

WE HAVE DELIVERED
OURSELVES FROM
THE T O N A L =
OF, WITH, TOWARDS,
ON J U L I U S
E A S T M A N

I N V O C A T I O N S
24.03. = 25.03.2018

ARTISTIC DIRECTION Bonaventure Soh Bejeng Ndikung
CURATOR Antonia Alampi
RESEARCH CURATORS Kamila Metwaly and Lynhan Balatbat-Helbock
CURATORIAL ASSISTANCE Kelly Krugman
PROJECT MANAGEMENT Lema Sikod
PROJECT ASSISTANCE Gwen Mitchell
COMMUNICATION Anna Jäger and Jörg-Peter Schulze

A project by SAVVY Contemporary and MaerzMusik – Festival for Time Issues, conceived by Bonaventure Soh Bejeng Ndikung, Antonia Alampi and Berno Odo Polzer.
New works have been commissioned and produced by SAVVY Contemporary, co-produced by MaerzMusik – Festival for Time Issues.
The project is funded by the German Federal Cultural Foundation.

SAVVY CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

 Berliner Festspiele
MaerzMusik

**KULTURSTIFTUNG
DES
BUNDES**

O U T L I N E

WE HAVE DELIVERED OURSELVES FROM THE TONAL is an exhibition, and a programme of performances, concerts and lectures that deliberate around concepts beyond the predominantly Western musicological format of the tonal or harmonic. The project looks at African American composer, musician and performer Julius Eastman's work beyond the framework of what is today understood as minimalist music, within a larger, always gross and ever-growing understanding of it – i.e. conceptually and geo-contextually. Together with musicians, visual artists, researchers and archivers, we aim to explore a non-linear genealogy of Eastman's practice and his cultural, political and social weight, and situate his work within a broader rhizomatic relation of musical epistemologies and practices.

For the project, new substantial artworks and musical pieces have been commissioned and will be world-premiered in Berlin. These include a filmic work and performance by Annika Kahrs; a musical composition and a sculptural work by Hassan Khan; a sound installation by Pungwe (Robert Machiri and Memory Biwa); and an installation of minimalist drawings by Barthélémy Toguo. The exhibition also includes drawings by Malak Helmy, a film by The Otolith Group (Anjalika Sagar and Kodwo Eshun), paintings by Paolo Bottarelli and a score by Raven Chacon.

EXHIBITION 24.03.–06.05.2018
OPEN Thu–Sun 14:00–19:00
WITH Paolo Bottarelli Raven Chacon
Tanka Fonta Malak Helmy Hassan Khan Annika Kahrs
Pungwe (Robert Machiri and Memory Biwa)
The Otolith Group (Anjalika Sagar and Kodwo Eshun)
Christine Rusiniak Barthélémy Toguo
S A V V Y Contemporary
Plantagenstraße 31, 13347 Berlin

INVOCATIONS I 24.03.2018 16:00–24:00
INVOCATIONS II 25.03.2018 11:00–20:30
silent green Kulturquartier
Gerichtstraße 35, 13347 Berlin

In INVOCATIONS I composers, performers, collaborators, and researchers who have been engaged with Eastman's work and are responsible for much of his legacy such as Kodwo Eshun, Dustin Hurt, Petr Kotik, Josh Kun, Mary Jane Leach, George E. Lewis, The Otolith Group and Christine Rusiniak will deliver lectures and perform new pieces.

It will comprise of two panels in which Eastman's companions will share personal and professional experiences of working with or on Eastman, as well as a session on the entanglements between (minimal) music, atonality and politics of race, economy, identity and geographies.

INVOCATIONS I will also feature two new world premieres: *the lord loves changes, it's one of his greatest delusions* by Annika Kahrs and *tainted* by Hassan Khan.

In INVOCATIONS II performances and talks on re-rooting and re-routing the history of minimalism, will be enacted by sound and music theoreticians and curators Christine Eyene, Jean-Christophe Marti and Sumanth Gopinath in dialogue with artists and musicians Malak Helmy, Sean Griffin, Rocco Di Pietro and Pungwe. On the role of spirituality in minimalist traditions, and the exercising of rituals framed around sex, sexuality and gender discourses, will be engaged with, through performances by Raven Chacon, Sofia Jernberg, and Elaine Mitchener.

P R O G R A M M E

INVOCATIONS I
24.03.2018 16:00–24:00
silent green Kulturquartier

16:00 INTERLUDE
WE HAVE DELIVERED
OURSELVES FROM THE
TONAL: OF, WITH, TOWARDS,
ON JULIUS EASTMAN
An introduction to the programme by the curators Bonaventure Ndikung, Berno Odo Polzer, Antonia Alampi and Lynhan Balatbat-Helbock. Making sense of the growing interest in Julius Eastman's work. Festivals, publications, exhibitions in the last decade have made space for an almost forgotten Eastman – catapulting him into the minimalist canon. But who is and what are the interests behind these events? Why posthumously? And especially, how is Eastman framed within these contexts, and how can we put the spotlight and the ear on Eastman's music/work?

MUSIC, MYTH, MAN –
EASTMAN

The man Eastman and his work are epitomes of myths. Eastman the genius enfant terrible, the tragic artist, the provocateur are few of the clichés bestowed on Eastman. This panel invites Eastman's companions, researchers, artists and collaborators to ruminate on his life and music, helping us in unfolding the myths and re-humanising Eastman, as well as reviewing his legacy. After delivering Eastman from the myths, it is crucial to focus on the brilliance and uniqueness of his compositions.

16:30 TALK
Mary Jane Leach
LIVING ROLES
TO THE FULLEST
Julius Eastman was a larger than life figure in the art world; an artist who, as a gay black man, aspired to live those roles to the fullest. Everyone who met him seems to have a story about him, recounting some kind of outrageous behavior or incident. But he was more than just a colorful fringe character – he was not only a prominent member of New York's downtown music scene as a composer, conductor, and performer, but he also performed in such places as Lincoln Center with the New York Philharmonic and could be heard in music played in dance clubs. So it is ironic that with all of this

prominence, that he and his music disappeared so suddenly and so thoroughly.

Mary Jane Leach met Eastman in early 1981 and knew him as a colleague, loving his music and entertained by his larger than life personality and wit. In 1998 she began to search for his music and research his life, and over the next twenty years unearthed some of his amazing music, while at the same time confronting the enigma that was Julius Eastman the man. In her talk, Leach will be addressing both the biographical and the musical parts of Eastman's life. MARY JANE LEACH is a composer/performer fascinated with the physicality of sound, its acoustic properties and interactions with space, and uses difference, combination, and interference tones to other-worldly effect. Her music has been performed internationally, and recorded on numerous disc labels. She is co-editor of *Gay Guerrilla: Julius Eastman and his Music*.

17:00 TALK
Petr Kotik
S.E.M. ENSEMBLE AND
JULIUS EASTMAN

Petr Kotik met Julius Eastman in 1969 at the State of New York University in Buffalo, shortly after his arrival from Prague. Both of them were Creative Associates, members of the Center of the Creative and Performing Arts. Two months later, with other Creative Associates, Kotik founded the S.E.M. Ensemble. From 1971 to 1974, S.E.M. was a collaborative effort of two composers (Eastman and Kotik) and a handful of musicians, the most prominent among them were Jan Williams and Garrett List.

In those years, Eastman and Kotik were inseparable. Their close collaboration was based on shared ideas about music, performance, and composition. They lived closely to each other, which made it possible to develop a close personal relationship, and Eastman became almost a member of Kotik's family. What really tied the two composers together, however, were their performances and the music they composed. Both distanced themselves from the prevailing post-Webern, Darmstadt-driven new music scene that was the norm in the U.S. and Europe at that time. They both struggled on the fringe of the new music scene and their relationship provided each other an important encouragement and inspiration. Petr Kotik's talk will illuminate this period.

P E T R K O T I K is a composer/musician based in New York. In 1970, he founded the S.E.M. Ensemble along with Julius Eastman. It has since expanded into The Orchestra of The S.E.M. Ensemble. In 2001, Kotik started the Ostrava Days festival. In 2005, he founded the international chamber orchestra Ostravská banda.

17:30 T A L K

Dustin Hurt

(R E) D I S C O V E R I N G E A S T M A N :
E X P E R I E N C E S A N D
Q U E S T I O N S F R O M
P R E S E N T I N G T H E L I F E
A N D W O R K O F
J U L I U S E A S T M A N I N T H E
2 1 S T C E N T U R Y

Dustin Hurt first got the idea of presenting a large-scale retrospective of Julius Eastman's life and work in 2014. Bowerbird, the Philadelphia based non-profit where Hurt is founding director, had just finished large scale retrospectives of Morton Feldman and John Cage. Eastman had emerged in both of those narratives, mostly through his time in Buffalo. Hurt, like many others, had been captivated by the recordings released on New World Records' *Unjust Malaise*. However, scores and information, even with all that Mary Jane Leach, Renee Levine Packer, and others had done up to that point, were still fairly limited. Hurt began with two core questions: What is possible to present given the fragmented nature of Eastman's surviving work? And, what is the responsible way to contextualize Eastman's identity as a gay African-American? During this discussion, Dustin Hurt will share how they engaged with these questions, and what he learned over the next few years, reconstructing scores, conducting rehearsals, searching archives, and presenting more than 10 concerts (and 12 works) by Eastman in the last two years. D U S T I N H U R T is a curator, composer, conductor, and founding director of Bowerbird, a Philadelphia-based non-profit presenting 40+ concerts annually. Since 2015 he has researched, conducted, and curated more than ten concerts of Julius Eastman's music, including *Julius Eastman: That Which Is Fundamental*, (Philadelphia, May 2017; New York, February 2018).

18:00 P A N E L D I S C U S S I O N

George E. Lewis, Mary Jane Leach,
Christine Rusiniak, Petr Kotik and Dustin Hurt

B R E A K

19:00 P E R F O R M A N C E

W O R L D P R E M I E R E

George E. Lewis with Elaine Mitchener (voice), Sean Griffin (harp), George Lewis (electronics).
Texts by Julius Eastman and Keorapetse William Kgositsile
E L E G Y 2 0 1 8

Elegy emerged from Lewis's foreword to *Gay Guerrilla: Julius Eastman and His Music*. While researching Eastman, Mary Jane Leach, composer and co-editor of *Gay Guerrilla*, grew suspicious that "Eastman's spirit was trying to sabotage the dissemination of his music." Robin D. G. Kelley, plagued similarly while researching Thelonious Monk, wondered aloud if Monk were involved. "Did you ask Thelonious's permission to write the book?" asked a friend. After making this request, things improved.

So, with this piece, Lewis is asking Julius's permission to create an elegy for him, with the help of his friends Sean Griffin and Elaine Mitchener. They will perform *Memorial*, a work written for Mitchener in 2015 incorporating text by Keorapetse William Kgositsile, poet and activist, an influential member of the African National Congress who passed away in January 2018. This elegy is also for him. Returning from exile, he was named post-apartheid South Africa's first poet laureate and buried as a national hero. Eastman and Kgositsile both transformed lives through words and music. In this elegy, a multi-channel speaker array will distribute the sounds of Griffin and Mitchener, field recordings, and the voices of Eastman and Kgositsile themselves.

G E O R G E L E W I S is Professor of Music at Columbia University, a member of the AACM since 1971, a Fellow of the American Academy of Arts and Sciences, and a Corresponding Fellow of the British Academy, whose works have been performed by the International Contemporary Ensemble, Musikfabrik, and many others.

M I N I M A L M U S I C -

M A X I M A L P O L I T I C S

A closer look into the intersection of sound and politics, and the politics of sound. In this panel contributors look at the political engagements and implications of artists and their works - labelled minimal - like Julius Eastman's *If You are So Smart Why Ain't You Rich* or his *Nigger Series*, Cornelius Cardew's *Revolution Is the Main Trend in the World Today*, Steve Reich's *Come Out* or Louis Andriessen's *De Staat* and many others whose political convictions spilled over into their compositions. Beyond what is termed minimal music, the panel also looks at sound in general and music in particular as a space in

which political thoughts are expressed, but also how music, irrespective of genre, influences the politicality of the quotidian, as well as impact subjectivities and spaces.

20:00 L E C T U R E

K O D W O E S H U N is a writer, theorist and filmmaker. He teaches at Goldsmiths College, and on the CCC Research Master Programme at HEAD (Geneva School of Art and Design). In 2002, he and Anjalika Sagar founded The Otolith Group; their work explores the speculative futures and science fictions of planetary matters and cosmopolitics.

B R E A K

21:00 P E R F O R M A N C E
W O R L D P R E M I E R E

Annika Kahrs

T H E L O R D L O V E S C H A N G E S ,
I T ' S O N E O F H I S G R E A T E S T
D E L U S I O N S 2018

The lord loves changes, it's one of his greatest delusions is a performance and film commissioned for this project and inspired by two pieces by Julius Eastman: *The Holy Presence of Joan D'Arc* and *Gay Guerrilla*, both referencing his engagement with spirituality and religion, which he studied intensively. Eastman seems to have been mistrustful of religious institutions; his thematization of the spiritual comes close to protest, a form of rebellion. As Annika Kahrs notes, in *Gay Guerrilla* Eastman uses the theme and melody of the well-known Lutheran chorale *A Mighty Fortress Is Our God*, a piece considered to be the ultimate protest song of the reformation movement. Eastman's version of the choral shifts between the spiritual, religious and political, allowing for each element to be translated and re-interpreted within different power structures, and even used against themselves. Kahrs' *the lord loves changes, it's one of his greatest delusions* engages with an organ, a choir and its components, slowly performing a deconstruction of rhythm and melody. Whistling performers confront the prolonged tone of an organ, moving between protest gestures and delicate formations of sound. In this performance, whistling intertwines with music to form a confrontation with its context of protest, creating a musical interaction of tensions.

A N N I K A K A H R S is an artist working primarily with film, performance and installation. She examines representation and interpretation; she is interested in both social and scientific constructs as well as evolved organic relations such as those between humans and animals. Kahrs has exhibited internationally, and received a number of prizes and scholarships.

21:30 L E C T U R E

Josh Kun

B O R D E R A T O N A L I S M :
H O W D O E S T O N A L
T H I N K I N G C H A N G E W H E N
W E T U N E I N T O B O R D E R S ?

In listening to geo-political borders as centers of sonic knowledge, we hear a different history of music. This talk puts an ear to the US-Mexico border—from wall sound art to mobile DJ sound systems—in proposing border atonalism as a new mode of critical listening to histories of music, race, and nation.

J O S H K U N currently a 2018 Berlin Prize Fellow at the American Academy in Berlin, is the recipient of a MacArthur Foundation Fellowship, and Professor at the University of Southern California. His publications include *Audiotopia: Music, Race, and America*. As a curator and artist, he has worked with SFMOMA, California African American Museum, and more.

22:00 P A N E L D I S C U S S I O N

The Otolith Group (Anjalika Sagar, Kodwo Eshun), Josh Kun and Sean Griffin

B R E A K

23:00 A C O M P O S I T I O N F O R F I V E
V O I C E S : W O R L D P R E M I E R E

Hassan Khan

T A I N T E D 2018

tainted is a 40 minute long musical piece for five singers performed by an ensemble put together specially for this occasion. It is related to, yet distinct from, the sculptural installation of the same title to be found within the exhibition *We Have Delivered Ourselves from the Tonal*. It is structured around a libretto and its organization by the human voice. *tainted* is a series of movements that rely on a method of organic composition, where structure and accumulation are placed within a living breathing organism. The piece is driven by an obsessive interest in emotional conditions and their formal translation. *tainted* wishes to inhabit a place where risk is treated as a structuring device. The musical coordinates have been laid down in the form of a readable graphic score, but the results were developed through an intensive month-long process between the singers and the composer. *tainted* considers the possibility that what separates simple daily comprehensions from epiphanies may be a very thin line.

H A S S A N K H A N is an artist, musician and writer. He lives and works in Cairo, Egypt. Hassan Khan's works have been realized thanks to the generous support of Galerie Chantal Crousel.

INVOCATIONS II
25.03.2018 11:00–20:30
silent green Kulturquartier

RE-ROUTING AND RE-ROOTING
MINIMAL MUSIC. THINKING
ORGANIC MUSIC AND COMPLEXIFYING
SOUND GENEALOGIES

Minimal music has been held hostage by concepts and narratives that too often negate the evident sonic influences from the non-West e.g. Ghana or India for Steve Reich or La Monte Young respectively. The history of minimalism framed within and limited to the canon of a West would do injustice to the complex work of composers like Eastman and many others. This panel looks at possibilities of re-rooting and re-routing minimal music and the necessity to deliberate on plural narratives and genealogies of music and minimalism. Panelists will also look at the physical and cognitive routes they shared with Eastman, as well as reflect on how music from beyond the West influences their practices as curators, scholars or artists.

11:00 LECTURE

Sumanth Gopinath

JULIUS EASTMAN AND THE
POLITICS OF ENSEMBLE
PERFORMANCE: TOWARDS
DOLMEN MUSIC

This talk examines the performance of a composition by Meredith Monk, *Dolmen Music* (1979) in which Eastman was a key performer and contributor. Eastman greatly admired Monk's integrity and helped to shape the composition through his performative contributions. As two queer composer-performers, Monk and Eastman also perceived a kinship on the basis of their sexuality and sexual politics, and as Ryan Dohoney notes, Eastman also gave Monk music theory and counterpoint lessons which greatly aided her development as a creative artist. The broader theoretical question at play is: what is the political significance of being a contributing ensemble performer? Eastman's commitment to the performing and fictive-narrative collectivity in *Dolmen Music*, as a black, queer cis-male in an otherwise all-white group starkly divided by gender (3 cis-women, 3 cis-men), raises questions about race and representation and merits further investigation. SUMANTH GOPINATH is Associate Professor of Music Theory at the University of Minnesota-Twin Cities. He is the author of *The Ringtone Dialectic: Economy and Cultural Form*, and has published on musical minimalism, Marxism and music scholarship, country music and more. Gopinath is the bandleader for the country/bluegrass/Americana band The Gated Community.

12:00 READING

Sean Griffin and Assaf Hochman

BUFFALO '70 2007

Sean Griffin will present the complete libretto from his 2006 work referencing Julius Eastman's encounter with John Cage in Buffalo. *Buffalo '70* is divided in three acts: the first fictional act deals with John Cage and HIV, act 2 is a musical setting of John Cage's denouncement of Eastman, and finally act 3 stages their relationship within the context of a 4000 year old anonymous Egyptian suicide poem called *Dispute between a man and his Ba*.

SEAN GRIFFIN Mixing performance with inspirational discards, assembled utilitarian objects, technology, movement and music, Opera Povera director Sean Griffin has been active internationally; directing, designing, composing, arranging, recording, and conducting. Griffin's productions have been featured at MoMA, LACMA, Volksbühne, the 56th Venice Biennial, Tate Modern, Royal Academy of Arts, The Broad, among many others.

12:30 LECTURE

Christine Eyene

BODY VESSEL - ON BLACK
SONIC HERITAGE,
PERCEPTION AND TRANSLATION

In this lecture, Christine Eyene will discuss elements of *All Of Us Have Sense of Rhythm*, the acclaimed exhibition presented in 2015 at David Roberts Art Foundation (London) that established her curatorial interest in music and sound art. She will expand on the concept behind this project, its musical, literary and scholarly sources, and how these have inspired her follow-up exhibitions *Resonance: Second Movement* (Printemps de Septembre, Toulouse, 2016) and *Sounds Like Her* (New Art Exchange, Nottingham, 2017).

The presentation will draw from what was initially a non-specialist take on sound art, informed by a longstanding exposure to traditions of Bikutsi (a musical genre from Cameroon) and its association with identity formation and gender narratives. It will demonstrate how an intuitive and speculative approach led to an examination of rhythmic patterns, particularly in polyrhythmic structures, and a deconstruction of dominant histories of sound art and early chapters of minimal music. Using sources such as writings by UCLA musicologist Tamara LeVitz, Eyene's revisiting of early compositions by John Cage (1912–1992), and his first piece for prepared piano *Bacchanale* (1938–40), opens up a host of hidden narratives that include African American experiences dating from the Harlem Renaissance, echoes of the Negritude movement, and other forms of black creative activism.

CHRISTINE EYENE is a French-Cameroonian art historian, critic and curator. She is a Research Fellow in Contemporary Art at the University of Central Lancashire, working on Making Histories Visible. Upcoming exhibitions include *Resist! The 1960s protests, photography and visual legacy at Bozar* (Brussels). Eyene has curated numerous exhibitions internationally and published widely.

13:30 TALK

Christine Rusiniak

JULIUS EASTMAN:

THE BUFFALO CONNECTION

Christine Rusiniak's lecture presents different aspects of Julius Eastman – including dancer, musician, painter, singer – which were documented by Rusiniak while she was living in Buffalo in the 1970s. Rusiniak will present photographs and reflect on the times, including the inter-relationships/networking among the artistic/scientific communities.

CHRISTINE RUSINIAK is an American photographer and event organizer, who coordinated the S.E.M. Ensemble of which Julius Eastman was a founding member. In 1974, Rusiniak co-organized *Experiments in Art and Technology Exhibit 11011011 Broadcast 887574* at the University of Buffalo. Her photographs of Julius Eastman have been shown worldwide.

LUNCH BREAK

14:30 PERFORMANCE

at SAVVY Contemporary
Pungwe

REGGINIGGER. A PLAY
ON EASTMAN'S WOR(L)DS
OF DIVINITY 2018

"Regginigger" in the title of this work plays with the word "nigger" inverted and doubled. It references Julius Eastman's introduction to the *Nigger Series* at the Northwestern University Concert in 1980. The titles in the series reveal provocative humour, word play and more: the unlimited names and expressions of (a) nigger. "Reginnigger" listed in the urban dictionary as, "blacka than the blackest of the black," denotes a de(nig)ratory meaning. It is the inversion of a negative which Eastman points to in his address in 1980. With *Regginigger, a play on Eastman's Wor(l)ds of Divinity*, a new work commissioned for this exhibition, Pungwe explore Eastman's performative phraseology, his speakerly voice, as meta-text linked to his sublime instrumentation of divinity. The piece is also informed by *Listening to a Listening at Pungwe*, an ongoing project in which Memory Biwa and Robert Machiri aim to track and reimagine transnational sonic cultures in Southern Africa.

Blurring the line between installation and performance, rhizomatically interweaving Eastman's voice with additional archival findings, this new piece provides a broader auditory base to learn more about his life. The complete sonic composition is a cacophony of non-definitive abstract patterns of recorded and sampled archival materials, digital instruments and live vocals.

PUNGWE comprised of Memory Biwa and Robert Machiri, is an interdisciplinary project circling African music with related contemporary arts discourses and spaces. This collaborative practice is informed by their current project *Listening to a Listening at Pungwe*, a participatory public platform hosting alternative music and sound performances in South Africa.

15:00 PERFORMANCE

Artiste (Malak Helmy with Janine Armin)

I WANT YOU TO

Artiste performs love songs which often circulate around the trickster figure. The lyrics are based on Helmy's short stories that hold the character imagined so it might be understood. At the end of a long year she felt the therapeutic need to breathe through these words in her body on stage. Armin is a writer and editor who began playing the electric guitar to get back to the long draw of magic after a year of projects and relationships as intense as they were impermanent. For this performance they use Julius Eastman's *Fugue no. 1*, a score flanked by the phrases, "If he love you, he will stay with you" and "If he want you, he stay with you" as their starting point.

Artiste would like to thank Kukuruz Quartett for their collaboration.

ARTISTE is Janine Armin, a writer and editor based in Amsterdam and Malak Helmy, a visual artist based in Cairo. Helmy also contributes drawings to the exhibition.

ALL THE ALMIGHTIES:
IN PRAISE OF
THE RITUALS AND THE
TRANSCENDENTALS

"I have been fighting with the lord for a long long time. And such that at this point, I really take music as secondary. I like love better myself – oh pleasant love – than music." (Julius Eastman, Interview with David Garland, 1984)

While we have observed a resurgence of interests in the work of Eastman, rarely have people with an interest in Eastman's work looked at the complexity and intersectionality of his practice in relation to spirituality, sexuality, class and gender issues.

Spirituality played an important role in Eastman's practice as observed in compositions like *Praise God From Whom all Devils Grow* (1976), *The Holy Presence of Joan d'Arc* (1981), *Hail Mary* (1983/84), *Buddha* (1984), *One God* (1985-6), or *Our Father* (1989), revealing an "Auseinadersetzung" with the spiritual and the transcendental beyond fixed confessions. Too often one is tempted to think Eastman wants to possess and is possessed by some supra-natural forces. These forces are expressed in the music, but also in his talks about sexuality and love.

This section will have Eastman as a point of departure to reflect on the transcendental in music, and on the role of spirituality in minimalist traditions, and the exercising of rituals framed around sex, sexuality and gender discourses and practices.

16:00 P A N E L D I S C U S S I O N

Raven Chacon, Christine Eyene, Jean-Christophe Marti, Elaine Mitchener and Sumanth Gopinath

B R E A K

18:00 P E R F O R M A N C E

Raven Chacon

W H I S T L E Q U A R T E T

The piece is inspired by songs of an overnight Navajo ceremony led by a medicine man. The dog whistles are the instruments implying a music that is not to be shared with the public. It can be argued that, even if it were shared, indigenous music and its powers are still today not easily 'heard' or understood. Pitch and volume (as much as can be heard from a nearly inaudible dog whistle) are irreducibly linked to the breath and wind of the player; a line then becomes the only needed notation.

In this musical piece everyone is essentially performing the same part. In group singing (especially one that might be sacred) there is the possibility that the singers begin the learning by blending into or hiding within the group, unsure of their capabilities (or in the case of Navajo music, blending and hiding within their elder's position). Throughout a series of repetitions, the singers' voices will emerge in unique ways, allowing or forcing the beginner to then become the teacher. Thus the performers form the foundation of the work.

R A V E N C H A C O N is a composer of chamber music, a performer of experimental noise music, an installation artist and a member of the American Indian arts collective Post-commodity. Chacon has presented at the Biennale Musica, Chaco Canyon, and documenta 14, among others. He lives and works in Albuquerque, New Mexico.

18:30 P E R F O R M A N C E

Elaine Mitchener

T H E N U D E V O I C E [S O L O I]

With *The Nude Voice [Solo I]* Elaine Mitchener presents a work initially developed and presented as a duo with long-term collaborator, choreographer Dam Van Huynh, in which they explore the dynamics and challenges of vocal movement art.

The Nude Voice forms part of a current project, *The Nude Series*, in which both artists examine the many facets of nudity. The work will probe the voice – this most individual and intimate of instruments – using time as a tool to mould vocal production and remove the notions of inhibition or choice. The spontaneous voice will be experienced in a vulnerable and exposed state of sound, open and 'naked.'

Deliberate movement serves as a counterpoint, drawing the viewer's attention and revealing the body in a microscopic light. Through slow continuous motion and a seeming stillness, all distractions are removed, gradually revealing movement's inner mechanisms and resonance. Visitors are invited to witness this ceremonial activity, over the space of twenty minutes: a folding and unfolding, a reawakening of space, time and sound.

E L A I N E M I T C H E N E R is an acclaimed experimental vocal-movement artist and co-founder of the Hawkins/Mitchener Quartet. Her work *SWEET TOOTH* is described as "a vital Black British addition to those seminal creative statements of resistance and defiance from the African Diaspora." June 2018 marks her ROH debut in Tansy Davies' opera *CAVE*.

19:00 L E C T U R E

Jean-Christophe Marti

B U D D H A : A N E N I G M A , A N D S O M E P O S S I B L E K E Y S

Jean-Christophe Marti's lecture will study the fascinating musical notation of Julius Eastman, referring in particular to *Buddha*, a short and enigmatic piece of Eastman's later period (1984). This serves as an example of the very personal way of Eastman's writing, and the challenges it involves for the players. Additionally, Marti will propose a methodology intended to approach this notation, not technical, but instead a way to access to the complexity and richness of Eastman's musical world.

J E A N - C H R I S T O P H E M A R T I

is a French composer and musical director. He has composed many vocal and choral works, commissioned by Musicatreize, Les Arts Florissants, and instrumental scores for young ensembles such as C Barré. In 2017 he created drag requiem in Paris, with pieces for "chœurs d'aventure": choirs open to anyone to participate.

19:30 P E R F O R M A N C E S

Rocco Di Pietro

M E S S A G E F R O M

J U L I U S E A S T M A N 2015

and H A I L M A R Y 1984

Message from Julius Eastman was compiled from old audio cassettes from the days of analog answering machines. Di Pietro transcribed several of his recorded phone conversations with Julius Eastman, adding memories and letters to form an “In Memorial” piece, without naming it as such. The work is a chronology of Eastman’s last years as well as memories of their early years.

When talking with the younger generation about Julius Eastman, Di Pietro noticed how little is actually known about him. Often, when hearing *Message from Julius Eastman*, people express surprise that Eastman knew the music of Giacinto Scelsi or Jean Genet’s plays. Eastman was a dramatic, larger than life character. He was a man of the theatre first and foremost. He not only knew Genet’s plays, he acted in some; he not only knew Scelsi’s music, he performed in some of it. These are things many younger people could not have known. As Di Pietro’s mentor Eastman often gave him advice, like a big brother, while at other times they argued violently. *Message from Julius Eastman* illustrates the broadness of the dynamic of Di Pietro and Eastman’s friendship, and ends as a funeral dirge.

R O C C O D I P I E T R O is a composer, pianist and writer. His music has been played throughout the world at The Kitchen, Brooklyn Philharmonic and many others. He is currently working on an extended five movement Cello Symphony, and on his visual art series derived from cameo portraits of models, *Taubes*.

20:00 P E R F O R M A N C E S

Sofia Jernberg

U N T I T L E D [P R E L U D E

T O T H E H O L Y P R E S E N C E

O F J O A N D ’ A R C] 1981

and B U D D H A 1983

Sofia Jernberg will perform and interpret two pieces by Julius Eastman: *Untitled [Prelude to The Holy Presence of Joan d’Arc]* (1981) and *Buddha* (1983). *Untitled [Prelude to The Holy Presence of Joan d’Arc]* is a solo “structured improvisation” with no score, surviving in a recording made for radio broadcast in Eastman’s apartment. In contrast, the score for *Buddha* consists of a one page sketch with unspecified instrumentation, with an enigmatic egg-shaped visual layout. Jernberg will work with both of these pieces for her performance.

S O F I A J E R N B E R G is a Swedish experimental singer, composer, improviser and

performer, born in Ethiopia. She explores the “instrumental” possibilities of the voice, digging deep into non verbal vocalizing, split tone singing, pitchless singing and distorted singing. Currently she is working as composer and performer on a new contemporary chamber opera work, premiering in 2019.

MORE INFORMATION

savvy-contemporary.com
facebook.com/savvyberlin

CREDITS

RAVEN CHACON
WHISTLE QUARTET
PERFORMERS Antonia Alampi Claudia Aliff Anton Dechand Binta Diaw
Kelly Krugman Gwen Mitchell

SEAN GRIFFIN
BUFFALO '70 2007
READERS Sean Griffin and Assaf Hochman

HASSAN KHAN
TAINTED 2018 World premiere
COMPOSITION AND LIBRETTO Hassan Khan
SINGERS Lia Naviliat Cuncic Laura Murphy Thomas Noll Suheer Saleh
Katja F.M. Wolf
DESIGN OF GRAPHIC SCORE Engy Aly
PRODUCTION MANAGER Angela Anderson
CO-PRODUCED BY Galerie Chantal Crousel

ANNIKA KAHRS
THE LORD LOVES CHANGES, IT'S ONE OF HIS GREATEST
DELUSIONS 2018 Courtesy of the Artist and Produzentengalerie Hamburg
MUSICAL ARRANGEMENT Louis d'Heudieres
ORGANIST Ernst Surberg
PERFORMERS Jasmina Al Qaisi Faris Amin Caroline Bertram Sarah Blendin
Weih Bohr Federica Flux Rottermaier Alexia Hahn Kelly Krugman Jörg Maier-Rothe
Kamila Metwaly Alia Mossallam André Mulzer Alex Murphry Warren Niedich
Beya Othmani Lili Somogyi Ander Szgamm Elsa Westreicher

GEORGE E. LEWIS
ELEGY 2018
VOICE Elaine Mitchener
HARP Sean Griffin
ELECTRONICS George Lewis
TEXTS Julius Eastman and
Keorapetse William Kgositile

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

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

DESIGN Elsa Westreicher
FONTS Grow (through a generous partnership with DINAMO Foundry, abcdinamo.com) Neutral (carvalho-bernaeu.com)
S A V V Y Contemporary e.V. Amtsgericht Charlottenburg (Berlin) AZ: VR 31133 B Gerichtstraße 35 13347 Berlin