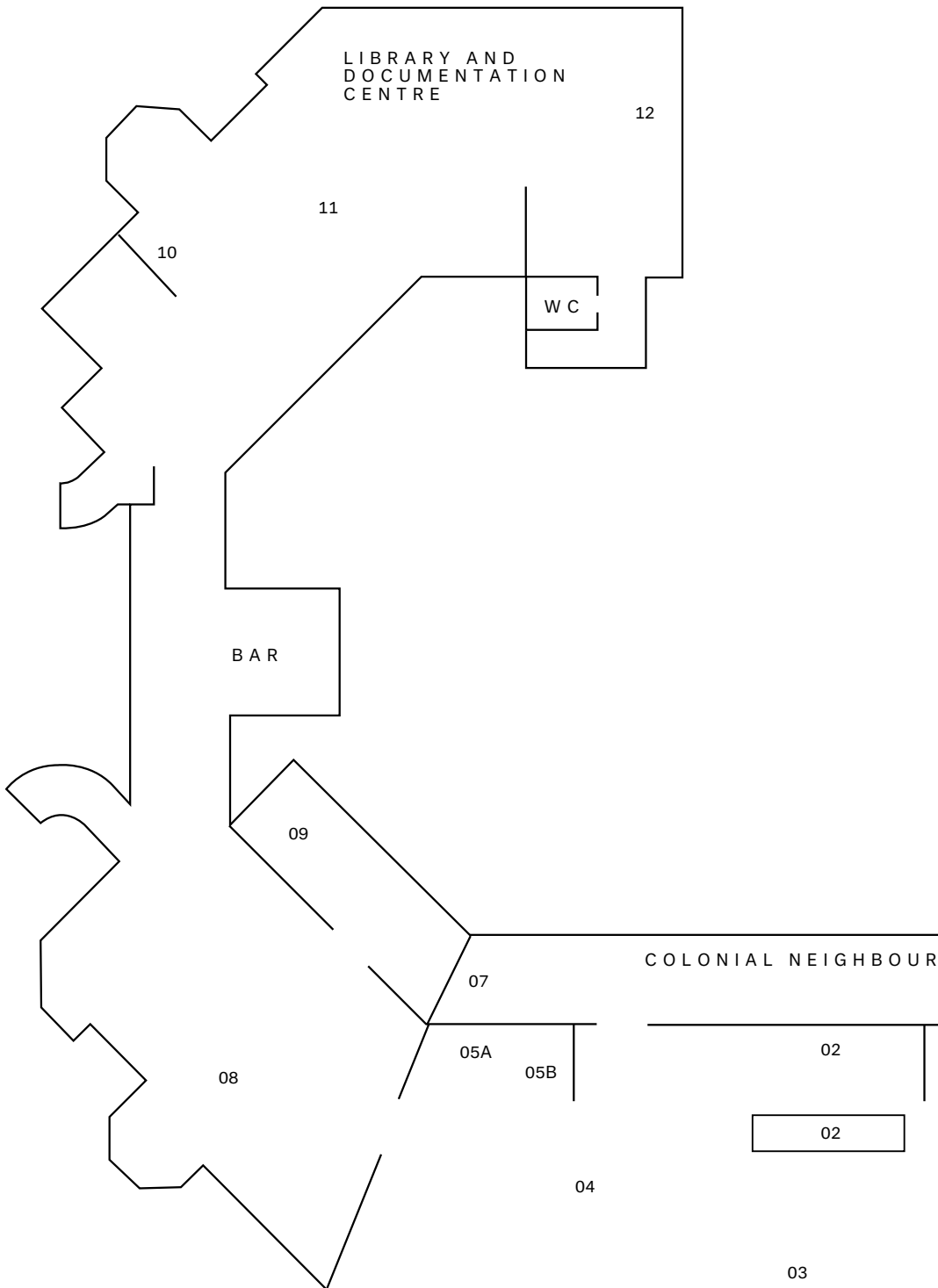
05B

02

02

04

03



01 EMBRACE 2004
Video (silent), 04:30 mins
LAMIA JOREIGE

02 ARRHYTHMIC NOTATIONS
1984–2014 Inkjet Hahnemühle silver rag archival
prints, 50 × 50 cm
AKINBODE AKINBIYI

03 TERRENO OCUPADO 2014
Cyanotype emulsion on fabriano paper
56 × 76 cm
DÉLIO JASSE

04 KUNYUTURA
(NEUTRALIZATION)
2016 Video of a Performance in Harare/Zimbabwe

05A COMMENT VIVRE
ENSEMBLE 2015–[ongoing]
Video, 30:00 mins

05B DE-FORMATION:
A TRANSFORMAL SKETCH OF
RHYTHM AND THE REST 2017
Mixed Media Installation
CHRISTIAN NYAMPETA

06 COMPOSITION
WITH A RECURRING SOUND

2016–[ongoing] Copper Alloys, Sound
Waves and a River
VARTAN AVAKIAN

07 PARIS KÖYÜ
(PARIS VILLAGE) 2014
Video, 06:25 mins
FIKRET ATAY

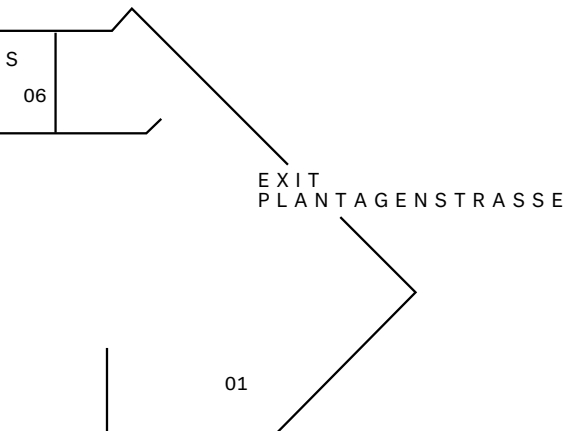
08 THE FOURTH DIMENSION
2001 Film, 87:00 mins
TRINH T. MINH-HA

09 QUELLA CHE CAMMINA
(THE ONE WHO WALKS) 2014
Single-channel Video, 09:30 mins
ELI CORTIÑAS

10 SINGING IS POLITICAL 2011
Poster from a collaborative workshop
MAIBRITT BORGEN
PARK MCARTHUR
JACQUELINE HOÀNG NGUYEN
SOFÍA OLASCOAGA
SADIA SHIRAZI

11 MONDAY 2017 Installation with school
desks and video projection
IQHIYA

12 YOU BELONG TO NOTHING
AND NOTHING BELONGS
TO YOU 2017 Video, 07:00 mins
ALLANA CLARKE



EXHIBITION 01.12.–28.01.2017

Thu–Sun 14:00–19:00

Entrance Plantagenstraße 31 13347 Berlin

DISCURSIVE PROGRAMME 01.12.–03.12.2017

HAU Hebbel am Ufer

FULL CONCEPT

www.SAVVY-contemporary.com

S A V V Y Contemporary: The Laboratory of Form-Ideas is a multidisciplinary, non-profit art space that aims to foster epistemological diversity. We take up the challenge of investigating the T H R E S H O L D between the W E S T and the N O N - W E S T by challenging this binary and critically reflecting on discourses around W E S T E R N art and N O N - W E S T E R N art. Being conscious of Berlin's history and geography of power, one of our focal points is it to deliberate and experiment on issues of conviviality and hospitality. So far we have realized this through a kaleidoscope of formats, disciplines and thoughts in numerous art exhibitions, performances, film screenings, lectures, concerts, readings, talks, dances and by putting up an archive on German colonial history, a performance arts documentation centre, an open library, a residency program for curators, writers and artists, as well as educational projects with schools. Our neighbourhood's history and socio-political status quo, first in Neukölln and now in Wedding, provide a fertile soil for the reflections and discourses of the project which reaches out not only to the art affine but also to the non-art affine.

S A V V Y Contemporary is Elena Agudio Antonia Alampi Jasmina Al-Qaisi Aouefa Amoussouvi Víctor Arráez Lynhan Balatbat Juan Blanco Marleen Boschen Federica Buetti Pia Chakraverti-Wuerthwein Olani Ewunnet Raisa Galofre Johanna Gehring Andrea Gyimesi Sol Izquierdo Anna Jäger Cornelia Knoll Saskia Köbschall Kelly Krugman Nathalie Mba Bikoro Kamila Metwaly Gwen Mitchell Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Beya Othmani Elena Quintarelli Marleen Schröder Jörg-Peter Schulze Lema Sikod Lili Somogyi Jorinde Splettsößer Marlon Van Rooyen Laura Voigt Elsa Westreicher Johanna Wild

D E S I G N Elsa Westreicher A S S I S T A N C E Víctor Arráez T H A N K Y O U Dinamo for the font Grow (abcdinamo.com)

S A V V Y Contemporary e.V. Amtsgericht Charlottenburg (Berlin) AZ: VR 31133 B Gerichtstraße 35 13347 Berlin Open Thu–Sun 14:00–19:00